Campus Goes Rock; Radio Drops Gigs
By CLAUDE HALL
NEW YORK — The booming popularity of rock groups on college campuses is pushing Top 40 radio stations out of the concert business. And most of the radio stations are glad about it. In fact, some radio stations are reaping greater rewards than ever in both publicity and money, without taking any risk whatsoever.

A week ago, WTRY in the Albany-Schenectady-Troy area was broadcasting spots of recent best sellers.

Canada Net On Hot Seat
By RITCHIE YORKE
TORONTO—As criticism of Canada's Maple Leaf System for exposure of local disk products steadily mounts, there has been speculation from Ottawa that the Government will impose long-anticipated Canadian content laws on radio stations before the end of the year. A survey of Canadian record stores will purchase the disks on racks and available to the public shortly before Christmas. It is understood to be on the verge of establishing a chain of largely independent record stores.

Battle Of Giants Seen In Video Tape
By BRUCE WEBER
LOS ANGELES — If you think the 8-track vs. cassette configuration struggle is something, wait until RCA, CBS, N.V. Philips and the Japanese Two, Sony and Matsushita (Panasonic), are in on the video tape cartridge war.

Companies are feverishly working on 3 and 4-channel and other multi-channel audiovisual systems for the consumer. The CBS (EVR) system—miniaturized film and the EVR player convert a standard television set into a "photograph for the eyes"—is openly competing for the same dollars as RCA's SelectaVision and Sony and Panasonic's color videotape cassette recorders.

"Why? Because video tape systems will become the 'most important' (Continued on page 12)

Pirate Radio In Revival
By RODNEY COLLINS
LONDON—A group of five European businessmen is planning the return of pirate radio for Britain. A station, modeled on the lines of Radio Caroline and Radio London, is being readied to begin test broadcasts shortly before Christmas.

Meanwhile, two former "Radio Caroline" ships have been moved to a new harbor in Amsterdam and are cur-

UA-Lib Goes Retail In U.K.
By BRIAN MULLIGAN
LONDON — The trend by record companies to acquire grassroots experience of retailing methods is to be given a further boost next year with the formation of a chain of largely self-service stores by UA-Liberty.

The move into retailing is part of a comprehensive development blueprint now being mapped by the U.S. independent to include the establishment of a tape division, a further expansion of distribution activities, and installation of a mini-computer to streamline accounting and stock control methods. Also under consideration is the acquisition of pressing facilities.

(Continued on page 4)

(Advertisement)

Atco Records Proudly Presents
The First Release In The Capricorn Series
THE ALLMAN BROTHERS BAND
On Records and 8 Track Cartridges
"To many, this may not look like a lot like Fleetwood Mac. It is. It's the cover of their debut album on Reprise, a company with whom good foresight. Reprise's foresight: England's #1 blues group (that's Fleetwood Mac) are going to be a smash here. Current single: "Oh, Well."
JEFFERSON AIRPLANE

ODD BODKINS

Also available on RCA Stereo 8 Cartridge Tape.
**Epics Nine-Month Sales Exceed 68**

NEW YORK — Epic Records gross sales for the first nine months of 1969 has topped its take for the same period in 1968. Mort Hoffman, vice president, Sales and Distribution, Epic and Custom Records, has been working on the development of new sales outlets such as the recent merchandising and promotional emphasis on existing labels, and has begun building a better label and strengthening our currently strong art department. The Epic, small and field organization, while currently successful, is by no means comatose and is looking forward to a year with even more phenomenon!

Artists contributing to Epic's strength this year include Don Mc- Coy, Sly & the Family Stone, Bobby Vinton, the Jeff Beck Group, Mike Pender, Budgie, the Flying Kiteley, Barbour, Poclo and Keleia. Scoring in the country field were Sherry Wynette and David Houston. Also racking up a number of hits are the country field stars Stan Shichocke, Charlie Walker, Mac Curdy, Poco, and the Marty Cash.

Hoffman is anticipating lots of action during the upcoming year from Catfish, Argent, and McGrath & Potter.

**RCA Unwraps LP, Stereo 8 Yule**

NEW YORK — RCA Records has scheduled an NOVEMBER 29, 1969, BILLBOARD campaign to run up to Christmas.

**LOUIS ANGELES — MGM Records and its Robbins-Fest Ink a new contract with some of the more prominent and best selling artists.** Mike Curb, who has officially taken over as new ad manager and sales promotion director, has increased the company’s total record sales for the year. He is in negotiations to bring to MGM a new ad & re- recorded album with the company and business affairs director. Curb will trim MGM's artist contracts with some companies to around 30-35. He plans to sign new artists and re-recordings as well as new names within the next several weeks. To administer the re-recording of its product through distributors handling TEC lines like Magna, he added that RCA will continue to press product at its company-owned factory in Bloomfield, N.J., with Transcon also playing a key role. RCA has now extended its new and old MPM product to its mass merchandising channel accounts through the Transcon distributor company.

**Replace Kas**

Curb, a film music composer and producer while president of Sidewalk Productions, which was sold two years ago to Transcontinental Investing Corp., for over $1 million, will function more on an administrative level than in the recording studio. He replaces Ron Kas, hired several months ago by the previous management. Curb plans to work on a golden collection of his LP series for release next February, featuring ma- terial by such names as Judy Garland, Herman’s Hermits, John Denver, Tim Hardin, Mothers of Invention, Frank Ifield, The Cowsills and the Animals.

**FTC to Ask Supreme Court To Uphold Col Club Order**

WASHINGTON—The Federal Trade Commission will ask the Supreme Court to uphold its decision in the Columbia Records Club case, reversing an Appeals Court decision of last October, which held that the FTC’s cease and desist order, based on 1960 data. The court decision was to send the case back to the FTC for reconsideration because of current market conditions.

The Appeals Court upheld only that part of the FTC order banning any fixed- price sales of Columbia albums distributed to members of the Columbia Records Club, which has about 700,000 members and $8 million in sales, was rejected as an illegal practice. The FTC’s complaint was filed in November 1967, just months before the July 1967 order was issued. Also, the brief says, Curb did not at any time during the commission’s complaint proceedings ask for the hearing record to be re-opened to enter newer statistics. (Record Club of America claimed the price differential enjoyed by the Columbia Club’s exclusive contracting, unfairly forced it to pay high distributor prices for blank discs and records.)

Finally, the Solicitor General argues that markets are always in flux, since Columbia has been involved in complicated cases make it impossible for statistics to be strictly comparable. Most im- portantly, he adds, the FTC feels its price fixing practices were future fair competition, and on the basis of its findings in this case—regarding the effect of independent companies apply to the current market or not—input should be narrowed con- clusively that such exclusion of competitors constitutes a ‘per se’ violation of the Competition Act.

The Columbia Club’s parent firm, CBS, will undoubtedly challenge these assertions in a filing of its own on the lower court decision.

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**Smith Sets U.S. Release of Charisma**

NEW YORK — Tony Strat- ton-Smith arrived here from Britain last week to set American releases for product on Charisma Records, his new label. The first release, due this week, is the Gary Hart Bird, a new British group.

Sacked for next year is a set by the Herd, a new release on the Symphony of New York, with the Sanfona of London and the London Strings. Chris- mas’ North American operations are currently being handled by John J. Marchant with public rela- tions by Ren Grevatt Associates and talent booking by Asso- ciated Booking Corp. While in the U.S. he is also signing the Nice, whom he manages.
**General News**

**Merc Flexing Muscle With Indie Distrut For Hit Disks**

By EARL JOLGE

CHICAGO — Although the shakedown period for multiple distribution continues, Mercury Record Corp. is convinced at this stage that it can create more hit products for the key dealer and mass user of pre-recorded music by not embracing into multiple distribution. "We intend to utilize the muscle of exclusive independent distributors in order to offer better service, create more hits and produce more sales for all our wholesalers and retailers," said Lou Simon.

While pointing out that Mercury’s philosophy is not so inflexible that it couldn’t be relaxed at some point in time, Simon said, "The multiple distribution system is not sufficiently well worked out to perform the same services as well as can the independent distributors." He pointed out that with the exception of four markets where Mercury still maintains corporate Mercury distribution, Mercury’s lines are handled on a full-time basis by independent distributors.

Moreover, in virtually all markets where either Mercury or independent distributors, from all through a full-time promotion program, report simultaneously to Mercury or independent distributors and artist exploitation vice president, and to a respective independent distributor. In all those markets, Simon pointed out, that Mercury’s four regional marketing men and four regional promotion men are backed up with over 20 distributor corporate level employees.

The distributor level music muscle that is being referred to is co-ordinated from the corporate level by regional marketing personnel: Jules Abramson (East), Frank Peters (Midwest), Tom Colly (Southern), Paul Steinmetz (West) and regional promotion personnel: Ed Costar (East), Ed Redding (Midwest), Daniel Mann (South) and Frank Lefel (West), each handling personalizing their services to the needs of the key dealer and mass user, Simon said.

"At the distributor level our corporate labels will receive the utmost in primary promotion from our staff of in-house managers," Sippel said. "They are Mercury employees responsible solely both to us and to their distributor employers."

The refinement of its marketing philosophy is revealed for the list of independent distributors handling its material, Mercury’s lines. Among this list of independent distributors handling Mercury’s lines, Smash, Fontana Records and Limelight are the three that Mercury has added to its roster since the substantial changes that Mercury made in its promotion system.

Godwin Dist. Co., Atlanta; Gold Disc, Buffalo; Bibb Dist. Co., Charlotte, N.C.; M. S. Dietz, Chicago and Milwaukee; Fontana, Cincinnati (Mercury, Smash and Fontana); Mercury (Limelight); Cincinnati (Philip and Limelight); Transcontinental Dist. Co., Denver; J. Kay Dist. Co., Detroit (Mercury, Philips, Smash, Fontana); Music Merchants, De- troit (Limelight); Singing Time Distri- bution Co., East Hartford, Conn.; Music Service Co., Great Falls, Mont.; Music Craft, Honolu- lu; Music West, Los Angeles and San Francisco; Campus Rec- ord Dist. Corp., Miami; Heit- chron Bros., Minneapolis; Musical Artists, Milwaukee; Martin Record Sales, Newark; RCA, New York; Record Mart, Cleveland; Melva- nean Dist., New York; Chips Dist., Philadelphia; De- troit (Mercury, Limelight); Fracton City, St. Louis; Singing Time Corp., Seattle (Mercury and Limelight); Fidelity-Norfolk, Inc., Seattle (Philips and Fontana); Commercial Music Co., New Orleans; Warner Bros., Washington; Conrad Ltd., Virgin Islands.

### Scott Moves Into Disks, Publishing With Selvin

NEW YORK — Steven Scott Enterprises, suppliers of live music, has established a new division, Scott Records, to specialize in music publishing, talent management and record distribution. The division will be under the direction of music/disk business manager Steve Scott, who will hold the title of manager of special projects.

Selvin, who has had a lengthy career in the music publishing and record company ends of the business, is already wrapping up premium disk deals for the new enterprise. The music publishing division is currently being staffed with ASCAP and BMI firms.

The new Scott Recording Enter- prises will continue its activities as a supplier of orchestras, soundtracks and original - music recording groups for many diverse recording projects. Its initial capitalization of $2,500,000 in 1968 and the ramp up for 1969, so far, will total $4,500,000.

The firm supplies about 5,000 parties a year and employs about 100 bands and 100 mu- sicians every weekend.

### Pocketdisc in New Sales Pattern Via Mass Outlets

**Continued from page 1**

tainment distribution through vend- ing machines to the neighborhood store market, which it opened eight months ago.

Hyman pointed out that, in his opinion, distribution through vending machines would help to resolve the conflict in markets which now exist between the record manufacturers and the stores. Both types of records are being purchased by the same consumer, he explained. By placing Pocketdisc in variety at the vending machine point of sale, a cheap single would be available to the very young.

Using DS-146 labels and one old-line major, Capitol, have cooperated greatly in the Pocketdisc program, according to Hyman. These labels have made their product available to Pocketdisc on a simultaneous release basis. Hyman believes, however, that Pocketdisc’s full potential can only be achieved with the additional holdsout — Columbia, RCA, Transamerica and MCA. He said: "Not only is their cooperation, but their cooperation, hindering the development of every label in the industry which is looking for the single record to introduce artists and repertoire."

All independent labels gathered thus far in the Pocketdisc ex- periment, Hyman added, sup- ported the Pocketdisc system from the beginning. "It is a supplementary rather than substitutive market."

The new distribution pattern, Hyman stated, will be by merchandising aids, including Pocketdisc, its own point of sale material.

“In this type of store,” Hyman concluded, “Pocketdisc will compete with an ice cream soda, a package of candy, a magazine, etc., for the spend- able dollar of the young buyer.”

### FiTs 50th In Kel Pkge

NEW YORK — Columbia Records has tied up with the National Football League for a disk-book package entitled "The First Fifty Years—The Story of the National Football League." The package was created by Columbia Special Projects, and contains a 250-page book created by the Benjamin Co. and the NFL, under a special com- missioned golden anniversary poster. All components were approved and copyrighted by the National Football League. The package was made at a suggested retail price of $24.95.

**Travel Launched**


### Executive Turnable

**Robert K. Lifton, president of Transcontinental Investing Corp., has been elected chairman of the board and remains chief executive officer of the company. Lifton, who has been named president. Joining TIC to fill Weingroff’s position is Arnold Greenhub, who is also group vice president in charge of national account sales and record operations. Greenhub joins TIC from Gulf and Western Industries Inc. where he was corporate vice president. Sol Blahte has been elected to the board and general management of North American Acceptance Corp. and will also be group vice president of the company’s financial services. Lifton stated that the company is looking for a number of new areas of business with Weingroff and Lifton to develop new expansion areas for the company.

**Jack Fuller** named general manager and medley, RCA Club. Fuller has been associated with the organization since 1958 and previously worked for Columbia Records and as a professional musician. All Ray Cork named producer, publicist and repertory, West Coast, RCA Records. Cork was musical arranger for "Grazing in the Grass" by the Friends of Distinction.

**Danny Fields**, formerly publicity director of Elektra Records, has joined Atlantic Records publicity department, to work on underground and rock press.

**Gene Armond** named national promotion director at United Artists Records. Armond was most recently associated with Gerald Peretti at RKO Records and worked for Ecko Records. He was 12 years with Kapp Records. . . . Stuart Greenberg joins Liberty/UA promotion staff to concentrate on progressive prod- uct in the college and college nearby areas. . . . Greenberg was previously associated with Ed Wright, representing Bobby WOMACK on the East Coast. . . . Alan Harvey named ad/ head of the new promotion staff. . . . FORM Music, which specializes in music publishing, talent management and record production and is part of Steven Scott Enterprises. Harvey joined SSE in 1964 as account executive. . . . Rich Shorter, pro- ducer and member of the writing staff of the London group, Euphonic Enterprises Inc., named musical director of the Tarot Club, New York.

**Jack Gibson** named national LP promotion director for Stax Volt Records. He was formerly Midwest promotion executive for the labels, and previously with Decca and Motown. Gibson was founder and first president of NATARA.

**Arthur Schwartz** named vice president, finance, of MCA Technology Inc., a subsidiary of MCA Inc. . . . Arsenio Vega named representative for Woodwinds Records with ASCAP for nine years. Julian Rice named classical sales and promotion manager of Capitol Records’ newly formed Division One. He was previously sales representative in the Philadelphia area.

**Eddie Deane** named New York professional manager for contemporary repertoire, Big Three Music. He joins the company after two years with Sunbury Dunbar Music as general profes- sional, most recently at Y/T/C/Bravos. A. Duces. Watson has joined CBS Directro Marketing Services division. He has been associated with CBS since 1966, most recently as controller, Bailey Film Associates. Joseph Del Medico resigned from RCA Victor Records to join GWP Records as East Coast sales promotion manager. Del Medico was with RCA for eight years and was field promotion and sales representative. . . . Tim Whitsett named general manager of the Mississi- ppi Artists Club, Inc., New York.

**Jack A. Somer** named vice president and general manager of the newly formed Cassettes Communications Corp. Somer was previously director of marketing for Dubbins Electronics and worked for 10 years for RCA Victor Records as a recording development engineer. He is the first commercially successful method of ‘electronically reprocessed stereo.’

Peter Shadyer joins the Robert Fitzpatrick Corp. as produc- tion head. He will produce the Strawberry Alarm Clock’s next LP for Uni. . . . Steve Swain named field promotion man at the new New World Records/New World Records. Jack A. Somer is president, and John Degatina named production manager. . . . John Degatina named professional manager of Ja Ha Music and Hadelon Music, distributors of Audio Arts, Inc. In Los Angeles. . . . J. Arp, acting president, advertising director leaves the company Dec. 1. Also departing is Chris Whorf, the art director and a number of people in his graphics department.

Pansonic has named Robert G. Marmaroli national sales manager in the Boston area. . . . Ted Von, Zenith Sales Co. as manager of marketing development. . . .
Bobby Vinton has this thing with songs.
They become hits.
One after another. Like an unwritten law.
His new album, GREATEST HITS OF LOVE, says it very plainly.
Greatest hits. Lots of them. And love.
What he sings about.
So, you might say this album has been together
for a long time.
The underground is alive and well and has simply moved its headquarters. Rock 'n' roll under those confines of mercantilism. Forwarding address the jail questions of New York's lower East Side, the valleys of Vermont, plains of Kansas, lakes of Canada, and backyards, Middle America and the Rocky Mountains-America, the real America. The mints of the music business, having scoured and plundered the underground for gold and lured it back to the main wide streets, and moved on in the best tradition of gold rushing to the rock 'n' roll revival hype of 1969. The so-called rock 'n' roll revival—a profitable promotion stunt at the gate, for old catalog and copyrights and, in general—a is a merchandising gimmick that the public won't buy (Atlantic and Columbia aren't buying it either). Because rock 'n' roll, with respect to Danny & the Juniors (Rock 'n' roll here is to stay) as we know it in history), is not reflected in the buying mood of second generation, or the white collar underground (and our parents think Tom Jones is a supergroup). So, we say, rock 'n' roll is dead.

Underground Mining Disaster

Hard, heavy, acid, blues and cosmic jazz are today's rock 'n' roll. Jefferson Airplane, Led Zeppelin, Steppenwolf, Santana, Stones, Bluey Pig, Johnny Winter, Chicago, and even the Band. But before you plunge into the underground for more search and destroy, study, band, or just hang out with your friends. Agnew said (and I want to make this perfectly clear) about the moral decline of our national media. For the record media has communi- cated nothing, no revolution, no Second State lines with the intent to incite riot—everything that Agnew and America are paranoid about—than television knows. The music business is used to living revolts and revolutions and to make more money the record media must aggravate Agnew's com- plaint unlike second generation, where it's more "conspic- iously." Rock's future lies somewhere within native, natural, his- torical America, where second-class citizens wait for their moment. Even the underground, Last of the Breed, blues and country-rock lives the soul of America where the spirit of rock resides.

Consulting the Oracle

Now when I say "consulting my people in the field" I mean Raving Robert, whose field is dope (gras, hash, a little opium) and music. I visit Raving Robert in his country home, his house, ouija board, or if you bend toward Zen, a guru. Unfortunately, as his name indicates, Robert is most usually paralyzed from the hair down. He has an incandescent light bulb for a head, a blindingly electric voice, and the ambience of a "rock and roll" cosmic Stones, all with the typically anti-American and the truth is he language he speaks fluently. And like Columbia, Raving Robert isn't playing rock 'n' roll. By not knowing what's pop or fashionable, along with his excellent voice, and Raving Robert spins impossible sounds that begin to sound more and more like hits as the music unfolds. In a fit of Americanism, he plays its most basic chords and yet its most enduring and contemporary. Don't bother to sign Robert as vice president, merchandising, because we wish to have his character product just like having a black Robert doesn't lie. Or moral. "I have learned a little bit how to spot someone who's going to be a gas one day. I've got for the life of me, well, after that, after I can't, I'm shocked when I realize that I'm getting into somebody who, to step over two, utterly un-Rocking Bob, and I won't stand for that. Stan Cornyn, who as far as I know, has never turned on with Raving Robert. Though both are doing very well in the underground.

Rock 'n' roll cannot be revived because it is dead as the 50's on the road to the 70's. Its body can be exhumed and the formula distilled for synthetization, but the revival of rock 'n' roll is only a temporary renovation of the new music's superstructure, so it is a reaction rather than a direction. Rock 'n' roll has no regenerative stability. For it was a stage of development ("of an age"), no matter how glorious, rather than a primal, ever-relevant reality, though its voice may rekindle wallet-sized memories as durable as yesterday's newspaper. That dim level of sophistication, sparked by the first fires of rock 'n' roll, has been consumed in a blaze of enlightenment that has grown in intensity with the music. Reviving rock 'n' roll is like trying to win tomorrow's job with yesterday's skills. Like scraping the new math for the longer, error-proof proofs of algebra. Kids today are growing up absurd to the amplified, electrified beat of a different drummer—to Ginger Baker and Roger and Steven Hansem. The same experiment-ation and invention that vitalized psychedelics, hard rock, rock jazz and blues will continue in a logical quest for aesthetics and expression, and as much as we desperately try to put aside and replace and reurban form, forsaking the terms "old" and "new" Rock 'n' roll is not a "return to the past" or an "evolution" and the tradition that must be modified, qualified, prefraced, revolutionized and explained is not backed to that good old rock 'n' roll music must be for the moment and the real deal. They played that riff just the other day and, as I said, he never lies to the best of his memory, which coincidentally is most untrue.

RISING ROCK LABEL LOOKING FOR FRESH TALENT

212-355-5425

November 29, 1969, Billboard
Modesty prevents us from saying

we told you so.

However, some time ago, we did mention “On Broadway.” We predicted that the Diana Ross & The Supremes and The Temptations TV Special would be a huge success. In case you thought we were biased, here’s what the critics had to say:

"...a handsomely packaged hour of musical entertainment... and performing élan...
...a memorable excursion into Broadway melodies past and present...an exciting, pulsating visual and musical treat."

George Gent,
The New York Times

"...a joy to the...ear...
full of warmth, animation, and twinkle...a roll call of song hits whose enduring charms were enhanced with the special styling and musical insights of Miss Ross and her supremely listenable Supremes and five terrific Temptations...class entertainment...a heavy show."

William Tusher,
The Hollywood Reporter

"...60 minutes of Broadway with a beat."

Aleene MacMinn,
Los Angeles Times

Now you don’t have to take our word for it. The Original TV Soundtrack is live and selling well in a deluxe full-color package.
DC Rallies to Music Acts in 3-Day Moratorium Drive

BY MILDRED HALL

WASHINGTON - For the third day of the peace-mobilization here, the Capital looked and sounded like a city-wide production of "Hair," handbands, blue jeans and peace songs, black music—of, by and for the young, brimmed throughout the stand pipes, spilled over the sidewalks, pooled, after the great march, at the Monument rally.

The most revolutionary aspect of the peace gathering was not so much the throngs, voting with estimates running to half a million—or the picturesque youth of it, but the way it gave voice, in today's music. Rally speakers, including Senn, McCarthy, McGovern and Goodell, Dr. Spock and Mrs. Martin Luther King, were politly intoned and applauded. But contrary to all Capital precedent, and at least to the ears of many, the music was not bowing out for the speakers to gather the attention.

Peter Seger, Arlo Guthrie and the "Hair" contingent from New York, Chicago and Los Angeles, launched the singing that went on in the cold, sunlit afternoon, while a few, who had been up since dawn, and some in the Death March up all the previous night, sang right along with them. This was the way they wanted it to be.

Up on the big stage platform, and in the area near the press center, the record stars, and film stars, all sang. "Everybody Sang, Danced At The Top"—Peter, Paul & Mary, Earl Scruggs, Leonard Bernstein, Tom Paxton, Richie Havens.

Mitchell Miller, John Denver, John Hamilton, Dick Gregory, and others. "Seeger's Songs" Pete Seeger sang the songs urging "Give Peace A Chance," and elsewhere, Elvis Presley came up with his cry to bring the boys back home. Arlo Guthrie wasted no time in singing his "All Along The Watchtower," but sang their favorites. The "Hair" singers rocked the stemlime green 'Ag against the Clocks, of Aquarius' and "Let The Sun Shine In," with climactic twenty minutes, in great waves of sound, battle hymns to the world and to the people wants to have done with the terrible swift sword of their elders.

The sound of this largest rally in the country's history, and the good will of it, echoed back into the city, to the thousands unable to squeeze onto the Monument grounds, and who held up the near-by silent White House, cor-doned off, ringed round with police lines and chemicals.

What about coverage? The media had no ear for the noise. A minimum of network cover age, via a los TV coverage, to give the home viewers a few moments view of the peaceful rally but, turned instead for coverage to commentators. (The daytime TV participants were only the usual musulas, the "Flintstones," "I Love Lucy," "Superman." ) TV networks covered the river-wide march downtown but there was no massing at the Monument, the inevitable oddities, and later there was no news report from the outbreak at Justice Department by divergent Weath ermen. But the networks omitted the soul of the rally—which was it.

Radio coverage was spotty and too talty, but at least it carried the key numbers, to some of the phenomenon of music, of the political and social life of this generation of youth.

The daily press, in Washing ton, noted the role of the music but, the "rockers" were repressed by the sheer monumental size of the gathering. The networks traveled, and the good feeling of the peace march, in spite of the beast and the blood pour, and Saturday's freeing chill.

A few reporters realized that the vast crowds of young came with the purpose of expressing their feelings toward their world in quiet but determined manner. Several, most notably Most reporters, amused by the greys the blankets, the knapsack, the literature, the signs, the singing, and the dancing and hand barriers, the attitude light-hearted entertainment. The words of songs, if they had listened to the music, were more intensely concerned generation, rich in poetry and music. It is to be heard, its hopes and demands for peace, and the right of each to live his life.

Jamal Sets Up Disk Distributors

NEW YORK—Ahmad Jamal Production Corp. has established disk distribution with a New York disk distributor to product handle its three record label, "Jamal Records," which releases jazz and pop; A.J.P. Records, rock, folk, country label; and "Concertgoer Records," world music label. All three are owned by the Jordanian-born pianist Ahmad Jamal, who recently established a network of 20 distributors to market his recordings. The 21 songs on "Concertgoer Records," which were produced by Ahmad Jamal, are the first release under the new agreement.

GRT Sets Holiday Program

CHICAGO — Mercury Rec- ordgs will release several pop-rock masters of past hits to Century City, Los Angeles, to distribute in America for the holiday season. The first release under the new agreement is a compilation album for "Forever Records Salutes the 70's" which is a collection of hits from the 1970's. The second release will be "Forever Records Salutes the 80's," which is a collection of hits from the 1980's. The third release will be "Forever Records Salutes the 90's," which is a collection of hits from the 1990's.

Roosevelt Grill Reopens

NEW YORK — The Roose- velt Grill, closed for three years, reopens Tuesday (25) with a benefit for the "Rockabilly Jazz Band," co-led by Yank Law- son and the "Legends of Jazz." The event is sold out.

Personal manager of the group, Dick Gibson is also involved in the management of the Grill. "This has got to be the largest commitment made to jazz in the last 10 years." Dick Gibson said.

The Grill has been redesigned, there is a new sound system, for dinners and dancers and the whole place is geared to vol- ume," he said. "Dinner will ear that pick the groups books to this point.

The WGBJ will open with Joe Venuti's quartet and remain with their units for about a month, before starting an off for a short U.S. tour, re-turning to the Grill around Feb.

Gibson also plans to run, possibly four events a year, New York facsimiles of his "Jazz Party," that has been run- ning for several years in Aspen, Colorado. Gibson books over 30 jazz musicians to play at his events and is only in the business of paying guest at a kind of in- vitation. "If you book them, you do this in New York," he said.

The WGBJ is currently recording for the record label Enoch Light's Project 3 label. This will include original ma- terial written for the group by Johnny Mercer; Hossy Carmi- chael and Gordon Jenkins.

Purcell, Righter "Talking Up" LP's

NEW YORK — Promoting "Polydor," the "Troma" series, "The Astronomical House," "Polydor," "The Theatre of the Living Brain" label president Jerry Purcell and astrologist Carroll Righter have conducted a total of 31 newsw paper and magazine interviews, appeared on 26 television shows, and guested on 43 radio talk shows.

8 NOVEMBER 29, 1969, BILLBOARD
SUNDAY MORNING 3:02

Oliver
CREWE NO. 337

PERSONAL MANAGEMENT: BILL CASH
bookings: CMA

CREWE RECORDS / 1841 BROADWAY, NEW YORK, N.Y. 10023
Rock Groups In On Campus

- Continued from page 1

brought headaches, too. For one thing, they did not shot out of sight and the station is no longer assured of even breaking even. Deane Johnson, program director of KDWB in Minneapolis, pointed out that it takes a lot of ex-perience to make money in pro-mo-tion. KDWB only ties in with shows produced by Star Constel-lation, a division of Star Broadcasting which owns KDWB. "We don't become involved except to ex-pose the knowledge of the com-ing event on the air. Our air personnals emcee the show, but don't make any money into the show nor does it take any out."

Various colleges in the Min-neapolis area buy time for the shows. They do about three shows a month and KDWB is a prime exposure for most college stations because of the vast number of college students and young adults who listen to WDWB. Art Simmers believes that, in any case, should it be difficult to compete with colleges for talent. "They book good acts, the very best. And it's money in advance for the artists. The acts can not turn it down; there's no busloads because it's paid, it's either good business for them."

WTRY: Stays Away

With more than six colleges in the area, WTRY stays busy. The station's personalities are busy as emcees. "So, maybe we're busier than ever," said WTRY. The station works with Ted Bailey, an inde-pendent promoter in the area, who also buys considerable time on the station. "We have pleased with all of the activity from the colleges and from Bailey. Other-wise, these groups would have been our commitment, our money, our risk.

This same thing is true in most college markets and if local stations are not keying on the college promotions, they ought to look into the situation.

One benefit of helping out in shows like these, Simmers said, is that the station is able to keep close tabs on what the young-adult likes so far as mu-sic tastes are concerned. "In addition, it leads to our per-sonalities being called upon by Sears, Macy's, and other depart-ments, and offers us a chance to catch the fashion shows. These department clothing stores are aware of our identification with the youth market, largely because of the fact that all of our personalities turn over these shows as emcees. And, to tell the truth, we're not afraid to ask in as many shows as the colleges are doing."

Because they can get public service credit for helping college-promotional concerns, WTRY: Dayton has a certain amount of free time, said program director Jerry Kaye. "They do all of the work, but in effect we act as co-producers because we are keying on the show on the air."

It is pretty happy with the arrangement because of the image it produces—that the station is closely identified with such acts as Gary Puck-ett, the Blood, Sweat & Tears, and the Lettermen. "The sta-tions likes to bring in groups, but don't like to put up the American. This is why tie-in with local regulars work so well. WING also ties in with independent promoter James Bridges, who's bringing in the Cowsills Nov. 23. Bridges has to pay KDWB for the time pointed to the ability of the station to help a college or in-dependent promoter pack a house with a good act."

Bell, Mustard

In Production Arrangement

LONDON — Bell Records has concluded an exclusive pro-duction-agreement with Mustard Productions. The past was ritt-eried by Larry Mustard of Bell Records and the Colum-bia Pictures Industries Rec-ord Division, and Tony Mu-calley of Mustard. Product from Mcaluay is to be distributed by Bell company both in the United States and Canada.

First product from Mustard will be released by the end of this month. Mcaluay has already signed the Grapes of Wrath, a five-piece group from Gibralter.

Until completed negotiations during a recent trip to London.

CBS Acquires

Soundcraft Firm

NEW YORK — Columbia Broadcasting System, Inc. has acquired the business and substan-tially all of the assets of the Soundcraft division of Reeves Industries, Inc. Soundcraft, lo-cated in San Francisco, is a developer and manufacturer of high-quality audio-magnetic tape and related products. The agreement was announced by Goddard Lieber-man, president of the Colum-bia Group, and John M. Richardson, chairman of Reeves.

FEDERATION TO
HONOR ADAMS

NEW YORK — Stanley Adams, ASCAP president, has been named the music industry's guest of honor at the Fed-eration of Jewish Philanthropies en-tertainment division annual luncheon, to be held at the Americana Hotel on Dec. 8. Robert B. Sour, board vice chairman of BMI, is chairman of the event.

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MCA Earnings Go Up—Income Down

UNIVERSAL CITY, Calif.—MCA's earnings for the first nine months of 1969 were $260, 330, compared to $169,620, or 16 cents a share, for the same period a year ago. Net income, due to a net loss in the third quarter of the year, was $100,000, or 7 cents a share, compared with $171,800, or 12 cents a share, for the same period of 1968.

Rudolph Melikian, Inc., which came out of bankruptcy in July, 1968, reported a net profit of $455,000, or 14 cents a share, for the quarter ended Aug. 29, com-pared to $312,000, or 13 cents a share, for the corresponding period of 1967.

The profits for the 1969 quarter included 7 cents per share re-turns in the first quarter, due to the profit-sharing tax-loss carry forward.

The company also reported its fiscal-year ending May 30 showed a profit of $374,000, or 21 cents a share, compared with a $453,000 net loss for the previous year. The 1969 year included extraordinary in-come of $100,000 from the sale of the business. David Cohen, president, said that during the first quarter all four affiliated companies of Melikian—pamphlets, textiles, vending equipment, solar shelter and distribution—continued to show im-provement.

GRT Net Rises in Quarter

LOS ANGELES — Net revenues of $7,407,218 and after-tax earnings of $357,414, or 1 cents per share of common stock, on 2,495,784 average shares outstanding, were reported today by GRT for the quarter ended Sept. 27, 1969. This compares with first quarter fiscal 1969 net revenues of $2,301,106, or 2 cents per share of 1,565,348 common shares outstanding, adjusted for a four-for-one split.

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Rather, they are a guide to the range within which these securities could have traded.

**Data compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.
Somewhere between black and white, hot and cold, happiness and sorrow, lies a place where the human experience need not be antagonized by prejudice or ignorance. For the time of year symbolized by peace we would like to bring you music—a record which reflects only the joy of the season.

Christmas Morning
BLUE THUMB RECORDS, INC.
Tape CARtridge

Battle Of Giants Seen In Video Tape

by: Larry Finley

As tape moves confidently into the explosive '70s, one particular trend manifests itself more clearly than the others. That is the growing tendency by both duplicators and recording companies with tape product to move into specialized areas of pre-recorded product.

Outside of the regular line of pop catalogues, an increasing number of classical, educational, country and gospel products are making an appearance and finding a readily available consumer market; both in this country and overseas.

This trend will undoubtedly develop its full potential in the 1970's as most of the specializing companies plan to expand their lines to cope with increasing consumer demand.

North American Leisure, one of the first corporations to recognize the need for, and the potential of, specialized product, is also moving forward with its own special lines such as the Jazz Twinpak, the popular "8 on 8" Twinpak, and the exclusive TENNESSE SOUND series which features 20 top Country selections by leading artists in that field.

But what will definitely beNAL's biggest specialized production of the '70s is its educational audio visual line—a packaged product of slides or film strips and accompanying narrative cassette or disk.

Designed for use in schools, homes and training centers, NAL plans on releasing the first in this new series in the very near future.

If, as a dealer or distributor, you would like more information on this product and NAL's other fast selling specialized lines, contact NORTH AMERICAN LEISURE CORPORA TION, 1776 Broadway, New York, New York 10019, or call (212) 265-3340 collect.

Sonic Joins Videotape Race: Color Unit for '70 Release

by RADCLIFFE JOE

NEW YORK — The Sony Corp. Tuesday (Nov. 18) unveiled a working model of its new cassette-type color video player at a press demonstration held at the Pierre Hotel. The unit, a major improvement on the company's bulky, magazine-type model demonstrated in April this year, is a compact gadget which works with a cassette-type video tape slightly larger than an 8-track CARtridge.

The player expected to be available on the Japanese market in the late summer or early fall of 1970, and on the American market the following year, will retail for about $350. It is designed to play through any standard color, or black and white television set.

The cassette, called Video-cassette, operates on Sony magnesium video tape containing 90 minutes of programming. It is constructed on the concept of the audio cassette and can be operated with the same ease. Akio Morita, executive vice president and co-owner of the Sony Corp., disclosed that his company had already won a part of the market, with consumer products such as the Jazz Twinpak, and will soon be broadening its lines to include fast-playing units and parts for Japanese TV sets.

Although the two systems—SelectaVision and EVR—are totally incompatible, there is little doubt that the two play-only systems will be in direct competition with each other and with videocassette recorders.

The race widened dramatically recently when Sony and Matsushita disclosed separately that they plan to introduce color video tape recorders utilizing competing systems.

Designed primarily for playback, the Sony system will retail in the U.S. for about $500 and, for $450 with a simple adapter that permits home recording of either color or black-and-white films (EVR is believed to be the only remaining major U.S. manufacturer whose products are not wholly or partially produced in Japan.)

Records can be made directly from a TV set or from a TV camera. Sony said it expects each blank cassette will cost about $20 for a 60-minute program. As in audio cassettes, programming can be erased for re-use of the video cassette, and other features will include fast-forward and re-wind.

Sony's prerecorded video cassettes will cost more than $20 for a 60-minute tape, compared to RCA's 30 minutes of recorded color program for $10.

It will begin to market color video players, together with a library of cassette recordings, in the U.S. in the first half of 1970.

Matsushita said its new recorder will be sold only in a black-and-white cassette (1972) and red (1970). Philips is working on a video cassette recorder for sometime before 1975. And the fight is on.

Faraday Acquires Orrtronics, Sets New Banner for Line

by BRUCE WEBER


Ortronics will become a division of Faraday, and will shift its Toledo, Ohio, plant, management personnel and facilities to Faraday's Tecumseh, Mich., headquarters.

Faraday, manufacturer of audio and signaling devices, fire alarm, burglar alarm, clock and program systems, will change the Orrtronics name to Faraday and merge production facilities in the first quarter of 1970.

Ortronics will continue to produce 8-track equipment and tape cartridges and distribute the Faraday banner. Frank M. Kluin, Faraday chairman, and Fred J. Kluin, Faraday president, plan to enhance Ortronics' efforts in 8-track equipment and become more involved in cassette production.

During the fiscal year ended Dec. 31, 1968, Ortronics' tape players and accessories, which consisted almost entirely of auto units since its home tape player was not introduced until December, accounted for approximately 33 percent of its total sales.

Of the tape player sales, approximately 54 percent were made to dealers to handle a private brand contract due to expire in August, 1970.

Orrtronics believes that there are "problems in 8-track tape player line."

(1) Its product line is too narrow and does not include home recorders and portable players.

(2) It should include cassette players in its line.

(3) Price competition afforded by tape players partially or wholly manufactured in Japan.

Ortronics believes that the competitive challenge afforded by the cassette player may be possibly met, in part, by a new product development.

(Continued on page 18)

U.S. Racks Up 82% of Japan's Player Action

TOKYO — The United States accounts for 82 percent of the hardware's pre-recorded product produced here, according to statistics accumulated by the Japan Export Tape Recorder Association.

This percentage figure is based on the successful marketing of its 4-track, 8-track, cassette and recordable recordable machines. In fact, only Canada with 7.1 percent of the imports, shares any significant market, with Puerto Rico, Norway, Sweden, Hong Kong, North Africa, Paraguay and Switzerland following in that order.

Early capstan-style players, which are fast falling out of favor here, are being replaced with more sophisticated and expensive motor-driven units, with the U.S. accounting for 66.1 percent of the total production.

[Continued on page 12]
The Original Hit!

“Compared To What”

LES McCANN & EDDIE HARRIS

Produced by Nesuhi Ertegun & Joel Dorn

From The
Best-Selling Album
“SWISS MOVEMENT”
LES McCANN &
EDDIE HARRIS

Atlantic SD 1537/TP 1537
ON RECORDS &
8 TRACK CARTRIDGES
SAN FRANCISCO—Despite complaints that product is too slow in getting on their shelves, tape dealers here are reporting sales of both cassette music and hardware skyrocket.

"The percentage of cassette sales is rising all the time," says Bernie Cohen, tape sales manager for Music West, one of the largest distributors in the area.

"Cassettes have been fantastic," according to Fred Seeger, Northern California sales manager for Ampex. "It's an exploding industry."

"Cassettes are doing exceptionally well," says Ted Ponseti, spokesman for Fantasy Records in Oakland. Fantasy does $150,000 monthly in tapes—twice the amount of six months ago—of which 25 percent is cassettes. "They have no way to go but up," Ponseti continues.

Fantasy carries 12 cassette titles, of which three are Creedence Clearwater Revival. Cassettes in October, for the first time, surpassed 4-track sales, Ponseti says. He believes cassettes are "making inroads," because they are so portable and because of the new auto players.

Seeger says that with 19 models in Ampex's cassette line (up from eight last year), equipment dollars are up 50-60 percent over 1968, with the big increase in cassette. Next year we intend to triple our involvement," he continues.

"Electronic stores, which last year were apprehensive and cynical about cassettes," Seeger believes, "are now stocking them, as are large department stores like The Emporium and Macy's. Now we're tapping the mass market."

Cohen cites lack of product as a factor slowing cassette sales. "Tamla and Goody still aren't available. Ampex is far behind in delivery and RCA is having problems"—sentiments echoed by other dealers in the area.

Yet, Cohen says, "cassette's percentage is rising all the time." From 6.1 percent of Music West's total business in August, cassettes in October accounted for 7.5 percent of the total. "If the supply were better, it would be higher." Cohen suggests that with so many stores now getting into cassettes, that those initial inventories are a factor in slowing down availability of product.

Mike Leiter at Tape Deck, GRT's experimental store in Los Altos, says 35 percent of Tape Deck's sales is now in cassettes, up from 25 percent six months ago. Hardware sales, too, are improving, he says, because in the last three months Craig, Sony and Ampex models have been added to Tape Deck's cassette player line.

At Duo Records in Oakland, owner George Kasal says "cassettes are picking up real strong. Right now, for every three 4-track sold, we sell one cassette. But by the end of next year we expect it to be one for one." Tapes account for 20 percent of Duo's overall volume. Kasal says, and cassettes have only been in stock for six weeks, with 200 titles available. Kasal complained of ordering RCA's full line of cassette titles, but getting "only half the order though many new titles are coming through okay."

White Front Stores, perhaps the biggest tape outlet in the area, however, has not experienced any "terribly dramatic" increases, says Nick Beaver, regional merchandising manager for the chain. He anticipates major growth around Christmas.

Tower Records in San Francisco, too, has not experienced a big jump in sales. "Cassettes haven't really picked up yet," says Lou Rhine, of Tower's tape department, "but we expect improvement." A third of Tower's tape sales are cassettes, he says.

Bob Beatty, manager of Muntz Cartridge City here, says cassette increases "really haven't hit this area yet, though sales are starting to pick up." Cassette sales account for "less than 5 percent" of Muntz' business, he says, while 4-track "is 70 percent of our business." Muntz carries 150 cassette titles. Beatty says, but will triple that within 45 days when a Muntz portable tape player is in stock.

Bernie Cohen, tape sales manager for Music West, one of the largest distributors in the area.
Lionel Murray Joins Pye in Budget Field

LONDON — King Stereo, the 4-track cartridge company controlled by the Lionel Murray group, joined Pye in the cut-price tape market this week with two of its own productions. Titled "When Johnny Comes Marching Home" and "Music to Drive By," both cartridges feature the studio group, the Pete Winwood King Size Brass and retail at $4.80.

More releases from the group will follow shortly and be marketed in competition with Pye's Marble Arch series priced at $4.45.

King believes home-produced material is one of the most effective methods for bringing down the present high price of cartridge product. Martin Yale, a director of the company, said, "If cartridges are going to get off the ground at all in this country, the price must be reasonable. And one of the ways of bringing costs down is to start recording your own material."

He continued: "We shall aim for middle-of-the-road light music, the market necessarily aimed at teen-agers, and eventually building up a catalog. Distribution will be handled through King's existing outlets which comprises mainly gas stations.

Yale is also seeking an agreement with the Muntz Stereo-Pak group for duplication of the company's product in this country. King already has UK distribution for selected items from the Muntz 100,000-title catalogue.

1. The Producers.
There are three: Erik Jacobsen, Zal Yanovsky, and Jerry Yester. Which is like The Lovin' Spoonful revisited.

2. The Product.
Pictured is their new album (RS 6369), it's on tape, too. Around Reprise they're calling this the most exciting new act since Jethro Tull about a year ago.

3. The Single.
It's called "One Way or the Other," and its number is Reprise 0884.

4. The Management.
He's Bob Cavallo, and he's damn good.
With clients like the Fifth and John Sebastian, Bob knows how to do it.

These folk will be treated to the same goodness that got Variety to say this about the Fifth Avenue Band's L.A. debut: "Sixtet...got a resounding reception. Opening night led to pleas for more, more and more."
Sony Joins Videotape Race; Color Unit for ’70 Release

The manufacturers in supplying prerecorded Videocassettes to the consumer, will sell only the blank cartridges, the programming will be rented, and rental cost will depend on the number of times the program is played. The cassette is constructed with a built-in gadget which will record the frequencies with which the unit is used.

Morita explained that because of the magnetic tape system employed in the videoplayer, programs on the Videocassette can easily be erased and replaced with different material. He said this innovation will result in substantial savings, and the access to a greater variety of programs to the consumer. Although Morita did not disclose the actual cost of erasing one program and replacing it with another, he assured that it would be minimal.

The audio on the Videocassette is recorded on two tracks, giving the viewer a full stereophonic sound reproduction or, in the case of foreign movies, phonic sound reproduction, giving the viewer a full stereophonic sound.

The audio on the Videocassette is geared to the general consumer market, Morita explained that a great deal of merchandising effort will be aimed at people in remote areas where regular television programming has not yet penetrated.

Programs will be structured to meet a wide variety of tastes, but the emphasis will be on informative and educational material. In the case of consumers recording their own material, Morita said that Sony processing centers will be set up around the world for the purpose of developing the film. He assured that the cost of this service will be modest.

Sony has also developed a small, simple-to-operate adapter which can be used for recording programs, either in full color or black and white, directly from a home television set. The unit will sell for an additional $100.

The Videocassette measures 8 by 5 inches, is 1 1/4 inch thick and weighs one pound. It can be stopped at any point during a program, removed without rewinding, and replaced with another cassette.

Morita has assured that his company is working on developing a Videocassette library with a wide variety of programs to be available by the time the unit is released on the commercial market. He said that Sony intends to make its facilities available to motion picture and television companies, as well as music recording firms, publishers, educational institutions and sport promoters, so that their program could be transferred to Videocassette.

At least one movie company, Toho Ltd. of Japan, has agreed to make its films available to the Videocassette.

vision company in the past five months to offer a cartridge-type videoplayer for home entertainment purposes. Others include the CBS Corp., RCA, and Panasonic. Among those other companies reported to have low-cost videotape players interested in the market. He said that Sony in

GRT in 3-Yr. Tie With Studio 10
SAN FRANCISCO — GRT has signed an exclusive three-year tape contract with Studio 10 Records for 4 and 8-track, cassette and reel rights in the U.S.

Initial product will be by folk singer Karl Ritchey, cast member in the San Francisco company of "Hair," and Dave Blindsness and Leon's Creation, two rock acts.

WB's Cassettes Under Label's Own Control
LOS ANGELES — Warner Bros. takes over sales and marketing of its cassette product Jan. 1, and will offer distributors "immediate delivery" of 740 catalog titles.

WB has been gearing up to handle marketing and sales, so that it could claim immediate cassette duplication and now shifts that responsibility to Columbia which duplicates its albums and 8-track tapes.

WB acknowledged that the manufacturing and delivery cycle has been a serious problem in tape. To counteract this, the company plans to guarantee delivery to any dealer anywhere almost immediately upon receiving his order.

In addition to the 240 catalog titles, WB plans an additional release of 18 new cassette titles in its January release.

All details of the new cassette marketing program will be explained at the label's winter distributor meeting, scheduled for the first week in January. At that time home office executives will fan out around the country— as they have done in previous years— to meet with each of WB's independent distributors. Executives scheduled to conduct these meetings include Joel Friedman, marketing vice president; Dick Sherman, national sales manager; Mo Ostin, Reprise general manager; Joe Smith, WB Records general manager; Stan Cronyn, creative services director; Don Schmitz, assistant to Ostin and Clyde Bakken, assistant to Smith.

By taking control of its own cassette sales, WB now controls two of the leading cartridge companies. The company will gradually expand its tape operations to handle the full responsibility of cassettes as well as 8-track.

Bell Feels LP Sales Must Set Tape Pace
NEW YORK — Although Bell Records is striving for simultaneous release of its recordings on both records and cassettes, it admits to watching LP sales "for action" before issuing tape. "You can't merely throw out tape and expect people to automatically purchase it," says Bill Mulhern of Bell's tape department. "People are becoming more cautious.

He feels a record company can take a chance on simultaneous record-tape releases when covering an established recording artist. "However, it's too risky when deciding on an unknown act.

"For most part, especially when dealing with a new group, we watch for sales action on the LP."

Mulhern works closely with Gordon Rossini, Bell album sales and merchandising manager on tape, with Mulhern following up with sales and promotion.

Mulhern, who recently joined Bell, is learning the Bell distribution, both record and tape, and plans to eventually make a "on-the-spot" inspection trip of Bell tape outlets across the U.S.

Bell product is being duplicated by Ampex, GRT, North American, Tally and Reprise Tape Cartridge Company. Ampex eventually will exclusively duplicate Bell product, beginning June 1 (Billboard, April 30).

Capitol will publish all music from the kiddie TV show, "N.R. Pufnstuf," produced by Marty and Sid Kott.

"Gambler's Night Out" has been recorded by 47 individuals. "Lowry Music owns the copyright.

The Craig Hundleby Trio has recorded "A Nice Theme" from "The Madwoman of Chaillot," marking a musical departure from the young jazz group's name interests for World Pacific Jazz. The group is slated for a two-week booking starting Dec. 7 at the Dunes in Las Vegas.

ITCC Acquires Modern Tape
NEW YORK — The International Tape Cartridge Corp. (ITCC) (CBO) has acquired Modern Tape Cartridge Corp., of Canada Ltd. in a stock transaction. The company has also appointed Gary Salter, president of Modern Tape, as the new president of ITCC. Salter succeeds James J. Elkins who retains his position.

Modern Tape is a Canadian distributor of prerecorded tapes and records as well as recording equipment in the Canadian market. The company has been a distributor for ITCC since January this year. Earl Smalley, chairman of ITCC, said he believes that the acquisition of Modern Tape could add in excess of $1,000,000 in annual sales to ITCC's operations.
MEET ARGENT, SON OF ZOMBIE.

Remember "Tell Her No" and "She's Not There"? Two very big hits by the Zombies. And then they disappeared for a while, and everybody thought they'd had it. Until not too long ago when they re-emerged with "Time of the Season," a two million selling single that proved the Zombies were still very much alive musically. Now again it's been a long time since we've heard from them and the rumors are starting again: "Have the Zombies permanently gone under?" "Is it true that the only good Zombie is a dead Zombie?" Well, sorry to say, they have—although not entirely. Rod Argent, former chief Zombie, has put together a new group, ARGENT. And Chris White (another "dead" Zombie) has co-produced the group's first album with Rod. The album displays Rod's known talents as a singer, songwriter and keyboardist supreme.

Les Zombies sont morts. Vive L'ARGENT!
Faraday Gets Company; Sets Banner for Line

- Continued from page 12

ment known as the "loopette" player.

The "loopette" is a miniaturized loop tape cartridge system which is designed to compete with the 45 rpm record in that it will play music from 3 to 12 minutes, and will permit rapid recording and release of tapes for the teen-age market.

The "loopette" cartridge will be playably in a new type tape player proposed to be made by Orrtronics by a Japanese manufacturer and, by means of a simple adaptor, can be played in existing cassette players. The device is in the prototype stage.

In tape, sales of cartridges and revenues from tape royalties amounted to approximately 29 percent of Orrtronics' total sales in 1968. Orrtronics estimates it ranked fourth among the U.S. producers of endless loop tape cartridges in 1968.

Sales of cartridges and tape to Orrtronics' five largest cartridge and tape customers accounted for approximately 86 percent of all cartridge and tape sales and to the largest single customer, GRT Corp., accounted for approximately 80 percent of such sales.

Orrtronics has been informed by GRT that it (GRT) is in the process of establishing its own cartridge production facilities, but that even after it is in production it will continue to purchase cartridges from Orrtronics at a slightly lower volume than in prior years.

Orrtronics does not manufacture or process magnetic tape to any appreciable extent, but it holds a patent on a process for fabrication of tape used in endless loop cartridges which produces a material amount of royalty income.

ROZINANTE...basically it's a SNAP!

All components are in the base of the cartridge...and the cover just snaps on...it's that basic!

For information, write or call: Rozinante Electronics Incorporated, 9135 General Court, Plymouth, Michigan 48170, (313) 455-2500.

Craig Tools Up for '70

With Electronics, Tape Spread

LOS ANGELES—Are you wondering what Craig Corp., 8-track and cassette manufacturer, might have in store for next year? Are you wondering what Craig will supplement its hardware line in? For a hint, Lauren Davies, Craig general sales manager, feels the company will be very bullish in 1970—to the tune of about a 30 percent sales increase.

That's for openers. Davies says Craig building its image as a "full line electronics manufacturer" next year and "stabilizing its line of 8-track and cassette equipment". The company is planning to introduce "truckloads of new products" in 1970, but it plans to build and stabilize its existing lines.

Craig will introduce two new 8-track units with innovation anti-theft devices at the Chicago Housewares Show in January, and also plans introducing several new 8-track and cassette units at the New York Consumer Electronics Show in June. However, however, Craig will concentrate on making a deeper penetration in the cassette home market, broadening its auto cassette line and enhancing its existing equipment.

Next year, and for years thereafter, cassettes will find new vistas in both home and auto markets. He doesn't see the..."merely throwing an 8-track sales dip. "On the contrary," feels Davies, "we're adding to our 8-track equipment."

Davies will open a new market for cassette hardware, as will an automatic reversible cassette, both on the horizon in 1970-71.

Without question there is a large market for cassette units at the factory level. We feel there are many customers planning to move in that direction when existing contracts with unit suppliers expire," he says.

Craig has one auto cassette unit available (model 3501), a stereo playback, but will broaden its auto line in the months ahead.

Also giving cassette equipment a new lift will be combination units. "The marriage of cassette units with radios (obvious), clocks, counters, etc., again will open new avenues," believes Davies.

While the company sees a large market in low-cost cassette playback units, Craig will take the "high-ground" in concentrating its sales efforts in the bulk of its line in the $30-$40 range, leaving the under $30 equipment to other manufacturers.

"Young buyers today are too sophisticated to purchase cheap equipment," he says. They want stereo sound, good equipment, combination units and better quality."

To support its marketing effort next year, Craig has mapped out an extensive dealer support campaign.

Advertising and sales promotions expenditures will increase next year for both in and TV. Expenditures in the last two months of this year will exceed Craig's total 1968 budget. It represents an overall 20 percent increase this year.

What Davies means, though, is that Craig is on the go.

Certron Maps Broader Trade, Consumer Push

LOS ANGELES—Certron, blank tape manufacturer and duplicator, is broadening its marketing merchandising concept in both consumer and trade areas.

Jack Doyle, Certron marketing director, plans to strengthen the company's position in four major market areas: blank tape, prerecorded budget tape, duplicating and plastics.

By broadening Certron's marketing program, Doyle plans to amplify sales in the four areas. In addition to devising concepts and campaigns, he will add personnel to marketing in both administrative and field capacities.

Initial effort will be in Certron's budget line of prerecorded 8-track and cassette titles. The $3.95 Vivid Sound line will be enhanced with merchandising techniques aimed at distributors, rack merchandisers and retail outlets. New titles will be released on a regular schedule to give the budget line immediate, says Doyle.

Doyle wants to design packaging for all areas, rather than "merely throwing them out on the counter." The Vivid Sound line is packaged in long boxes.

He also wants to take advantage of promotions for the company's "impulse" sales lines, like blank tape and prerecorded music. Doyle sees Certron establishing a series of "impulse" promotions, institutional merchandising and advertising and long-range marketing.

President's Plane Has Capitol Tape

LOS ANGELES — Air Force One, the president's plane, has received over 50 hours of taped music from Capitol. Capitol initially provided 100 hours of taped music to United Controls, the company which manufactures in-flight sound equipment. This was later augmented with an additional 34 hours of music, including four of Christmas music selections. The tape was made by tape producer Capitol Records. Capitol has also given Air Force Two the same music program.
Atlantic Records
In Association With
Bill Graham & David Rubinson
Proudly Presents
The First Album Release On
San Francisco Records.
"COLD BLOOD"

SD/TP 200
On Records and 8 Track Cartridges

Atlantic Records
A Division of
FILLMORE CORPORATION San Francisco

Recorded At Pacific Recording Studios, San Mateo
The Catero Sound Company, San Francisco.
A bunch of us were sitting around our coffee table, feet up and philosophizing. About how excitement comes and goes in our business. About how, if this were Petula's first album or single, how we'd be feverish. And about how refreshing it is to hear it from a girl who knows how to sing.

We thought, too, you might like to get yourself refreshed.

Just Pet, our just out Warners album and tape, has in it not only her latest single hit, No One Better Than You.
### Best Selling Tape Cartridges

#### 8-Track

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**Billboard Advertising**

- **Billboard**
- **NOVEMBER 29, 1969**
Winter Weaves Spell at Fillmore

NEW YORK—In the best test yet of rock's Pavlovian powers, Johnny Winter, the hottest electric guitarist of all time, played a willing audience into complete submission when he unleashed his mind-melodizing blues show at Fillmore East on Nov. 14. The resident Chicago Cubist's fine rock-jazz ensemble, and his blues trio, "Johnny Winter and Friends," rounded out another potent Fillmore bill.

A shocking appearance in platinum hair, Winter took the stage, fanned, and fused around the stage, rasping and combing the guitar strings through his fingers in great greasy grabs and runs. Woven into the thumping electric fabric of his guitar blues was his singing, more of a sound than a voice, suggesting the lyric via a garbled, primitive complaint from his gut. But when Winter plays, he takes over, becomes the guitarist and his voice becomes part of the magnificent whole. His guitar playing bejews all things.

Sandpipers Come in Soft And Clear at Rainbow Grill

NEW YORK—Though rainbows have given way to air pollution, and clear days and seeing forever are only Broad- way optimism, romantics still can count on a gay night and a clear night with the Sandpipers vocal trio, who presented their soft pop harmonies Nov. 17. Supported by a combo and lone feminine soprano, the trio offered more of the clear, precise arrangements that marked them as group geniuses a few years ago. For their boys who still key their vocals to pure Gregorian harmonies and inspirational readings, the Sandpipers add the artificial echo of amplifiers to revitalize the Beatles' MacArthur Park. Their knack for purifying lyrics, whether in Ira and Frank's "Pig (Blood-Windfire)," a re- claimed gentle pop tunes like Donovon's "Jennifer Juniper" as well as the classics from "West Side Story," which benefited from a medley timed and delivered with seamless precision, continuity and conviction. They also did the Doors' "Light My Fire," taming it to the warm flicker of a candle.

Eight are the boys who have held their ground in the middle of the street -- the smooth, rhythmic themes, the Sandpipers bring to the classy Rainbow Grill--not the everyday Agricola with the usual youthful cliches distilled out. The result is a fountain of jazz -- rings of love, spring water, but cool and refreshing.

THE GROUP RECORDS

ED OCHS

Nice in Mixed Bag at Ungano's

NEW YORK—The mixed media, triple-service (immediate) drew favorable reaction from the audience at Ungano's Nov. 16 when they made their first New York U.S. tour. Previous concert, headlined by Sam and Dave, had been postponed.

The dominated trio seemed to be moving more and more into the classical music of their group: "Brandenburg Concerto" with Bob Dylan's "Rain on" and "Using Tchaikovsky's Pathe- tique" as a crowd pleaser.

Not that the historic New York City group are overly serious in their general approach—they still recognize the spirit of their beat generation. At present the classical program--an adjunct, a non-gimmicky addition that doesn't dominate.

AL BENNETT, left. Liberty/UA president, maps out new release projects with Liberty's recently acquired singer Henry Suds.

Kaye Sees Resurgence Big Band Business

NEW YORK—"People are coming back to the dance floor." That's the opinion of band leader Sammy Kaye who has ob- served a resurgence of dance interest during the past year that bodes well for a comeback of the big band business.

Kaye said that interest in dance- ing hit a low during the early part of the 1960's but started to perk up around 1967 and be- gan growing at fast clip this past year. Kaye, of course, will be the opening act (Nov. 14) one-night stand at Penn-Harris Hotel, Harrington, Pa., as an example of the big dance band can have. Kaye drew a capacity crowd to Penn-Harris after only a few small ads were placed heralding his engagement.

At other dates Kaye has noticed, too, that people are fill- ing the rooms for an evening of dancing. "It's a trend," he said, "that could mean that you old timers will again seri- ously consider careers as band- leaders.

On the recording end, Kaye is currently on the market with the group, "The Thiree Are Here To Stay." He goes into the Decca studios again Dec. 2 and 4 to record new albums that will be pegged on the con- temporary sound.

On his dance days, Kaye said, the repertoire range runs to 75 per cent classic and 25 percent contemporary.

Bibb Takes Maisonneuve Crowd On Trip Down Memory Lane

NEW YORK—Leon Bibb's opening set of the Maisonneuve Room of the St. Regis Hotel Nov. 13 was like a quiet stroll down memory lane. Like a per- son, or a lover, Bibb took his near-capacity audience by the hand and guided them back to the pre-war era of pro- hibition and early blues, swing and beboppers, early jazz and the Al Capone boys.

The audience loved it! It was, to them, unique, gimmicky and professionally packaged. Even the younger set, unfamiliar with tunes like Louis Jordan's old standard, "Susan." Because I Love Him," from "Follow the Boys," and Billie Holiday's, "God Bless The Child", found that they could relate to the swinging, easy, euphoria-produc- ing world.

Bibb, an RCA Records artist, is no newcomer to the world of entertainment. It was, there- fore, easy for him to avoid the pitfalls that so often beset the over-eager and over ambitious newcomer to the field. Instead of taking chances, he stayed with the tunes he knew best, presenting them with the quiet confidence of the professional.

RAIDCLIFFE JOE

Paramount's Amber Gris Sparks at Electric Circus

NEW YORK—Amber Gris, a new nine-man band, has had an encouraging opening set at the Electric Circus on Nov. 18. The unit, which is signed to Para- mount Records, is together and has a steady danceable beat.

"Walkin' on the Water" was the strong opener. Here, electric guitars and organ were well handled. Jerry Maevlen was in good voice on vocal. "Too Hard to Handle" was a good blues rock number. "Chocolate Pudd- ing," "Forget It," and "Home Grown" were among the other numbers.

Amber Gris showed a solid brass section in trompeters Harry Mancini and Charlie Camer- li, and trumpeter Lesue Kahn and Glenn Miller. Billy Shay impressed on guitar, while Larry Harlow was in top form on piano and organ. The im- portance of the group's beat gave drummer Gil Fields and bass guitarist Jerry Weiss heavy assignments along with Harlow and all came through ex- cellently. It looks like Para- mount really has something in this unit as soon as the com- pany decides which label to put them on.

FRED KIRBY

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SAL FORLENZA

THE FORLENZA GROUP, INC.
After the Great Capitol Pumpkin, What?

The Great Capitol Pumpkin Pie!

So Have a Happy Thanksgiving

(You'll Be Hearing From Us)
From The Music Capitals of the World

DOMESTIC

NEW YORK


Blues Brothers, Turley Richards of the Warner Bros. -7

Decca's Peppermint Rainbow label, Project

PO 10000,000 people have seen and heard the award winning Clairol commercial featuring the voice of DON YOUNG.

Thousands of people have requested the original soundtrack. Now Bang Records proudly brings you this music.

SHE LETS HER HAIR DOWN

(First in the Morning) BANG #574

Talent

Pet Clark Blends With Waldorf's Sophisticates

NEW YORK—Petula Clark, once a mild mannered British lady singer but now a professional entertainer at home in sophisticated settings in several countries and several languages, opened at the Empire Room, Nov. 17 — "British Empire Room" she termed it, alluding to the fact that previous performers had been Shirley Bassey and Anthony Newley, part of the underpublicized British nightclub invasion as opposed to the beat revolution. The Reprise singer presented an act that contained all her best material from the last six or seven years, all refined down to smooth professionalism. She went from "Downtown" to her current song from "Goodbye Mr. Chips," a wistful Leslie Bricusse piece.

Three Beatles tunes (two ballads), one Charlie Chaplin, some Tony Hatch—these were the kind of writers Petula Clark chooses. She doesn't rely on the over-familiar (Once in my Life) type of nightclub standards and her act is improved because of this. On opening night she fought successfully a bout of laryngitis. IAN DOVE

ASCAP SALUTES FRIML'S 90TH

NEW YORK—The American Society of Composers, Authors & Publishers will present "The First 90 Years With Friml" Dec. 7 at the Shubert Theatre. The show will celebrate the 90th birthday of ASCAP's composer-member, Rudolf Friml.

Arthur Schwartz will produce the show. Among the singers performing will be Allan Jones, Dennis King, Anita Gillette, Constance Towers, and Clifton Davis. There will be a special salute by Ogden Nash Friml, who will attend the "salute," will perform at the piano.

Thank You Frank

"FORGET TO REMEMBER"

TEDDY RANDAZZO

VICTORIA PIKE

SINATRA SPECIAL

NOVEMBER 5, 1969

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Campus Dates

Ato's New York Rock & Roll Ensemble perform with the New York Chamber Solists at the Shakespeare Festival Theatre in Stratford, Conn. on Saturday (6). The ensemble gives a Carnegie Hall concert presented by Sid Bernstein on Dec. 28. MGM's Julie Budd tapes a "Mike Douglas Show," Monday (24). Marty Wax Promotions, headed by Joe McHugh, have been re-signed by Don Kirshner to handle North-eastern promotion for the Archie's "Jingle Jangle" on Kirshner Records. Glee Club's Oliver has taped an "American Bandstand" for TV viewing Dec. 13. Gary William Friedman presents his "Prayers for Peace" at Temple Israel here on Sunday (23). Kama Sutra's She Na Na makes its West Coast debut at San Francisco's Fillmore West in a three-day stint opening on Thursday (28)

(Continued on page 26)
JIMMY CLIFF
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More will LIVE
the more you GIVE

HEART FUND

Talent

From The Music Capitals of the World

DOMESTIC

Feliciano Dazzles SRO House at Lincoln Cntr

NEW YORK — Jose Feliciano dazzled his sold-out audience at the SRO House on Nov. 14 with his incredible vocal and instrumental conjuring of place and circumstance in all its sunshine and shadow, joy and melancholy. An ingratiating sense of humorous understatement in his approach to material before him, he somehow made definitive, or certainly memorable, his interpretative vision of any given bit of music.

Opening with his controversial rendering of "The Star-Spangled Banner," an arrangement that made the 1968 World Series among the strangest imaginable, the singer-guitarist produced the kind of music that managed to bring somberness and sorrow in the troubadour quality of "The Love Theme From Romeo and Juliet," which was then scuttled in the raucous hoot of "Money." The rhythm and shadings of the arrangement were rethought for "By the Time It's Dark," and it was toned down before "The Happy Ending," which will get full UA promotion.

Perhaps the richest proof of Feliciano's substantial instrumentals were his vibrant and haunting instrumental guitar versions of "The Love Theme From Romeo and Juliet." "Zorba the Greek," "Malaguena," "Guantanamera," and "Black Orpheus," performed with breathtaking virtuosity, yielded a vocal excursion into "A Day in the Life" that was equally arresting in the harmonic and instrumental conjuring of "Feliciana." The artist's facility with such an array of material is evidenced by his exhilarating "Light My Fire." ROBIN LOGGIE

Signings

John Cava inclus, conductor, and George Cherniak, director of publications for Chippell & Co., Inc., are readying a giving contract with Microeducational Publications.

Stoneman, a West Virginia month, Janice Harper to GWP in a three-year, three-disc deal for the American singer signed with ABC. Actor Jud Hamilton to American International with his debut single due in January. The Visitors joined Tangerine, where Leni Doll will produce the Big Al Down & The Turbohams to Golden Arts Corp. for booking.

Philosophy Alan W. Martin, music manager for Sire, has started a major promotion for the title theme of the National General film "Day of Anger," which has been cut by Lero Holmes for RCA recording artist was summed up in United Artists and Enoch Light Project The "First Time." GWP's Janice Harper opens a three-week stint at the Copacabana on Thursday (27). Columbia's Johnny Mathis will release the first-lyric version of the "Midnight Cowboy" title theme on a published United Artists Music Group, who also will hit with Barbara Streisand's "Catskills" single.

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Don Ho Returns to Hawaii

HONOLULU—Don Ho returned to Hawaii, Thursday, Nov. 13 fresh from his Las Vegas International Hotel engagement.

He's mellowing, to be sure. He's smooth in his own crude way, and people are lining up — all the way, from Duke's in the International Market Place, to Kailua Kaua, to any for to him.

His innovative show now evolves from two stages and Duke's. Ho's on the smaller stage, the larger one has his 13-piece orchestra conducted by John Todd and his singing trio, the Ether Sisters.

His spot-light is Lee Anderson, formerly of the Tommy Sands and the Jalsoes. He's also got the "first song" duff. Miss Anderson also is "one of the girls" in a six-member line of wiggly Tahitian dancers, but her true form comes vocally and physically when she does the solo with Ho.

Otherwise, the Ho show is a replay of familiar, but fresh surprises. The rituals of audience participation have an anniversary cousins, then the grandmother's "In A Thousand Years" a tone of involvement. Ho's lathesic image of the past is gone; he's concerned, comforting, and coping in a likeable manner, putting more bite into his music today.

WAYNE HARADA

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He's mellowing, to be sure. He's smooth in his own crude way, and people are lining up — all the way, from Duke's in the International Market Place, to Kailua Kaua, to any for to him.

His innovative show now evolves from two stages and Duke's. Ho's on the smaller stage, the larger one has his 13-piece orchestra conducted by John Todd and his singing trio, the Ether Sisters.

His spot-light is Lee Anderson, formerly of the Tommy Sands and the Jalsoes. He's also got the "first song" duff. Miss Anderson also is "one of the girls" in a six-member line of wiggly Tahitian dancers, but her true form comes vocally and physically when she does the solo with Ho.

Otherwise, the Ho show is a replay of familiar, but fresh surprises. The rituals of audience participation have an anniversary cousins, then the grandmother's "In A Thousand Years" a tone of involvement. Ho's lathesic image of the past is gone; he's concerned, comforting, and coping in a likeable manner, putting more bite into his music today.

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Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLWOOD—Driving into the far distant past for rarely published reminiscences to the early days of the record industry —for a forthcoming special issue of Billboard—the tearful story of how one of the world’s most recognizable trademarks originated has something evolved even though we were soberly seeking other subjects.

Not Victor’s Property

Everyone older than 30 remembers the Victor dog, Nipper, and the slogan that accompanied his likeness on millions of labels and pages of the most popular Victrola material—"His Master’s Voice." But Nipper as he actually never was the Victor dog. He was strictly a British pooch, owned originally by company’s founder, Theodore Hervey, and named after his little firm that was destined to blossom out and become one of the more profitable properties of England’s powerful EMI complex out in the green suburbs of Middlesex.

The mark was born in complicated and possibly masulin circumstances. Elderly Marc Barraud one fine day resigned his career on the stand and turned this portrait to London’s Gramophone company, a foursquare and little firm that was destined to blossom out and become one of the more profitable properties of England’s powerful EMI complex out in the green suburbs of Middlesex.

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MERLE HAGGARD
"Okie From Muskogee"
A double-barrelled hit!
Topping the country charts and now on its way to the top in pop.
Merle Haggard is right on target with "Okie From Muskogee".
#2626
Van Camp Appeals Directly To WSB's Atlanta Listeners

By CLAUDE HALL

ATLANTA — Rather than calling a listener on the phone directly to its listeners to find out what type of music and what time of day they like, WSB, the nation's No. 1 Top 40 station, asks Atlanta manager Elmo Ellis on the air each day. Monday between 10 - 11 a.m., WSB plays three new records and lets listeners vote on their favorite. The winning record is added immediately to the station's playlist. Thursday, listeners are again allowed to request a record by their favorite artist; the name the artists request on the air; they record it wants be by artist, Friday. Top records are aired.

Instant Requests

Instant requests via phone are aired 11 - 12 a.m. each day. WSB staffers make 30 calls a week, at random from the phone book, to ask what song or artist the person on the other end of the line prefers.

And, in addition, WSB workers with the WSB Welcome Wagon serve their listeners' tastes each day at 10 new records and lets them ask the show to name the song or artist who's their favorite is.

"All of this information comes to my desk each day," said Van Camp. And from this information makes up the day's playlist. The WSB playlist is constantly changing; it never waits on a record, but adds it immediately if he thinks it fits the WSB sound. The WSB sound is quite difficult to pin down. It ranges from Blood, Sweat & Tears to Tom Jones. "In fact, Tom Jones is the most popular artist with WSB's listeners these days," he said. "He's running 20 percent ahead of the second favorite artist. WSB is bell is also very big in Atlanta.

Three a Day

WSB introduces three new records a day, one of which is played every hour, so a new record is played every hour, so a new record is played every hour, so a new record is played every hour. The station's playlist contains 10 new records in any three hours. The station is constantly being told by record distributors that it plays more new records than any station in the city, including the Top 40 outlets and Van Camp has a strong position in the market. Not because of any special desire to help record companies sell more new records, but to bring its listeners as much new music as possible in combination with what it wants to hear.

KVIL Widens MOR's Highway

By MARIE PETTJOHN

DALLAS — Original program director of the KVIL in Dallas to Keith Colburn, vice president of Planning and Development, Intercollegiate Broadcasting System, Bilalfor, Me. 04050.

KVIL's MOR format was expanded in the Dallas market by KVIL, to add an AM format. The "modern contemporary music" format was expanded on the FM side. KVIL's MOR format was expanded in the Dallas market by KVIL, to add an AM format. The "modern contemporary music" format was expanded on the FM side. KVIL's MOR format was expanded in the Dallas market by KVIL, to add an AM format. The "modern contemporary music" format was expanded on the FM side. KVIL's MOR format was expanded in the Dallas market by KVIL, to add an AM format.

"The key to the popularity of the easy listening station, No. 1 in the market, is the heyday of Top 40 formats, rests not only on sound program concepts, but also on identifying itself with its strong listeners. One method is to broaden rather than restrict listeners tastes.

Barbra Streisand to Bob Dylan

"It's an "everything" format which Chapman describes as "tight, crisp, with a touch of personality." It is in truth a tight, crisp, with a touch of personality. Chapman said, with the emphasis on Top 40. The new KVIL, formerly a Top 40 station, went on the air Christmas Day, 1968, as a new studio the Rosenberg Broadcast Co., which also owns the Top 40 station KRAM in Las Vegas. Chapman, a 10-year veteran of the Dallas airwaves, said the station's problem of erasing KVIL's "neat" sound on the air.

"In a week's time, KVIL, formerly a Top 40 station, went on the air Christmas Day, 1968, as a new studio the Rosenberg Broadcast Co., which also owns the Top 40 station KRAM in Las Vegas. Chapman, a 10-year veteran of the Dallas airwaves, said the station's problem of erasing KVIL's "neat" sound on the air.

Studio A-Adtrade Inc. had Mr. Noel Gaoat recording for them a jingle for their client, a commercial. Commercial.

Studio B-Johnny Cheng, the head of Jonal Records recorded two 45 RPM records; for release.

Studio C-Vicor Records under Orly Ilacad recorded Max Surban. He sang two records; for release.

Studio B -Fil-Homes Record Co. headed by Mr. Emiliano Gonzales released a record for record release.

Studio B-Freddy Cochran of the Manila Broadcasting Company recorded Station Union Chemicals, Inc. (Aji-no-moto). Singer was Edgar Mortiz, a new Find. The LP will be released in the market in time for the Christmas season.

Studio B-Fred Chapman under Vicor Records. The LP will be released in the market in time for the Christmas season.

Studio B-Buddy de Vera, manager & executive of Vicor Records released 2 songs by his label, Pilco Records, popular.

Studio B-Storing Products recorded a jingle—Cortel Product for Radio Commercial.

Studio B—Screaming Records. Made available to RKO for release.

Studio B-Orly Ilacad under Vicor Records. The LP will be released in the market in time for the Christmas season.

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Studio B—Storing Products recorded a jingle—Cortel Product for Radio Commercial.
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KING # 6279 "GO AHEAD AND FLY  HOW DO I TELL HER"
KING # 6272 "THE 23RD PSALM  I BELIEVE"
KING # 6276 "SAVE YOUR LOVE FOR ME  IF I WERE YOUNG AGAIN"
By CLAUDE HALL
Radio-TV Editor

Selling Sounds

WAKS in Framingham, Mass., found a use for its Radio Thailand. It auctioned them off the other day. It's a cheap deal. Who wouldn't want a show on which to build a business, especially WAKS, with its reputation that took the lives of over 100 country residents. The By Pass was disliked by the people of the area. It took $2 million to build. It was named the "By Pass." Real story. Flip side is also strong. "It Takes A Lot of Heart to Make a Machine," a song by Long Wharf Theater, was produced by Hal Mann. A song by Cosimo Matassa and Larry Jones of New Orleans mixed their masters on a new album. Renzetti is currently co-producing an album series with Wes Farrell.

Client was Long Wharf Theater. Sound track for touring production of "Pinocchio" from page 30

Cosimo Matassa and Larry Jones of New Orleans mixed their masters on a new album. Renzetti is currently co-producing an album series with Wes Farrell.

 radioactive programming

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ONE HIT DESERVES ANOTHER

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SUN #1108

"GET RHYTHM"
JOHNNY CASH
SUN #1103

"HE MADE A WOMAN OUT OF ME"
BETTY LaVETTE
Silver Fox #17

"GROOVY GRUBWORM"
Harlow Wilcox and The Oakies
Plantation #28

"BROTHER PAUL"
BILLY SHEARS and the All Americans
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He put in his thumb and pulled out a plum and said,

"GLORYOSKY
IT'S THE BEST CHRISTMAS EVER!!"

There never was a Christmas more full of goodies, Jack. Pull out David Rose's "Little Drummer Boy" or Douglas Leedy's "A Very Merry Electric Christmas to You" for a tasty treat ... or the great new two-for-the-price-of-one sets, "All I Want For Christmas," "The Music of Jackie Gleason," Fred Waring's "Christmas Magic," "The All-Star Country Christmas" and "Instrumental Christmas," with music by everyone's favorite artists. And if you dig just a bit more, you'll find last year's best selling "That Christmas Feeling" by Glen Campbell, and the 2-for-1 "The Best of Christmas."

HAVE SOME — THEY'RE GOOD FOR YOU

From Capitol, the record and tape people who believe in Christmas pies and Santa.
Music Director, Personality
Crow.

BP: "Anyway That You Want Me," Wayne Howard, Music Director
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"I'll Never Love Again," Bill Anderson and Jan Howard, Decca.

BLFP: "Jingo," San Antonio, Tex. (KTSA)
BLFH: "I Want You Back," The Supremes, Dunhill.


Souls personality with lat night jazz style; he has a real jazz background. Excellent working conditions; is a personal producer and music director. For station in major market. Call 203-777-4761.

LOS ANGELES, CA. (KRYPT)
Bobbie Mitchell, Music Director


San Antonio, Texas. (KSD)
Kahn Human, Program Director
"La La La."

San Luis Obispo, Calif. (KATY & KATY FM)
Joy Bailey, Program Director
"Eleanor Rigby," Paul and Mary, WB.

TALLULAH, LA. (KTLD)
Joy Bailey, Program Director

Top 40 air personality needed. Comes with "I Want You Back" record. WAMS, Box 387, Winter Haven, Fla., Oct. 27.

Top 40 personality in night slot. Must be a Marve Attacks type. WAVX, New Haven, Conn., Oct. 27.

Top 40 personality in city with major market potential. WAVE, New Haven, Conn., Oct. 27.

Immediate opening for top-flight manager in West Coast city. Must be right man for big city outlet. People who are interested in this type of work must call. West Coast Radio & Television.


WAVG modern country music station in San Antonio, Texas. Needs personality to handle country acts. Outstanding salary and benefits. WVAR, Box 169, Columbus, Ga., Oct. 27.

Professional radio voice, good personality, strong in Country & Western or Top 40. Excellent salary. WGBJ, N. Carolina, Oct. 27.

Announcer with three years' experience on radio and TV looking for position in small market. Contact Randy Cano, Radio Writer, 900 W. 8th St., Modesto, Calif., Oct. 27.

Andy's voice is necessary in this area. Dynamic personality. Send tape and resume to: Program Director, WCBM, 2030 Capital Blvd., Raleigh, N. Carolina, Oct. 27.

We have an opening for a top-flight personality at WCKR. Write now. WCKR, Box 5236, Cezanne St., Baton Rouge, La. Phone 927-3626.

Our new station in Ohio will need that special personality who can be a complete artist. Only quality needs apply. Send resume and photo to: Program Director, WBBT, Box 5236, Cezanne St., Baton Rouge, La.

Adult, non-coupling personality needed in the southern part of Missouri, western Tennessee area. Must be willing to work for this 100,000 watt combo with a major market. For details contact: President, WBBT, Box 5236, Cezanne St., Baton Rouge, La.

Not a second-hand person needed. For this position we want a new blood personality to develop with the station. For details contact: President, WBBT, Box 5236, Cezanne St., Baton Rouge, La.

For 15 years I have been an on-the-spot radio personality. I have had experience at major stations (Chicago, Boston, Los Angeles, etc.). Excellent talent, strong personality and a professional approach. Call or write: John Simpson, 186 N. 35th St., Pittsburgh, Pa. 15208.

For your show to be on the 70's in mind. (513) 631-3744.


Roy's experience in radio with major stations. Excellent personality and program director experience. Job in Cincinnati. WMRX, Cincinnati, Ohio, Oct. 27.

Fisher's experience in radio with major stations. Excellent personality and program director experience. Job in Cincinnati. WMRX, Cincinnati, Ohio, Oct. 27.

If your station can challenge my ability, send resume with photo of you and your station to: Program Director, WBBT, Box 5236, Cezanne St., Baton Rouge, La., Oct. 27.

Billboard position wanted. To suit any station - no phone copy. Send a resume with a photo. Call 309-333-6583.

Let's talk.
SEE RAY STEVENS PERFORM HIS NEW SINGLE "HAVE A LITTLE TALK WITH MYSELF" FROM HIS NEW ALBUM OF THE SAME TITLE ON THE ANDY WILLIAMS SHOW ON NBC-TV SATURDAY, NOVEMBER 29

RAY STEVENS

"HAVE A LITTLE TALK WITH MYSELF"

On this album Ray has put forth nothing less than a virtuoso performance which beautifully showcases both his inventiveness as an arranger and his great talent as a singer. — John Grissim

Rolling Stone

Personal Mngt: Williams & Price
Public Relations Saltman-Mirisch

monument record corp.
Nashville/Hollywood
NASHVILLE — Reassurances of the early construction of "Music Row Boulevard" were given a contingent of the record industry here in a meeting by Mayor Bevery Briley. A lag in the construction of the broad thoroughfare has held up plans to proceed with the building of more than a score of buildings in the heart of the music industry here. The problems of a tight money market and restrictions on Urban Renewal funds prevent some immediate problems, Briley told the group, but none of these is unsalvageable. Instead of backing down, the mayor renewed his pledge of support, and said he will search at once to find some minimal funds for land acquisition of key parcels of property.

Attending the meeting with the mayor were officials of the Nashville Area Chamber of Commerce, officials of the Metro Planning Commission and the Nashville Housing Authority. All three gave their full endorsement to the boulevard construction.

The boulevard would replace present 16th Avenue, and force demolition of all buildings on the west side of the street. These include such buildings as Deca, Tree Publishing, Cedarwood, and buildings housing such organizations as the Gospel Music Association and dozens of small publishers.

A few firms, anticipating the eventual routing of the boulevard, have already moved. ASCAP was the first. What is now the front of its building facing 17th Avenue will eventually be the rear entrance, with which now is the back facing the new boulevard. Next to ASCAP in the rear is the completed structure housing Bill Hudson and Associates, the Moeller Talent Agency. Again, this building will eventually front on the proposed Music Row Property next to this is owned by Sam Dees and his band. The large complex is slated there soon. Tree also owns considerable property here. No doubt new buildings are being designed architecturally so that they may reverse the key parcels of property.

The Music Row Boulevard concept was forwarded years ago, but a series of delays has snagged progress. Chief among the delays is the local representation in the city council, whose constituents in the area has opposed the plan.

Recently a call was issued by the NARAS chapter here to the city, the various music organizations of the city to present a united front to the local governing bodies. It was the mayor's renewed pledge of support to other concerned organizations.

In one of his shows, the Canadian-born talent comes on with "Gentle On My Mind" and "Little Old Row," slips into an instrumental of "Freight Train," does strange things with a guitar, while doing an upbeat version of "Oh, Lonesome Me," spices his "Caravan" with well-rehearsed quips, and stows down with "Little Ole Wine Drinker, Me.

Prophet can sing in the range of Frank Field with his "I Remember You," and slides down to the huskiness of a Kenny Rogers with "Ruby." He can do an old country medley of "San Antonio Rose" and "Wildwood Flower," do comedy bits with "A Boy Named Sue" and "Blueride Hill." He caps it with a remarkable rendition of "Malaguena" on the classical guitar. He has the shortest 90 minutes in history. All the while, Prophet is the only one on stage. One forgets this. The only regrettable note is that he has to pitch his own L.P.'s, which he produces. Otherwise, there's nothing in the field that can touch it.

Brite Star Records, 300 North Delegate Street, Nashville, Tenn.
STARDAY-KING
COUNTRY SALES EXPLOSION!

"WE GOT EACH OTHER"
Starday 879
Karen Wheeler & Bobby Harden

"CHAIRMAN OF THE BOARD"
"TRUCK DRIVER'S PRAYER"
Starday 882
Red Sovine

"ANGELINE"
Starday 881
J. David Sloan

"YOU LOW-DOWN SON OF A GUN"
"FROM MISS TO MISTAKE"
Starday 885
Lois Williams

"BLACK JACK COUNTY CHAIN"
Look 5024
Jack Kane

"FACE OF LOVE"
Starday 880
Warren Robb

"JUST A BEND OF THE ROAD"
Starday 883
Judy West

"GYPSY ROSE AND ME"
Starday 884
Willis Brothers

"BUMMIN' AROUND"
Willis Brothers
SLP 443

"NASHVILLE SENSATION"
Bobby Harden
SLP 443

"WHO AM I"
Red Sovine
SLP 445

"THE BEST OF"
Johnny Bond
SLP 444

"FASTEST FIVE STRINGS ALIVE"
Don Reno
KS 1085

"A GIRL NAMED SAM"
Lois Williams
SLP 446

EXECUTIVE OFFICES
P.O. Box 8188
3557 Dickerson Road
Nashville, Tenn 37207
615/228-2575

STARDAY-KING
recording and publishing companies inc.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, No. &amp; Pub.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.00 AM</td>
<td>Bobby Bare, RCA 74-0281 (Return, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>20.00 HITS</td>
<td>Jack Greene &amp; Jeannie Seeley, Decca 32580</td>
<td>5</td>
</tr>
<tr>
<td>A WOMAN'S SIDE OF LOVE</td>
<td>Webb Pierce, Decca 32577</td>
<td>16</td>
</tr>
<tr>
<td>A WOMAN'S WORLD</td>
<td>Webb Pierce, Decca 32577</td>
<td>21</td>
</tr>
<tr>
<td>THE WAYS TO LOVE</td>
<td>Webb Pierce, Decca 32577</td>
<td>26</td>
</tr>
<tr>
<td>BLOWN AWAY</td>
<td>Webb Pierce, Decca 32577</td>
<td>30</td>
</tr>
<tr>
<td>CALIFORNIA COTTON FIELDS</td>
<td>Webb Pierce, Decca 32577</td>
<td>34</td>
</tr>
<tr>
<td>DOWN IN THE BOONDOCKS</td>
<td>Webb Pierce, Decca 32577</td>
<td>38</td>
</tr>
<tr>
<td>FRIEND, LOVER, WOMAN, WIFE</td>
<td>Webb Pierce, Decca 32577</td>
<td>42</td>
</tr>
<tr>
<td>KEEP IT TO YOURSELF</td>
<td>Webb Pierce, Decca 32577</td>
<td>46</td>
</tr>
<tr>
<td>RED ROSES</td>
<td>Webb Pierce, Decca 32577</td>
<td>50</td>
</tr>
<tr>
<td>RED ROSES</td>
<td>Webb Pierce, Decca 32577</td>
<td>54</td>
</tr>
<tr>
<td>SUNDAY MORNING COMIN' DOWN</td>
<td>Webb Pierce, Decca 32577</td>
<td>58</td>
</tr>
<tr>
<td>RUBIN JAMES</td>
<td>Webb Pierce, Decca 32577</td>
<td>62</td>
</tr>
<tr>
<td>THE HURTIN' SETS IN</td>
<td>Webb Pierce, Decca 32577</td>
<td>66</td>
</tr>
<tr>
<td>THAT'S WHEN THE HURTIN' SETS IN</td>
<td>Webb Pierce, Decca 32577</td>
<td>70</td>
</tr>
<tr>
<td>THIS LADY'S A LADY</td>
<td>Webb Pierce, Decca 32577</td>
<td>74</td>
</tr>
<tr>
<td>WHO KNEW YOU WERE ON MY MIND</td>
<td>Webb Pierce, Decca 32577</td>
<td>78</td>
</tr>
<tr>
<td>WISH YOU WERE HERE</td>
<td>Webb Pierce, Decca 32577</td>
<td>82</td>
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<tr>
<td>YOUR TURN TO BREAK MY HEART</td>
<td>Webb Pierce, Decca 32577</td>
<td>86</td>
</tr>
</tbody>
</table>

**Note:** The document appears to be a list of country music songs, with details such as the artist, label, record number, and publisher. The list is ordered by a system of rankings, possibly indicating their popularity or performance on a chart.
It's Johnny Duncan's new Columbia single. "Window Number Five." A song filled with brooding loneliness and remorse. But as sad as it is, it'll make you happy. Because every Johnny Duncan single has reached the charts. And this one's not about to be different. Look into it.

Johnny Duncan. "Window Number Five."
LORETTA BULLSEYE AGAIN!

LORETTA LYNN

"WINGS UPON YOUR HORNS"

732586

DECCA RECORDS LAND OF THE COUNTRY GIANTS
**WWVA's Dedication Plans**

WHEELING, W. Va.—Plans have been formalized for the dedication of the Capitol Music Hall and WWVA's new broadcast complex here Saturday night, Dec. 13, to coincide with the 43rd anniversary of the station.

Basic Communications, Inc., parent firm of WWVA, recently purchased the theater, West Virginia's "largest and most beautiful." As part of a multi-million-dollar expansion program for WWVA and the famous Jamboree, an extensive renovation program is underway at the theater.

For the first time, the studios and the Jamboree will be under one roof in the spacious quarters. The theater facilities will allow increased attendance and improved presentation for the Jamboree. The scope of the complex also allows for future recording studios, talent management agency, music publishing, and television program syndication, which are currently in the planning stage.

"Wheeling will be developed into another country music capital," according to George Vondoch, WWVA general manager.

The Capitol Theater is being developed as a civic center for Wheeling and this entire part of the Ohio Valley. Broadway road shows, concerts, closed-circuit television, conventions, etc., are already being booked for 1970 in the facility. The development of Basic Communications' "Capital Music Hall" is said to be significant for the entertainment, cultural and civic activities of the area.

The dedication will consist of a ribbon cutting, a reception, and an anniversary performance of the Jamboree, followed by a buffet supper, cocktails and dancing. Influential government, civic and business leaders will be taking part in the event.

**Continue from page 44**

did four TV shows and seven radio guest segments... Arthur Smith, long-time guitarist and producer, has been honored for his service to his church and denomination as a leading layman in Charlotte, N.C. He received the Southern Seminary Foundation Award from the Southern Baptist Theological Seminary. Previous recipients of the award have been pianist Van Cliburn, athlete Bobby Richardson and astronaut John Glenn.

Bobby Lord, once awarded the Ford Foundation, is a "Mann named Lorene." Jerry Byrd believed it would be a good title for an album. Her new RCA LP, due for December release, is "A Mann Named Lorene." . . . Harry "Tex" Fawcett, who has moved to his home in Nashville, is now the highest-rated station in the nation per capita. . . . The June-July Pulse for Odessa, Texas, showed KOZA with 39 between 6-10 a.m., 52 at midday, 60 between 3-7 p.m., and 77 between 7-11 a.m. Nearest competition was KKEZ with a 19 in the morning, but KBZB comes after that. Nearest evening competition is KRIC with an 8.

**Vox Jox**

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**Wandering Acres Music, the SESAC affiliation of the WB Pierce music complex . . . Shet Silverstein has signed a contract with RCA. . . . An Old Christmas Card" which was written by Vancouverite many years ago will be re-released as a new Jim Reeves CD . . . Barbara Mandrell has finished a week at the Nugget in Las Vegas, received a bouquet as she finished her stint, and was invited back for more. She now is being booked by Moeller Talent Agency.

**Nashville Scene**

**Your Time's Comin'** (So make hay while the sun shines.)

**FARON YOUNG**

"Your Time's Comin'" (72983), Faron Young's hot up-and-coming single, follows his chart single "Wine Me Up" (72936) and both came out of his high-rising album WINE ME UP.

We think you can capitalize on this fact. So let a word to the wise be sufficient.

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THE UNHOOKED GENERATION
Cripple Creek," Band, Capitol.
BP: "Peaches en Brio.
BLFP: "Raindrops Keep Fallin' on My Head," B. Skhy, MGM.
BH: "I'm a Man," C. C. Rider, Atlantic.
BLFP: "May-Revival,
BH: "Save It," Andy Condra, Acme-Entertainment.

Brookville, N. Y. (WCWP), Steve Ellis, Radio Consultant.


Cincinnati, Ohio (WSTP), Jim Denny, Background DJ.

Pittsburgh, Pa. (WQED), Ross Gittelman, KMAK in Fresno, Calif.

Dallas, Tex. (KSUM), Lee Michaels, Program/Marketing Manager.

DeKalb, Ill. (WIND), Robert Dwyer, Program Director.

Edgewood, Pa. (WPNY), Darby Gibbes, Program Director.

Evanston, Ill. (WGNV), Robert Salow, Program Director.

Fort Worth, Tex. (WFAA), F. W. "Duke" Stabler, President.

Grand Rapids, Mich. (WSNS), John E. Krauss, Program Director.

Hammond, Ind. (WPPD), Penis, "John" Lamerson, Program Director.

Hartford, Conn. (WBLF), "Early Morning Radio," Judy Cohan, Station Manager.

Baton Rouge, La. (WGBR), Stan McNinch, Program Director.

Boston, Mass. (WHU), "Lady at the Helm," John E. Horgan, Program Director.

Grand Rapids, Mich. (WSNS), John E. Krauss, Program Director.

Beloit, Wis. (WGLN), "Morning Drive," Janis Joplin, Station Manager.

Brooklyn, N. Y. (WCBS), Mike Schwartz, Radio Writer.

Annapolis, Md. (WTRQ), Bruce Santelli, Program Director.

Baltimore, Md. (WICU), William B. "Woody" Wood, President.

Boston, Mass. (WESV), Mike Healey, Program Director.

Boston, Mass. (WGBH), Michael J. Ray Audrain, President.

Boston, Mass. (WGBH), Ken Scalisi, Western Regional Director.

Boston, Mass. (WGBH), Nick Reynolds and Dave Stanton, National Directors.

Boston, Mass. (WGBH), David Reynolds and Dave Stanton, National Directors.

Boston, Mass. (WGBH), Nick Reynolds and Dave Stanton, National Directors.

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Boston, Mass. (WGBH), Nick Reynolds and Dave Stanton, National Directors.
C

The migration of groups to the area has continued. Members of the city's hard rock scene have developed a better run music industry. "At first we had some of the most expensive albums come out of this town. The kids would never let them. They've learned to give a record company a fair shake. They go into the studio and get out. We've seen the transformation from pure "love" to professionalism. "At first we had some of the most expensive albums come out of this town. The kids would never let them. They've learned to give a record company a fair shake. They go into the studio and get out. We've seen the transformation from pure "love" to professionalism." Brian Rohan, the "rock 'n' roll barrister," who represents many of the city's leading groups, has seen the transformation from pure "love" to professionalism. "At first we had some of the most expensive albums come out of this town. The kids would never let them. They've learned to give a record company a fair shake. They go into the studio and get out. We've seen the transformation from pure "love" to professionalism." Brian Rohan, the "rock 'n' roll barrister," who represents many of the city's leading groups, has seen the transformation from pure "love" to professionalism. "At first we had some of the most expensive albums come out of this town. The kids would never let them. They've learned to give a record company a fair shake. They go into the studio and get out. We've seen the transformation from pure "love" to professionalism."
IN NEW YORK CITY

FILLMORE EAST
PRESENTS

IN SAN FRANCISCO

FILLMORE WEST

Photographs by Jim Marshall
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Screaming guitars, distorted fuzz tones, shouting voices, blaring drums, ear-shattering crescendos: they are no longer considered anathema to Harry McCune Sound Service.

"For years we all fought the rock musician, but now we've learned to live and work with him." Mort Feld, vice-president and general manager of the 35-year-old company, explains this new philosophy in the company's offices as the sounds of "testing, testing" filter out of its workshop.

Distortion and feedback always represented unwanted conditions to soundmen. Today, Feld continues, they are conditions which can be met and worked with. "Like other sound system companies we had opposed the rock musicians. We didn't understand their high levels and distortion. Then sometime before the Monterey Pop Festival, we stepped back and decided to look at what they were trying to say. All we are are translators of what they are trying to say. Then when we were on the way of solving problems of working with rock musicians, we no longer started our conversations with: 'Now you guys have to turn your pots down in order to get good sound.'"

The company set its engineering staff led by Bob Cavin to the task of analyzing its equipment and determining how modifications could adapt the amplifiers, speakers, and control panels to complement the sounds of hard driving rock music.

McCune was hired to set up the sound system at the now famous Monterey Pop Festival two years ago. "That's where we learned everything," Feld says. Equipment in use during the festival was modified on the spot to allow the "translator" to shunt off his frustrations. When the McCune crew returned to San Francisco, it began modifying all its equipment to meet the severe punishment rock groups put sound systems through.

As a result of this experimentation, McCune is now called upon by scores of rock bands to travel with them on the concert circuit. Before Monterey, engineers like Harry McCune Sr. were traveling with the Tippiana Brass and Abe Jacob was traveling with Peter, Paul and Mary.

Thirty-five years ago, Harry McCune Sr. charged $3.50 to provide a one mike and two speaker amplification system. Today, the company charges from $250 to $1,400 for a job involving complicated sound systems.

McCune uses heavy duty 100 watt amplifiers and special monitoring systems for musicians to hear themselves on stage. The soundman, or mixer, often becomes the "seventh man in a six man band." He has to have an understanding and appreciation of the music he is amplifying. As a result of its experimentation, McCune now mikes a drum set with four to six pickups—a situation Feld says was unheard of 10 years ago.

McCune modified its equipment (a trade secret Feld wishes not to reveal) to handle tremendous overloads generated by voices singing right on mikes plus the loud dynamics of the instruments themselves. "Sound equipment can't take these tremendous overloads so it distorts. We had to modify our Altec amplifiers and speakers and Shure microphones to meet this condition.

"We have learned that artists have to hear each other and we have had to learn that they need equipment to hear each other. Soundmen always fought that because feedback equaled distortion. So we developed special mixing equipment which allows us to decide which mike to feed back to the artists. It's a separate mix, so the groups can hear things which the audience doesn't."

Mixer Abe Jacob, for example, presently on a tour with Peter, Paul and Mary, carries nearly 2,000 pounds of equipment with him. He has an Altec 1567 mixer modified for overload. McCune's basic sound system of amplifier and speakers is based on reproducing the high end signal with a multi-cellular, multi-directional horn.

This form of speaker can be aimed at an audience area where sound can be absorbed by soft "bodies." "We minimize the sound aimed at flat back areas," Jacob explains.

Reproducing music on a flat outdoor field is the toughest kind of assignment. "Trying to push sound 1,000 feet and have impact at the rear of that area is tough," Feld says. "We ask festival promoters to look for areas with a natural rise." (McCune has since Monterey, worked such festivals as Sky River near Seattle, the Gold Rush Festival near Stockton, Calif., and the Seattle Pop Festival.)

McCune rents its equipment to musicians. "If all the equipment came back at the same time," notes Feld, "a 26-year veteran with the company, "there'd be no room to house it all. It's been that way for the past two years."

Randy McCune, Sr. tests a new tape machine.

Off his frustrations. When the McCune crew returned to San Francisco, it began modifying all its equipment to meet the severe punishment rock groups put sound systems through.

McCUNE

Turned on by

SOUND

ROCK

Russ Gary (left) mixes a session; Fred Catero adjusts his recorder.

"I lost some accounts, like Quicksilver, because I didn't have 16-track," owner Leo de Gar Kukla admits. "We are getting ourselves back into modernization so we can give our customers what they demand.""}

Sierra Sound in Berkeley handles much of the work across the Bay and though it now has but one 8-track, Sierra plans to go to 16 in a few months and expand to accommodate a second studio, according to Pete Seplow, chief engineer.

Fred Catero Sound is a new entity on the peninsula. Catero is a former Columbia Records engineer from New York who has joined Bill Graham and David Rubinson—Rubinson-Catero activity. Owner Paul Curcio and manager Bob Liotta are adding $200,000 in equipment to the facility, according to Catero. Catero and Rubinson have requested that the principals of Pacific Recording can use the facility whenever there is no Rubinson-Catero activity.

Owner Paul Curcio and manager Bob Liotta are adding $200,000 in equipment to the facility, according to Catero. Catero and Rubinson have requested that the principals of Pacific Recording can use the facility whenever there is no Rubinson-Catero activity.
There are no fantasies about the future for San Francisco's leading record company. After 20 years of existence, Fantasy makes no apologies for itself, for you, and the future portends growth in a number of areas that once were only a dream.

The $1.5 million headquarters is planned to double for the Fantasy operation within the next five years. The building will have three 16-track studios, full mastering facilities, and every other sort of accoutrement that artists and engineers need. And artists will not be charged for studio time. "There will be no pressure in our studios," boasts president Saul Zaentz. "We won't charge studio time against an artist's figure that as a cost of doing business. I've always felt that a record company shouldn't charge for studio time if it has its own facilities."

Fantasy will additionally allow artists to use its tape equipment at no charge for rehearsal purposes. "This is one free- dom they'll have," adds Zaentz. Another feature will be a special night door allowing acts to come into the complex when they're not recording.

Adjacent to this facility, Fantasy plans constructing its present processing and duplicating factory sometime in 1971. "Our volume has been so fantastic," boasts Zaentz, that it has outproduced sales by 25 percent.

These plans involve starting an educational program in conjunction with the Pacifica Foundation, which operates non-commercial radio stations plus launching a broadcast line for classical, jazz and pop product.

Zaentz explains the move into spoken word product to fill an "elusive and intangible historical albums." Al Bendich, Fantasy's new president, will head this expansion department. Among the first projects are albums on the student movement and the black perspective. Mario Savio, the former firebrand leader of the Free Speech movement at Berkeley, is producing the student movement LP. The brunt of the material will be drawn from radio broadcasts tapes provided by Pacifica, which operates KPFA in Berkeley, KPFK in Los Angeles and WBAL in New York. Original music will be inserted into these documentaire-type albums.

The series will also cover such study topics as civils, political science, drama and poetry.

Fantasy plans releasing its as yet un-named $2.98 budget line in the first quarter of 1970. Jazz and pop product will be sprung from the catalog, with classical product being developed from Musidore's library of 400 albums. "We will also record new classical works," adds Zaentz. "It's very much a classical orientation."

Fogerty's songwriting, which he calls "almost contrived. The old sound isn't something you can improve on. It's just rock 'n' roll music we're playing."

As if he had played the blues all his life, Fogerty is an expert on the blues music and ideas into a group's sound. Zaentz feels this is the key to why, in the 1950's, Zaentz claims, with the current fiscal quarter four times as strong as any previous similar period.

Although there have been numbers of small companies formed around the Bay Area during Fantasy's 20 years of operation, Zaentz jokingly classifies Fantasy as "being up at the top and the bottom of the ladder in San Francisco."

As a result of the national acclaim for Creedence, from five to 10 acts a week drop by the company's Oakland offices to audition. Zaentz claims the quality is "originally applied being up at the top and the bottom of the ladder in San Francisco."

Still, Roy Shanks is Fantasy's staff personnel director. "We're looking for real special blues label which maintains a small company, a black label," says Saga, a Fantasy soul product from two outside companies, Soul Clock and Boo.

The move to Berkeley next spring will be the fourth time Fantasy has been anchored in the Bay Area. All the Fantasy executives are either from San Francisco or from Berkeley. Says Zaentz, "Culturally the environment is excellent."

Also excellent is the 20 minute drive to downtown San Francisco where recordmen gather toossip and booze.

There are other record company moves to Berkeley. Mercury and Alcatraz, like Mercury and Fillmore, Zaentz doesn't believe Fantasy will be the fourth time Fantasy has been an anchor. "I don't even know what we are to the city," he remarks. Zaentz feels the lack of industry is "being up at the top and the bottom of the ladder in San Francisco is the reason for the dearth of record companies."

Fantasy's domestic product is handled by 31 distributors plus Liberty/UA in England, and the Japanese market. Zaentz feels they have handled the Fantasy line for over 10 years, indicating a strong loyalty association.

Do people have a new image of Fantasy now that its name is associated with top 40 charted groups? "Our image is that Fantasy has any image," says Zaentz. "Since no image is our image, our image is that of the company."

Fantasy's marketing director points out the company's approach to its marketing. Zaentz claims, "if we answer questions as they come up." Adds lawyer Bendich: "It's pragmatic rather than theoretical approach to marketing."

Whatever it is, Fantasy/Galaxy is a big fat cat where profits are turning the future sparkling bright.
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Fillmore Corp. SPREADS Its Branches

The Fillmore Corp., says Bill Graham in one of his more poetic moments, is like a tree. "Everything we've gotten into has been like a branch growing out. Fillmore West ("the heart of it") into record labels, a management and talent booking agency, a recording studio tie-in, and soon into television and film production as well," Graham says. "All of this has been within the past year and represents a significant factor in the growth of the music industry in San Francisco." Once Graham had opened Fillmore East he could manage bands and assure them of exposure on both coasts. So, with attunements to Mike Baron, Graham's ready to branch out and formed Right, now, it represents Santana, Cold Blood, Aum, Sanpaku and Elvin Bishop. Graham takes only a straight 10 percent in steers. That's just not a big hit," Graham says. "We've done several of those," Graham says. "Right, Fillmore Corp. has much more going for it than that. There's his Fillmore and San Francisco labels, product distributed through Columbia and Atlantic, respectively, with ex-producer Mike Baron as producer. The grand project, however, shows in major concert halls outside the city. All of this has been within the past year and represents a significant factor in the growth of the music industry in San Francisco. Graham has secured option on a screenplay, "I can," Graham says. "My objective," Rubinson explains, "is to be self-sufficient; with little we can San Francisco become a self-sufficient center to note that quandary: though plans are still indefinite, Graham has sent copies to the script to prospective actors. "The entire cast, as much as possible, should be rock 'n' roll stars," Graham says. "So Grace Slick and Jim Morrison are among those that have been sent the script. For the part of a 50-year-old man, Graham says, "We're thinking of Lawrence Welk. It's a Beautiful Day, Graham's ready to branch into. 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Don Sherwood Plays Music On Television

Don Sherwood, San Francisco's unpredictable disk jockey, has done it again. He's left the safe womb of KSFO, the all powerful AM station AGAIN and is now broadcasting early mornings on a UHF television station, KBHK, channel 44.

It may sound kooky, for someone to leave a top rated AM station to go into something as uncertain as early-morning UHF television, but Sherwood is known for uncanny, unexplained antics.

Channel 44, owned by Kaiser Industries, invites San Franciscans to "listen to Sherwood on TV!" The show is neither pure TV fare nor pure radio converted for a TV camera. It is a hybrid of Sherwood appearing on camera to try to tell jokes and sell products (many of his radio advertisers shifted right along with him to the dark confines of wake-up UHF), plus playing music. When a record is played the screen shows an old radio with the numbers 44 inserted where the station dial is with Sherwood's name at the bottom of the picture.

The music is designed for background listening, and so is the show. You really don't need to watch—listening suffices because there isn't anything exciting visually happening. Musically, the sounds are somewhat dated; i.e., "Sunny" by the Brass Ring; "Wild Flower" by Floyd Cramer; "Look at That Face" by Anthony Newley; "The Sweetest Sounds" by Nancy Wilson; "Loveable" by Vic Damone; "Opus No. One" by Ted Heath. Harry Nilsson's "Everybody's Talking" was the only "new" song heard by a recent visitor.

Reading the news on camera in somber, put-on tones, he comments: "I hurt myself when I talk like that." That may not be all he's hurting.

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Don Sherwood Plays Music On Television

For RECORD Sales

Say You Saw It in Billboard
Interest in 'Oldies' Grows; Record Museum Has 10,000

PHILADELPHIA — When you speak of oldies singles on the East Coast, you're speaking of the language of the Record Museum, which operates nine stores in the Pennsylvania, Delaware, New Jersey and New York area. Each of the store locations, or has access to, 10,000 different oldies. "We do a phenomenal amount of business in all the stores," said Joe Lorin, district manager of the store here. "We carry almost all of the singles that have made the "Hot 100" charts since 1950, and we also stock the big hits from 1945 to 1950. In fact, from 1935 on, we should have every single that has been on the Billboard "Hot 100." The store also carries about 350 current single titles, and when they drop off the charts, they automatically go into the oldest file."

The store does a tremendous amount of mail order business, according to Lorin. They have radio advertisements on Chicago and Detroit radio, and this accounts for a large volume of orders from these areas. "We do not go into newspaper advertising since we feel radio communicates the message we are trying to get across," he said.

The idea for the store started in 1961, and has grown steadily each year. This accounts for the expansion to nine stores. Seven carry the name of Record Museum; while the store in Trenton, N.J., is called the Old Record Gallery. Broadway and Lafayette Place in New York City is named House of Oldies. The average floor space for each store is about 60 feet by 30 feet.

After opening in 1961, the store here received publicity from Jay Blahblit, a disc jockey on WHAP. The store still has connections with local stations, since many survey the store to find which oldies are selling the best. The store then furnishes the stations with copies of the records to play.

The most popular oldies now are: "Hey Jude" by The Beatles; "Sad Girl" by Jay Wiggins, a local artist; "What Becomes of the Brokenhearted" by Jimmy Ruffin; "There's a Moon Out Tonight" by the Capris; "Soul and Inspiration" by Shelly Fabrare; "Hold On, I'm Coming" by Sam and Dave; and "My Girl" by The Temptations.

The response from different areas of the country does not surprise Lorin. "We are the only outlet in the country that deals so heavily in oldies. Some stores may carry the top 10 oldies, but we carry 10,000. There isn't anybody else in the country that can touch us," he said. In addition to singles, the store also carries some old albums, such as by the Platters, Elvis Presley or Buddy Holly, but the main emphasis is on singles.

The stores sell the oldies for $1 apiece, with $3 the minimum order, plus 50 cents for shipping. Lorin could offer no figures on how much of the stores' business is oldies since the sales figures are not kept on that basis.

He said one of the problems facing the oldies market now is that record companies stop press ing the oldies. "It happens more often than we like to admit that requests can't be filled because the records just aren't available." He said that the store likes to keep at least three or four copies of each of the 10,000 titles they stock. The biggest selling oldies are singles, and almost like new records.

Lorin said that he noticed no increase in oldie sales locally since the start of the revival of old rock tunes, although he said business in the Midwest and West Coast area have increased steadily the past few years.

CLEANING CLOTHS. New lint free, disposable cleaning cloths for tapes and records are available from Robins Industries Corp. The cloths, which are actually made of a nonwoven, lintless cellulose material, are conveniently sized for the respective applications. They are discarded when soiled or dry from use, but to ease cleaning and storage life, they are individually packaged. Peg packs of 50 disposable cloth cases list as $1.65.

Try to Stem Electronics Trade Ban

WASHINGTON, D.C. — An exchange of letters between the U.S. State Department and Britain's Ministry of Technology two weeks ago may have initiated the possibility of a serious non-tariff trade barrier forming in Europe against U.S. electronic component manufacturers.

The letters followed a meeting that took place in Washington late in October involving officials of the British Ministry of Technology, the Departments of State, Commerce and Defense, and the Electronic and Magnetic Industries Association (EMIA), representing U.S. electronic manufacturers.

The U.S. letter, sent by the State Department, indicated that assurances had been given by the British that a so-called Tripartite Agreement being formed in Europe had as its objective the harmonization of standards and measurement tests in the electronic component field on a broad and nondiscriminatory basis. Britain participation open to all interested countries. U.S. manufacturers hoped that the European accord would bar their participation making it difficult for them to compete in European markets.

Also in the letter, the State Department emphasized the interest of the U.S. in participating in an international system for harmonizing electronic component standards.

**Continued from page 48**

**BEST SELLING POPULAR SHEET MUSIC**

Title-Publisher

AQUARIUS (Big 3)
AND WHEN I DIE (Hansen)
COME TOGETHER (Hansen)
EVERYBODY'S TALKIN' (Criteron)
IMPOSSIBLE DREAM (Foxx)
IS THAT ALL THERE IS (West Coast)
JEAN (Hansen)
JESUS IS A SOUL MAN (Warner Bros. [Steven Arts])
LEAVING ON A JET PLANE (Big 3)
LOVE THEME FROM ROMEO & JULIET (Hansen)
SUGAR, SUGAR (Hansen)
SHERRY COLLINS (Hansen)
SUSPICIOUS MINDS (Hansen)
TIME FOR US (Hansen)
TRACY (Plymouth)
TRY A LITTLE KINDNESS (Hansen)

**WINDMILLS OF YOUR MIND (Big 3)**

**Atenção!**

**NOVEMBER 29, 1969, BILLBOARD**

**BEST SELLING POPULAR SHEET MUSIC**

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TIME FOR US (Hansen)
TRACY (Plymouth)
TRY A LITTLE KINDNESS (Hansen)

**WINDMILLS OF YOUR MIND (Big 3)**

**Continued from page 74**

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Second Iowa Pool Tourney
Considered Qualified Success

By EARL PAIGE

DAVENPORT, Iowa — The second co-operated pool table tournament recently concluded here provided a number of meaningful lessons. Considered a success in almost every aspect, the sponsoring group concluded that only one tournament should be held per year and that the break in the season in the spring, with initial tournament here, the second one provided excellent public relations benefits. The tournament finals went smoothly because all concerned were experienced and the cooperation from every angle was excellent, according to Howard Harkins, secretary of the tourney group. Over 3,000 spectators attended. The tourney group is the Iowa and Illinois Coin Operators Pool Table Group. This time the prize money was nearly doubled to $5,225 plus trophies and the tournament was held on 16 tables all operating simultaneously. Additionally, winning prizes were extended from four to eight in four divisions.

Tell Tax Risks of 25c Bulk Vending

CHARLOTTE, N.C. — The onslaught of taxes aimed at operators is just beginning, according to Lee Smith, partner, Smith Regal of the Carolinas and other firms under a corporate banner New Equipment

LEN SCHNELLER (right), U.S. Billiards sales manager from New York, is congratulated by Davenport (Iowa) Mayor John Jebens. The occasion was a recent coin-operated pool table tournament held in the Iowa city. A second tournament was successfully concluded Nov. 16.

VIHON BOOSTS POOL TOURNEY

By GEORGE KNEEMEYER

DAVENPORT, Iowa — Bob Vihonski who heads the Mid-West for wholesale coin machine distributors and who has helped organize and run tourneys, working closely with Ken Schneider of U.S. Billiards formed a group of operators here that he would help with help and guidance. Although he is no longer in the coin machine business, "I guess I'm still connected," he said last week.

Many operators have praised Vihonski for his tireless efforts in helping and helping tournaments. During the initial tourney here sponsored by the Coin Operators Pool Table Group last May, Vihonski was on his feet at all times, especially when he had to deal with problems in the machine business in a blaze of glory," he joked last week.

"We get requests from some of the locations to begin programing singles and tourneys after Christmas," said. "Other locations usually request them within a week after Thanksgiving. We have the seasonal singles in the adult lounges, since Christmas records get lower after that.

The Christmas songs programed are usually the traditionals "White Christmas," "Silent Night" and "Jingle Bells." The "Christmas Song" by Nat King Cole, and "Little Drummer Boy" by the Harry Simeone Choir, is generally reached. The lower kickout hole bonus light advances by tens from the right to left.

New Jukebox Line

VIHON BOOTS POOL TOURNEY

Vihonski at a paper on the licensing of amusement game operators in New York, excluding cities of one million or more population. The proposed two categories: $50 for an operator with a single machine and $500 for an operator with more than one machine.

"It is apparent that success can be had in a year with a home rule message from major cities," Mrs. McCarthy said, "particularly Syracuse and Buffalo, who raised an objection. Cities fear losing their right to object to certain equipment. An amendment with local options could modify their objections. It would be similar to the State Liquor Authority ruling permitting local areas to vote themselves 'dry' if they choose. Operators here that he would like to leave a song to the legislature again soon with an accompanying home rule message. Mrs. McCarthy made the statement at the association's recent annual meeting here.

The bill, which was vetoed for the fifth time in six years during the summer, provided for the licensing of amusement game operators in New York, excluding cities of one million or more population. The proposed two categories: $50 for an operator with a single machine and $500 for an operator with more than one machine.

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Keeps competition out. The best way to keep your top locations yours is to install a Wurlitzer STATESMAN. It looks great. It sounds great. It offers a great feature — Dual Pre-Selected Programs with number of plays preset by the operator. And it goes great guns when it comes to making money. Result? You're "in" solid. The door is closed to competition.
New Christmas Formula

- Continued from page 60

Chorale. Mrs. Mohr also pointed out that the vending company tries to program at least one new Christmas song per year, if they are available. Some of the newer Christmas singles are becoming as popular as the traditional songs. Recent examples include: "The Chipmunk Song" by David Seville, "Jingle Bell Rock" by Bobby Helms, and "Silent Night" by Barbra Streisand.

Mrs. Mohr said that she usually takes the records off most of the jukeboxes between Christmas Day and New Year's Day. The remaining records come off within one week after New Year's Day. "Our whole Christmas single operation is geared to the two to three weeks between Thanksgiving and Christmas," she said.

Mrs. Mohr usually programs the songs for the rest of the year with the help of her two assistants, Liz Christianson and Virgil Johnson. They usually use the billboard "Hot 100" charts to determine choice of records. They also listen to the local radio stations. "We will usually put the record on the jukeboxes when the song reaches the middle of the 'Hot 100' charts. By that time we feel they have been heard enough so people are familiar with them to recognize it," she said.

Mrs. Mohr also pointed out that before it services a location, the company will check the type of music that would be most popular with the patron. "We program for the individual location. We try to match the sound of the record with the location," she said. The company also tries to match requests, but this sometimes is difficult.

Oldies

Some of the current singles the company is programming are: "See Ruby Fall"/"Blistered" by Johnny Cash, "Holly Holly" by Neil Diamond, and "Someday We'll Be Together" by Diana Ross and the Supremes.

Oldies also work well as their programming, and the company instituted a new idea by programming mostly oldies in adult lounges within the past few weeks. "We have found this to be very successful," Mrs. Mohr said. "We have gotten a very favorable reaction to the oldie ideas." Johnson Vending Co. also uses oldie programming in young adult locations, usually putting on rock records of the past few years. Records by local artists are also a part of the oldie programming format. "We try to help them by putting the records on select jukeboxes on our route. Most of these people work in night clubs and just have a few copies of the record," Mrs. Mohr said. "Of course we also listen to the record before putting it on a jukebox to determine what location the record best suits." The Johnson Vending Co. services jukeboxes within a 40-mile radius of Rock Island on the Illinois side of the Mississippi River.

Favor New York Licensing Bill

- Continued from page 60

licensing control from local to state government.

The association has said that any changes in the state who were revealed by the state as having a criminal record would not be accepted as members. This came after reading reports from the state liquor authority stating that such operators were deemed unacceptable to have or any other interest in a bar.

The association also heard a report from Michael Malquist on the two for 25-cent play on jukeboxes. He favored it because the peak hours of play are too short to continue with the three for 25 cents play.

Jack Wilson discussed the built-in alarm systems for machines, and Bucky Van Wyck brought one in to demonstrate to the audience, pointing out that John Bilotto, distributor for Wurlitzer jukeboxes from New- ick, N.Y., would also be distributing the alarm systems. The membership went on record favoring alarm apparatus built into the system at the factory, but agreed it should be optional equipment.

Bilotto spoke of making better use of record promotion material provided by record companies. He urged the association to play a greater role in focusing attention on performers and songs that help jukebox play.

(Continued on page 64)

Reconditioned SPECIALS

Guaranteed

PIN BALLS ---- BOWLERS ---- ARCADE

CHICAGO COIN
PAR BJORSTAD, 125
HUMMEL, H. 791
COLUMBIA, 575
GOLD STAR, 795
BELLA, 350
TIGER, 195
ROCKET 180
DIXIELAND
HULA-HULA, 2-PI.
TIGER
ULTRA S.A
DIXIELAND
CAMPUS QUEEN, 4-PI.
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Favor New York Licensing Bill

- Continued from page 60

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Second Iowa Pool Tourney

- Continued from page 60

sions and the competition during finals was streamlined because of the use of 16 tables.

Rowe Showing

"The tournament was just unbelievably well organized," said Ed Ginsberg, president, Atlas Music Co., Chicago. Ginsberg enthusiastically backed the initial tournament here and this time held a showing during the tournament for the new Rowe International, Inc Trimount jukebox. Clint Schokey from the factory was in charge of the showing, held at the Blackjack Hotel. The tournament was held in the spacious Masonic Temple here.

Ginsberg said he didn't want the jukebox showing to interfere with the event at the Masonic Temple and that everything worked out well. "We had a surprise snow storm the first night. This didn't interfere too much though. A lot of operators came in from various parts of Iowa and Illinois, though probably the weather did curtail some opera- tors plans."


(Continued on page 64)
CHICAGO—There are now 45 states levying a sales tax or a use tax. Only Oregon, Alaska, Delaware and Montana have not resorted to sales tax for producing added revenue. Most states have licenses, too. Many states have increased tax rates by 1/2 to 11/2 per cent. Hikes of 1 per cent are common and rates as high as 5 per cent are becoming common. The National Vending Association (NVA) recently published the following study:

ALASKA
Several changes were proposed in the Alaska business tax license, but no action was taken by 1/2 to 11/2 states. Several changes were proposed in the Alaska business tax license, but no action was taken by 1/2 to 11/2 states. Several changes were proposed in the Alaska business tax license, but no action was taken by 1/2 to 11/2 states. Several changes were proposed in the Alaska business tax license, but no action was taken by 1/2 to 11/2 states.

ARKANSAS
A bill which gives the blind a preference in the allocation of vending locations in public buildings was approved by the Governor on March 7, 1969. Vending facilities presently not operated by the blind will be transferred at the termination of the contract or when a change in the present facility is imminent. A series of three bills would have required a license for operating merchandise vending machines at the rate of $100 per year. These bills died.

CALIFORNIA
A bill including a provision to extend sales tax relief for vendors to merchandise vended at 15 cents (up from 10 cents) and under was passed in August (Assembly Bill No. 444). The relief involves the classification of a vendor as a "consumer" rather than a "retailer" and the payment of tax on the cost of merchandise rather than the selling price. An annual tax on vending machines at the rate of $20 per machine or 1 percent of the gross receipts from vending machine sales, whichever is greater, has died.

CONNECTICUT
There has been an increase in license fees for machines vending products at 5 cents or more to a rate of $25 for three machines, $50 for from 13 to 50 machines, $100 for 51 to 100 machines and $400 for each 100 machines or fraction thereof. For machines vending products at 1 cent, $10 for three machines, $20 for 4 to 50 machines, $40 for 51 to 100 machines and $250 for each 100 machines or fraction thereof.

The sales tax rate was increased from 33 1/3 to 40 percent. Under their bracket system, no tax is added on sales under 10 cents, a 1-cent tax is imposed on sales from 10 cents to 25 cents, 2-cents on sales from 26 cents to 50 cents, 3-cents on sales from 51 cents to 75 cents and 4-cents on sales from 76 cents to one dollar. This law is still without approval as various other proposals on local licensing such as the local licensing authority to the Pinellas county. A home rule licensing authority for the cities of Alachua, Dufurk and West Palm Beach passed both houses. De facto was per machine tax proposal which would have raised the per machine license fee from 75-cents to $1.50 per machine. Also defeated was the proposal which would have removed the requirement that city license fees be limited to one-half the state license rate. Also defeated was the proposal which would have limited the imposition of municipal (including county) taxes to businesses maintaining their principal place of business within the county. A detailed report on the Florida litigation will be furnished later.

This act (H6247) requires the name, address and phone number of the company to appear conspicuously on each machine. The bill was approved by the Governor on June 24, 1969. There is a separate machine labeling bill (S 564) which requires that each machine be labeled with the name and address of the owner and a telephone number where service may be obtained in 24 hours per day. Employee records of hours worked and wages paid for a period of three years must be kept by the employer at a location approved by the commission or other than the place of employment if such place is designed primarily as an establishment for housing and use of coin operated vending or vending machine (H 8663). A tax proposal which was defeated would have eliminated the imposition of the sales tax on all sales of $1 or less.

In fighting for exemptions Smith does not favor the hat-in-hand hustling approach. We did not take the poor-mouth approach in North Carolina. Rather, we merely informed the taxpayers that our sales were through machines that have a fixed price. We cannot collect a sales tax as vendors with multiple pricing mechanisms and as retailers can. A sales tax for a bulk vendor amounts to an income tax. And this is quite serious when viewed in this light. "Seen as an income tax, a 4 percent sales tax based on gross sales can be as much as a 50 percent income tax. If your net profit is 8 percent and your sales tax is 4 percent then you're really being taxed 50 percent from the start. This sales tax has no relation to your profit, since you cannot build it into the product you're vending at a fixed price.

Convincing tax officials that bulk vendors operate at a fixed price is the most logical argument, Smith believes. "Unless we make our case known to tax officials we are going to be in for increasing tax problems."

JUDGE PARKER DEAD
ENFIELD, N. C.—R. Hunt Parker, half brother of bulk operator Walter M. Parker here, died recently. In the several decades, R. Hunt Parker served on the Supreme Court of North Carolina and was chief justice at the time of his death.

Separate Company Key To Handling 25c Line

• Continued from page 60

wants that they should at least maintain precise records. "For example, here in North Carolina we were able to obtain an exemption on penny sales. However, if we do not maintain precise records on penny sales, the tax commissioner can declare all sales subject to tax. Most tax laws have this sort of catch-all arrangement unless a thorough breakdown is available, exemptions will be disallowed."

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Second Iowa Pool Tourney Is Success

- Continued from page 62

the Northern Ill. operators' group, was here studying the tournament.

Public Relations

Also helping with the tournament was Carol Harkins, Margaret Langbein, Liz Christian- son, Clara Mock, and Connie Shaffer. The girls were credited with keeping the registrations running smoothly.

Also contributing to the professional conduct of the tournament was the local Shrine Patrol, who served as referees. The Shrine handled the concessions and all money from this was donated to the Crippled Children's Hospital. The turnover group contributed $500 to the Children's Hospital.

The tournament received news coverage on WCCTV's 10 p.m. news show Nov. 15 and was also mentioned prominently in local newspapers. Mayor John Jelinek was present for the presentation of awards. Danny Hague, winner of the first tournament, coolly went on to victory again and is considered a strong contender if coin-operated tournament play becomes of national importance.

Long an advocate of elevating pool tournaments to a national event is Len Schneller, U.S. Billiards, Amityville, New York. Schneller was here throughout the tournament and rated it a definite success. The second tournament is always an improvement," he said. "Each time the operators see their mistakes and can take corrective measures. This time there weren't any problems.

Harkins agreed that there were no problems with the tournament itself. "The only hitch was a slight delay on Saturday but this only set our schedule back about an hour. Everything was just organized so smoothly. People who walked in were simply amazed that a tournament could be so well-organized and so professionally designed."

The tournament started at the local land level after Labor Day. Harkins said: "We learned that we should hold tournaments in the fall. The weather was very nice at the start of our tournament and people just weren't in the taverns and other locations. Also, only one tournament a year should be held—this gives the winners a longer run and more meaningful reign as champions in our tournament."

He said that the group would be meeting soon and that in all likelihood another event would be planned.

The winners:


N.Y. Licensing Bill

- Continued from page 62

After the meeting, many operators left for his show room to plan the next move. The association also elected the following officers: president, Mrs. McCarthy reelected President and Mac Douglas reelected vice president. The director and elected secretary, Vice President will be George Holtzman, John Van der Leenden, Carl Vescio, Stanley Kaufman, Carl Vescio, and Walter Ziegler. The directors are Fred Joseph, Don Trumball, Henry Gentner, Thomas Greco, Duke Huntington, Jack La Harte, Lindy Nardone, Carl Pavesi, Joseph Grillo, Victor Brescia, John Varni and Ogdan Whitback.

YORK

A bill making a breaking into a vending machine a felony was introduced but died without passage.

ILLINOIS

A bill which would have exempted sales of 14 cents or less paid through coin operated vending machines from the sales tax was introduced and is carried over to 1969 legislative session. Also introduced are various proposals to increase the license fees per machine.

KANSAS

House Bill 1270 allows an operator disposing of or selling vending machines in the course of his business to do so without obtaining a license.

Two especially important bills were introduced in the State legislature—one proposed a $10 to $12 tax per machine to be imposed on machines which take change. Another bill which would allow the taking of "vendor be primarily engaged in making taxable sales" from the exemption for sales at 10-cents or less.

Pending is the proposal to extend the powers of the Illinois Commission to include authority to regulate the manufacture of new vending machines, to make tests and take samples (S 4472). Likewise pending and which would prohibit requiring the taking of a lie detector examination as a condition of employment is the OREGON

Dealt was a proposal which would allow a sales tax of 3 percent of the gross receipts of a retailer. This bill, however, would have allowed the sale of single purchase sales of 15-cents or less if made through a vending machine provided adequate records would be kept.

Although the general sales tax rate is increased from 3 percent to 4 percent, and 3 percent rate still applied on sales through vending machines and other coin operated equipment.

TENNESSEE

The help of Floyd Price and other bills, a $15 per machine tax was defeated. The effective sales tax rate (local and state) is now 4.5 percent but vending sales of 16-cents or less are still exempt. Operators are now permitted to make entry into a coin operated machine without the necessity of determining if a coin is legal. The law enforces the use of polygraph exam as a condition of employment.

WASHINGTON

Dealt was an attempt to make an entry into a coin operated machine a felony.

VIRGINIA

Various proposals to increase sales taxes were defeated. But also defeated was a bill which would have exempted sales tax exemption for sales of 10-cents or less. In WISCONSIN

All state licenses have been increased this year. The license fee for a vending machine operator is $10.

MISSOURI

Dealt was a bill which would prohibit the use of polygraph exam as a condition of employment.

WASHINGTON

The sales tax was increased to 4 percent and defeated was a proposal to exempt from the sales tax all sales from vending machines of 10-cents or less. A flat 3 percent sales tax on all sales indicated that the exemption would have been a loss of from $200,000 to $250,000 revenue to the state.

 Interstate United Into Maintenance

CHICAGO— Interstate United, one of the nation's largest management companies, has entered the building services and maintenance business in a venture with Operations Service Systems, Inc. A new company, Interstate United, will be formed, at the first venture for the company into this field. The new company will be capitalized at $1,000,000. They had previously been concerned with operating public restaurants and food services. Interstate has also recently entered the music operating business.
COLOMBUS, O.

Royal Distributing Corp. enjoyed the largest turnout in the history of the company Oct. 29 for the unveiling of the Wurlitzer Statesman. Over 100 customers passed through the doors to see the new phonograph. The program was hosted by Dick Gilger and Bob Burris plus the Royal staff.

Winners of the door prizes were Jack Young, Acme Music Systems and Robert Ehman of Zanesville, O.; Tommy Thompson and Jim Wall, general sales manager. Also in attendance representing The Wurlitzer Co. was Bert B. Davidson, Midwest regional sales manager.

PHILADELPHIA

The Automatic Coin Vending Machine Industry Division of Bonds for Israel honored Albert M. Rodstein, president of Macke Variety Vending Co. and Amuse-A-Max Corp., at a State of Israel Tribute Dinner held last Sunday (Oct. 26) at the Holiday Inn in Philadelphia. Marvin Stein, a previous recipient of the award, was dinner chairman with William Fishman and Joseph Silverman, associate chairman. Jack Beresin, former boss of ABC Consolidated Corp. and Berlo Vending Co. and now consultant with the parent company, Opend Foods, was honored at a testimonial dinner Nov. 9 at the Bellevue-Stratford Hotel. Funds from the dinner will be used for a Police Athletic League center to be named in his honor. Beresin is a member of PAL’s board. T & G Vending & Amusement Co., Inc., was formed here to operate all types of amusement and vending machines. Law firm of Mirechi, De Fino & Company filed the petition for a charter of incorporation. Automated Vending Co., based in Reno, Nev., filed for a Certificate of Authority as an out-of-state corporation to operate its manufacturing business in Pennsylvania. William Fishman, head of ARA’s food catering and vending organization, and Ralph W. Pries, vice-president of Berlo Vending Co., were named associate chairman for the Trade Council of the 1970 Allied Jewish Appeal Campaign. Pries will handle the music industries and coin machines division while Fishman will be in charge of the food trades division. Beresin and Pries, executive vice-president of Berlo Vending Co., have been named to the Executive Board of Variety Clubs International. Both are former presidents of Variety. Fishman, named chairman of the 41st anniversary banquet of the National Conference of Christians and Jews, to be held Dec. 9 at the Bellevue Stratford. The annual event features the presentation of the NCCI’s National Human Relations Award to a local civic leader.

Mont. Assn.

RAY EBERT, Don and Tom Baker, Kenny Sandi, and Kenny Flynn were among those at a recent meeting of the Montana operator’s association.

SHELLEY MARLows and Jay Cravath, who entertained during banquet.

JOHN MEAR, Harry Armstrong and Jackie Lance.

BOB WALKER, Dorothy Christiansen and Zollie Kelman.
This magnificent two-LP set is a must for the many admirers of this popular singer. One side has Miss Tabala singing Wagner and Puccini arias in Italian, while the other side features songs by Bob Dylan and Chuck Berry, including a new folk arrangement of "Yankee Doodle Dandy." The seven-inch single, cut at the Forum in November of 1968, includes two original compositions by Mr. Robinzon, "Love and the Night." The album is richly produced and the vocal performances are superb. The liner notes are also outstanding, blending biographical material with critical appraisals. For those who appreciate the artistry of Miss Tabala and the ingenuity of Mr. Robinzon, this album is a must. It is priced at $4.98 in Canada and $5.98 in the United States.
ROD MCKUEN
writes hits for everybody else.
He's kept his new one for himself...

MR. KELLY / KELLY & ME
from his new best selling book,
In Someone's Shadow.

Produced by
Rod McKuen
and Wade Alexander
for Stanyan Records
on Warner Bros.,
where he belongs.
If you were a manufacturer, which music-record trade publication would you advertise in?

When TAPE RETAILERS were asked this question, 53% Said they would advertise in BILLBOARD.*
9% Said they would advertise in Cashbox.*
1% Said they would advertise in Record World.*

TAPE MEANS BUSINESS IN BILLBOARD

Eight Cadets Broth-
er fans,
gospel and dressed
the time to get acquainted. Jones has taken
have never heard of Johnny Jones, now
had a
dyke, backed by the Jordanaires, does some
This
a
rated
music.

Gospel

Singers excel.

A fine, all-around performance by all makes

sold, and "Woman, Man Needs Ya," their brand-

new single.

There is an unimpeachable stomp of origi-

nality on the front of the performance in Amer-

can artist B. It is appropriate that it

were recorded in Nashville for the country

scene! The soulful sound

back.

The Righteous Brothers (with new member

and "Woman, Man Needs Ya," their brand-

new single.

duet's

musical

craftsmanship

it

It

musical

an outstand-

Guitarist Jones aided by tenor saxophonist

and quality

Singers excel.

the composer's son again takes his father's

album which

the works of Ian-

works

understanding

ations and even on some Top 40

This LP shows the versatility of the tenor

the former category are such jewels as

JOHN McCORMACK

were recorded in America for the country

win many more

and quality

with 

threw some very ad-

The beat is up there, with some very ad-

esque for Contemporary Music

Gérard Souzay, the Swiss basso, and the

The composer's son again takes his father's

characteristic sound, and backed up in the first

performances. The, last time there was an un-

The Righteous Brothers (with new member

and "Woman, Man Needs Ya," their brand-

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orities and even on some Top 40
A Smash Follow-Up To "In A Moment"
From
THE INTRIGUES

I'M GONNA LOVE YOU
(Turner-Akines-Drayton)
THE INTRIGUES
Prod. & Arr. by MARTIN & BELL

Distributed by GOLDEN RECORDS
250 West 57 Street; New York, N.Y.; (212) 765-3350
Personal Management: Schwaid-Merenstein, 57 West 56 St, N.Y.C.
The text contains various advertisements and notices, including classified ads for equipment, classified advertising rates, and music promotions. There are no coherent sentences or paragraphs, and the text is formatted like a classified ad section of a newspaper.
Engelbert has exploded!

This truly great talent has emerged as an unqualified giant of the entertainment world.

Engelbert Humperdinck has broken club records everywhere he’s performed including his just completed stay at the Royal Box (Americana Hotel, N.Y.). His recent host stint on the Hollywood Palace show proved him to be a TV phenomenon — and his own TV network spectacular December 2 will propel him even higher into stardom's stratosphere. Everything adds up to making Engelbert’s newest LP his biggest ever.
SOUL SLICES: "Buck White, the Broadway musical starring Muhammad Ali, has just opened and Dec. 2. Buddah Records has acquired the original cast album rights to the play which features music and lyrics by Oscar Brand Jr. and Rick Hall. Their Capitol-distributed Fame label has set January for album releases by Sandy Staton, Brothers Unlimited and the Trademarks.

Chess Records' 'Folded Blues' series includes LP's from Elmore James & John Brim, Howlin' Wolf, Albert King & Otis Rush, Little Walter, Muddy Waters and an all-star jam album produced by Rick Hall of Muscle Shoals, a local group headed by Rod Piazza. He'll also meet with singer-guitarist Slim Green and Jonny Otis' Rhythm & Blues Hall of Fame.

So what is going on in the musical scene? Bobby Woods, a local group led by Johnnie Taylor, has just finished recording their album "Midnight Special." The group, which has been together for several years, is one of the few remaining R&B groups to have achieved success in the past decade. The album is expected to be released in early January. In the meantime, Bobby and his group are preparing for a series of shows around the country, including a sold-out appearance at the Apollo Theater in New York City next month.

The charts tell the story — Billboard has the charts.

soundtrack rights to his life-story movie. Brown said recently he has been "closed out of TV because the man was afraid of losing his viewers." But you don't see Sinatra on every day do you?"

* * *

FILLETs OF SOUL: The Impressions will re-record their "Amen" classic for the holiday season. They'll also include Curtis Mayfield's "Miss Black America" theme in their next album. The Impressions, who never really received the recognition that the Temptations and Miracles thrive on, will eventually lose Mayfield, year, will start filming his life story in March. He also owns the album of the new year will be called "Broadway Funk." Brown, who and report that travel and age are catching up.

Impressions, who never really
Mayfield's "Miss Black America" theme in their next album. The
tial to be the biggest and best in soul.

a new Epic artist managed by Sly Stone, is being produced of the South Nov. 23 in Birmingham, Ala. Through This Life With You" disks, winds up her
effects in Holland. His "My Special Prayer" disk has a lock on the
Hall of Fame.

Frankie has issued "Dig," an album of Eldridge Cleaver's speech in litigation

The charts tell the story — Billboard has the charts.

...
The 1970 International Talent Directory will be the largest, most comprehensive talent buying guide ever published in the history of Billboard. Printed as a full-sized section, it will be included with the mammoth 75th Anniversary commemorative issue which will be a fact, fun and nostalgia-filled issue probing the past, present and future of the entertainment business. The Talent Directory will list every major recording artist in all the vital music markets of the world, as well as their personal managers and booking agents. Acclaimed annually as the most widely used publication in the talent-buying field, the Talent Directory will further enhance this image with the introduction of its Trendsetter Awards, presented annually beginning with this issue to those record artists making the most significant contribution to the world of music today. Don't miss out on this fantastic opportunity to advertise your talents to more than 100,000 interested industry readers in this monumental issue. Remember the new advertising deadline is DECEMBER 5.
Shreveport, A DIVISION OF P. O. Box 1125
RECORDS

with the 18-33 age group. And those are the people we're after.

Accepts Music

The emphasis in KVIL's format is on music. "But that doesn't eliminate personalities. I look for people rather than just disk jockeys or machines," the current lineup includes Chapman on morning drive, 6-10 a.m.; program director Jack Schell, previously with WWA, KLIF, KBOX and KDTV-TV, 10 a.m.-2 p.m.; and Hunter Lampman, former host of American Airlines' "Music Till Dawn" program on KRED, then manager of KBOX-FM, 2 p.m. to sign off. After sunset, Johnny Vance heads the 6 p.m.-midnight show on KVIL-FM. While the all-night show is programmed, it simulates a live show, utilizing cartridges made earlier in the day by Schell, Lampman and Chapman, which are punched into引进 songs, add announcements, give weather forecasts, etc. all of which give the impression of a live, three-man show.

KVIL's format is based on "the 6-11 p.m.-row around the clock, with talk during the triple plays restricted to time in and out of songs. Increased emphasis on "oldies" every middle record has drawn a lot more listeners," said Chapman.

Every weekend, the station spotlights an artist's "live" album, peppering the program with the "experiment" a spot widely heard. "The experiment heavily with a combination of MOR and Top 40 records that emphasizes a vibe with an uptempo sound. New other stations in the market can be found following KVIL's promising pattern.

In the "experiment" a success "Yes, definitely," believes Chapman. "Actually, the fact that we're doing anything at all with all record is incredible.

Vox Jox

* Continued from page 58

died last week. He was 85. Cowan anchored "The Jeff Cowan Show" in Newark in a shack on the roof of the building. He was a DJ at WJZ in New York. "You are listening to the radio telephone in New York," he said.

KVIL-FM is really building. KUML, incidentally, has added Buddy Van Cleave, who'd been general manager of WXXX, Ham- leteh, Miss., and Mark (Mark Rivers) Droitolo from WPOP in Hartford.

Chuck James has been appointed program services manager of the CBS radio division. New York. He'd been news director of KCBS, San Francisco. He started his radio career in 1955 as production director of WIL, St. Louis. "I'm still basically against syndication, but the "Love" progressive rock package of ABC has helped KVIL sales for the ABC-owned FM stations show an increase of 157 percent in sales during the first month, up from 69,000 in 1969 over a similar period a year ago, according to division president Harold L. Neal Jr. He also states that WABC-FM is up 600 percent in a week, making it the most listened-to station in North America.

** * * *

Jim Edwards, en route to Las Vegas, stepped off after reaching Louisiana. Now, he's backtracked to join WABB, Mobile Top 40 station. Edwards had been program director of WDOT in Burlington, Vt., until recently. Johnny Belcher has joined WNCU, New Haven, Conn. Bill Coleman, WNCU, PO Box 532, Wilkesboro, N.C. 28697, says the station is on the air in the next week or so and needs all kind of singles and LP's desperately.

** * * *

Old Buddy Pate of Vox Jox, ex-opera- tion director at WMMS-FM, is now program director at Cleveland's WMMS-FM. "Pulse ratings show we're doing up over the average of 120,000 homes and 125,000 cars daily, plus 1,000 hungry listeners in Eastern Kentucky University, but we're desperately in need of good record service, especially MOR and rock," says Pate. Dick Thomas, W startY and music director David Little. Ralph Gabbard is general manager of the station. Jerry Brooks, WDGY, Minneapolis, has been hired by the competition—KDBW. This is not the first time KDWB program director Deane Johnson has raved WDGY. Chris Bailey has left KDWB in Minne- apolis to join WRIT in Milwaukee.

** * * *

James K. Hackett has been named general manager of WQBB, Freeport, N.Y.; he'd been station manager of WICE in Providence.

Pat Hughes, 29, veteran personality and most recently only member of "The Jabez Show," has been fired. The hour-long "Jabez Show," on the former included Red Jones of WMOT in Nashville, Tenn., Randy Robbins of WQCB in Augusta, Ga., and Gary Wanner of WNEW, Detroit. Dick Klime of Atlantic Record Services, Maurice LeFevre of King Recording Studios, and Wayne Curl of Atlanta's disc jockey club, were fired. Hughes spent seven years with WMOT, the first five years as music director there for two years. He once op- erated Atlanta's teen club. The StingRay. He hosted a syndicated TV show for a career. He also included a stint at KBOX in Dallas. Red Jones is now setting up in Minneapolis to join WRIT in Milwau-

(Continued on page 77)
Franklin Holmes to John the speeches are welcome changes as they offer actual Roosevelt, Will Kennedy. In addition to Arthur, Adlai Hoover, Wendell

SPECIAL MERIT PICKS NOVEMBER 29, 1969, BILLBOARD

* Continued from page 76 up a trust fund for Hughes' wife and son in case any friend wants to donate.

* * *

Al Schwellinger, engineer with WLW in Cincinnati, retired last week after 46 years of service that included many years as a personality. * * * Michael Allan, who's doing a rock show on WCDI, Edenton, N.C. 27932, needs single. He's willing to give nearly all new singles a chance. * * * Lee Stephens has joined KRBE-FM, Houston, to do a 6-9 a.m. show; he'd been on KBAT in San Antonio and also worked the progressive rock show on KTUE-FM, San Antonio. * * * KXO has added a 6-midnight rock show, says president Gordon Belson, and needs rock singles. The only other rock competition in the market is a daytime station. Send to Belson, KKO, P.O. Box 14, El Centro, Calif. 92243.

* * *

My favorite Top 40 records of the week: "Teenbonner" by the Wind, Life Records (call Bo Gentry, 212-765-1170); "Trouble Maker" by Lee Hazlewood, LHI Records (call Tom Tucker, tell him you're a friend of mine, at 213-462-6894); "Hey Hey Woman" by Joe Jefrey, Wand Records (call Florence Hill, DS 50068); "Teenbopper" by others. * * *

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LOS ANGELES—Angel Records is issuing a new four-LP version of Bach's "Passion According to St. Matthew" and a two-record set of Berio's "Lucifer," the latter set being part of its pre-Christmas release.

Another holiday set has Christmas music from the baroque, renaissance and middle ages performed by various solists, ensembles and choirs from earlier albums.

In Soloists the piece is soprano Heather Harper, alto John Shirley-Quirk, basses Marius Rintzler and Jakob Staaemfli, the Vienna Academic Chamber Choir, the Vienna Boys Choir, and the Vienna State Symphony, Hans Swarowsky conducting.


Nonesuch's contemporary music series has "The New Nude Sermon," composed by Eric Thawson, to a Noneuchsems commission. The work is for actor, renaissance consort, chorus and electronics, includes performances by the Nonesuch Consort, the New London Consort and electronic sound realized by Salzmann at the Columbia-Princeton Electronic Music Center in New York. Joshua Rifkin conducts the performance, while Joseph Hansen directs the motet singers.

Another contemporary music disk has music of Elliott Carter, including his "Sonata for Flute, Oboe, Cello and Harpsichord" performed by Harvey Selbienger, Charles, Kuskin, Fred Sherry and Paul Jacobs, and the "Sonata for Cello and Violin" played by Jacobs and Joel Krosnick. Also being issued is a program of Spanish classical guitar music by Reye de la Torre.

Wagner's "Tristan" has been issued by RCA in one LP, with the Berlin Philharmonic under Bernstein conducting. The recording features Dietrich Fischer-Dieskau as Tristan, Christa Ludwig as Isolde, and Elisabeth Fuchs as Brangane. The conductor is Herbert von Karajan. The set also includes a limited-edition vinyl LP featuring the complete "Tristan und Isolde" opera on two discs, with the conductor's personal note printed on the sleeve.

Wild Flashes Exciting Form

NEW YORK—Pianist Earl Wild flung an exciting program at Alice Tully Hall on Nov. 16. There were recently recorded programs on RCA's Encore and Vanguard labels of Beethoven and Mendelssohn, ranging the pyrotechnic literature with brevity. The presentation was made at a recent luncheon given by Columbia Records president of CBS Records, for the $1 million seller "Switched On Bach." The presentation was made at a recent luncheon given by Columbia Records president of CBS Records, for the $1 million seller "Switched On Bach." The presentation was made at a recent luncheon given by Columbia Records president of CBS Records, for the $1 million seller "Switched On Bach." The presentation was made at a recent luncheon given by Columbia Records president of CBS Records, for the $1 million seller "Switched On Bach." The presentation was made at a recent luncheon given by Columbia Records president of CBS Records, for the $1 million seller "Switched On Bach." The presentation was made at a recent luncheon given by Columbia Records president of CBS Records, for the $1 million seller "Switched On Bach." The presentation was made at a recent luncheon given by Columbia Records president of CBS Records, for the $1 million seller "Switched On Bach."
"A pilot's ready when I'll let my family go up with him."

Captain Chuck Shafer polishes pilots. He teaches them things they didn't even know they didn't know.

When a man graduates from our pilot training center in Fort Worth, we turn him over to men like Captain Shafer. He's the one who decides when they're ready.

Ready to fly for American.

The Captain looks at his job this way:

"By the time they get to me, these guys are pretty good pilots, but I've been in this business at least 20 years longer than any of them. For instance, they know how to land a plane; I teach them how to bring it in like a big swan. It's for the extra comfort of the passengers. And that's the bottom line in our business. Give that passenger as smooth a ride as possible."

We don't know anybody who can do Captain Shafer's job better than he can. That's why he has it. It's the American Way.

Fly the American Way. American Airlines
CHICAGO—What do you do to try and prepare a "burn" so it will be acoustically acceptable for a show involving one of the biggest groups in rock music? That was the problem that faced the International Amphitheatre here when it housed two performances of the Rolling Stones on Nov. 16. A sound crew of 20 men were employed to prepare for the concert.

The Amphitheatre, because of its size and starkness, has been known as the "burn" because it is nearly impossible to set it up properly for a rock 'n' roll or any type of concert. The portion of the Amphitheatre which housed the Stones' concerts is about the size of one city block, and seats 13,500.

"What we did basically was to hang drapes 30 feet long in back of the group to force its sound forward," a spokesman for the Amphitheatre said. "We also hung drapes in front of the stage and used a purple rug on the stage floor." All this was done to try to ensure that the sound for the Stones' amplifiers and speaker system could be heard by the audience.

Inadequate preparation hurt the last rock concert booked into the Amphitheatre, that of Blind Faith in July. Little or no attempt was made to improve the sound, and many complaints, especially from members of Blind Faith, were heard during and after the concert.

The Rolling Stones had sent 20 equipment men ahead of the group to try and work the Amphitheatre into listening order. The men worked continually from 6 a.m. the day of the concerts through 4 p.m. in the afternoon, one hour after the performance, to get the equipment ready to begin. "We just made it setting up. The men were still taking off electrical equipment from the stage minutes before the first act came on," the spokesman said.

The sound men were concerned with getting the amplifiers and speaker systems pointed the right direction and at the correct volume level so it could be heard by everyone with a minimum of distortion.

The reaction of the people attending the concert to the sound system was generally favorable, with few complaints. The Stones may face another problem with few complaints. The Stones' tend to the sound of the equipment to the sound of the stones' amplifiers and speaker system could be heard by the audience.

The International Stationmaster says "It works like a charm. Sometimes they even clap."
The Littlest Angel has been pre-recorded.

Music from Hallmark Hall of Fame's December 6 TV* production of Charles Tazewell's Christmas classic is original, with us.


What's behind it?

An ad in TV Guide. Specially prepared co-op newspaper ads. A post-show credit line telling 50 million Americans THE ORIGINAL CAST ALBUM FROM THE HALLMARK HALL OF FAME TV PRODUCTION OF "THE LITTLEST ANGEL" IS AVAILABLE ON MERCURY. Finally, a specially designed full-color album cover showing stars, sets, and scenes from The Littlest Angel.

This very special album is just right for the time of year when sales set records. So we suggest you get behind it right away.

Somebody may be watching.

* The Hallmark Hall of Fame 90-minute special, NBC TV Saturday, December 6. See your local newspaper for time and channel.

On Mercury Records
SRM 1-603

Also available on Ampex stereo tape
Open Reel—201
8 track—8201
Cassette—5201
Simply defined as Paul Siebel and his music. Traditional in form. Intensely personal in nature. *Woodsmoke and Oranges* a new album on *elektra records*.

PRODUCED BY PETER K. SIEBEL
PAUL SIEBEL: WOODSMOKE AND ORANGES EKS 74064
ALSO ON 8-TRACK CONFIGURATION BY AMPEX
**Maple Leaf System Criticisms Mounting**

*Continued from page 1*

Manufacturers and producers this week indicated that the industry felt the Maple Leaf System was not proving to be successful. There were several reasons for this:

- Several disks made by Canadians were being played once a day, and some companies have laid out to try to change this.
- Since the advent of the MLS, companies are now branching out beyond publishing to broadcasting.
- One company spokesman said, "The MLS is a joke. It has done nothing for the industry except make a lot of noise about what it could do."

Whatever the cause, Canada is still one of the few countries in the world with a domestic record industry —尽管 the advent of the MLS some companies have laid out to give a lot of money in production, but the returns have not been spectacular. Companies are now giving up hope that the MLS will be a success. (Continued on page 88)

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**Singles Rise, Albums Decline in August**

**OTTAWA—Sales of singles rose while album sales fell in Canada during August, according to latest figures from the Dominion Bureau of Statistics here. However, the cumulative figures for the first eight months of 1969 show an almost 50 percent increase over the previous year in album shipments. A total of 1,411,449 singles were shipped in August this year, as compared with 1,301,036 in 1968, an increase of 8 percent. Albums were shipped in August this year, versus 1,464,416 in the same period last year. The shipment of mono albums slumped in August this year to 75,357, as compared with 141,959 the previous August. The cumulative figures for 1969 to the end of August indicate that 1969 will probably be a record year for the Canadian music industry.**

**Phonodisc Adds Commonwealth**

**TORONTO—Phonodisc has formalized negotiations to add Commonwealth United Records to its roster of independent labels. Newly formed CUR label, which has exclusive rights to the parent company's movie soundtracks, will have "The Magic Christian," which was produced by Paul McCartney and Peter Graham."We'll Cry Together" and her LP of the same title.**

**Radio Stations Underwrite LP**

**TORONTO—Three radio stations have underwritten the entire production cost of a new Canadian Talent Library LP by the Metro-Gnomes. The stations, CKCR, Winnipeg; CKLW, Regina; CKOC, Hamilton, are owned and operated by Trans-Canada Communications Ltd. Finished product was the end result of six months of cooperative planning between the CTL and TCC. The album was recorded on Winnipeg and produced by RCA's Mark Smith. CTL will release the LP to its charter members late November. Quality is set to release the set and sing to the public on its Birchmount label at a later date.**
RCA-Audio Fidelity Deal

LONDON — A further boost to the catalog strength of RCA's economy label, International, was reported as the result of a three-year licensing deal for Britain and Ireland with the U.S. company Audio Fidelity. RCA said it would begin selling a catalog of about 100 vocal and instrumental titles dating from the Thirties and Forties and its catalog contains some of the best Danish jazz recordings.

Mike Stone to L. Angeles Firm

LONDON — Mike Stone has left his post as general manager of the Schroeder Music Publishing Corporation to join Greff Garris Associates in Los Angeles as vice president in charge of the music division. His new position includes all Greff Garris music publishing firms and the Gregar Record Company.

Ariola-Eurodisc Begin Classics Promo Drive

MUNICH — Ariola — Eurodisc has begun a drive to obtain a larger share of the classical market by several moves — at present dominated by Deutsche Grammophon and Teldec — which include the formation of two classical catalogs — Ariola and Harmonia Mundi and Supraphon.

CBS Campaign On Instruments Starts in Jan.

LONDON — The CBS test campaign for the new dealer musical instrument and accessories racks is to begin next January. It will last for six weeks and involve about 50 retailers all over Britain.

Subject to the success of the campaign, the company aims to have the racks in about 500 record shops by the end of next year, which will mark the beginning of a major drive by CBS into the U.K. accessory market. Further details will be established where the right outlets are, which is why we are running this pre-promotion campaign, said a CBS special products man.

Mike Stone is returning to the U.S. after seven years in Britain during which time he has worked as a record producer and as a promotion manager for the pirate radio station, Radio London.

Stone plans to commence regular tours of the U.S. and London in order to continue running his English-based firm, Perceptive Sound Productions, which has just completed a three-year tape deal with Amper Music, selling for six albums a year. He later plans to set up a London office for Greff Garris.

Tono Is Acquired by 2 Danish Companies

COPENHAGEN — Two Danish record companies, Dansk Grammofonpladeforlag and Metronome, have jointly acquired the Tono Record Co., which has been operating in Denmark since 1912.

The takeover also includes Tono's Danish artists — Perul Bjerregaard and Anthony Flemming — and Tono's licensing deals with foreign label groups, which include Barclay, CED (France), Vanguard and Scepter (U.S.) and Amalgamated.

Metronome's managing director, Bent Fabricius Bjerre, rejected the idea of a new company and retaining the existing staff, but no deal has yet been settled with Vogue.

Danik Grammophon manager Karl Emil Kudsen said the Tono label would continue, but mainly for the reissue of existing recordings on the label.
warmer Bros. has signed a two-year deal with Sony Music, which has exclusive distribution rights with John Williams. The deal was made by U.S. lawyer Marty Machat, signed in Hamburg last week at the Schneiderbauer.

President has concluded a new licensing deal with EMI in Australia for distribution of product. The arrangement also covers New Zealand and Australia. President was previously handled through RCA. Teco, a U.K. superstore chain, is expanding its licensing activities to include low-price material. The company is planning to stock Sputi and Avenue product on an experimental basis.

CBS has produced a special Christmas album for off-the-shelf record company, as part of a promotion campaign which is running until early next year called "Great Songs, Great Singers." The LP features Andy Williams, Julie Andrews, Kaye Ballard, and especially recorded for the disk by Columbia in New York. The Johnny Harris instrumental "Footsteps on the Moon" has been chosen by CBS for a Christmas single tune for its coverage of the Apollo 12 moonshot. Harris, who was musical director at Petula Clark's recent appearance at London's Alfie After, has just completed the score for the new David Hemmings' film, "From Fear." PHILIP PALMER

LONDON

Music is expanding with Polydor's Horst Manna distribution system. The deal was made by President with Polydor's Horst Manna in Hamburg with Polydor's Horst Manna in Canada. The deal was announced by U.S. lawyer Marty Machat, signed in Hamburg last week at the Schneiderbauer.

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You're getting a big

The first part of it is Christmas — and we're talking about great Christmas product in a full-page newspaper advertisement, in papers like these:

![Newspaper advertisements](image)

Our holiday theme is “Let Your Gifts Be Heard” and millions of readers throughout the top hundred markets will see the attractive, information-packed page.

That's just the beginning.

We're sending out fifty-second Christmas commercials for dealers nationwide. Four of them. Each talking about four top-selling pieces of product in four music categories.

More: A special Christmas merchandising program your RCA Distributor has full details on.

We're helping at retail, too. Glance up to the right.

![Christmas wreath](image)

You'll have two four-color mobiles highlighting 16 different albums — some of them brand-new, featuring exciting new artists. What else? This special, colorful Christmas wreath, plus full window streamers and mounted album covers.

![RCA logo](image)
promotion this season.

Have you seen our powerful, youth-oriented campaign for Stereo 8 Tapes? There are 21 insertions, appearing in magazines like Playboy, New York, Esquire, Sports Illustrated, Newsweek, and VIP. We also include full pages for Victrola 8 and Variety 8 Tapes, all under the heading “Why one out of four people into our music is onto our Stereo 8 Tapes.” A tough, no-nonsense campaign geared to win young readers.

You been listening to radio lately? Bet your kids have. And chances are they’re hearing a lot of our spots. We’re making bold new uses of the medium, featuring new product by Ed Ames, Chet Atkins Lighthouse, Jefferson Airplane, Neil Young, Norma Jean, Danny Davis and the Nashville Brass, Perry Como, and Paul Anka.

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When you get a big promot on from us, you get big product to go with it. You’re looking at three examples:

Jefferson Airplane, "Volunteers," LSP-4238. Grace sings "Eskimo Blue Day" and "Hey Freddie," and the Airplane is joined by Steve Stills, Jerry Garcia, Nicky Hopkins, others. Their most exciting session, recorded unchanged from the way they sing on stage.

"Hair" LSO-1150. The Original Broadway Cast Recording, with all the glorious, outrageous music of America’s most contemporary play. A big seller all year long.

The Archies, "Jingle Jangle" KES-105. The Archies’ single, "Sugar Sugar," has sold nearly three million copies. This new album (containing the single "Jingle Jangle") should be their biggest yet.

You can order all three of these albums on Stereo 8 Cartridge Tape. Well, this is your promotion. Great product, great advertising, great merchandising and promotion. Use it all.
which opened Tuesday at the Bobino Theater in a show titled "En l'Annee 2005.". What we are offering are highly remunerative, challenging positions with What we are looking for are young people with previous experience in A To strengthen our international popular operations we are looking for candi-...
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<th>No.</th>
<th>Title</th>
<th>Artist/Producer</th>
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<td>3 9</td>
<td>COME TOGETHER/THAT'S THE WAY</td>
<td>The Beatles</td>
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<td>4 8</td>
<td>WHEN I DIE</td>
<td>Paul Rodgers</td>
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<td>1 1</td>
<td>WEDDING BELL BLUES (#1)</td>
<td>B. Smith</td>
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<td>2 10</td>
<td>LEAVING ON A JET PLANE</td>
<td>John Denver</td>
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<td>6 22</td>
<td>NA NA NA, HEY KISS THE GOODBYE</td>
<td>Don Gibson</td>
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<td>SMILE A LITTLE SMILE FOR ME</td>
<td>Billboard</td>
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<td>12 39</td>
<td>YESTER-ME, YESTER-YOU, YESTER-DAY</td>
<td>Phil Ochs</td>
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<td>CHERRY HILL PARK</td>
<td>The Turtles</td>
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<td>DOWN ON THE CORNERS/DEAR SONNA (Part II)</td>
<td>Buddy Holly</td>
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<td>ELI'S COMING</td>
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<td>SOMEDAY WE'LL BE TOGETHER</td>
<td>Sam Cooke</td>
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<td>BABY IT'S YOU</td>
<td>Jimmy Ruffin</td>
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<td>BACKFIELD IN MOTION</td>
<td>The Yardbirds</td>
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<td>I'M REAL</td>
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<td>SUSPICIOUS MINDS</td>
<td>Smokey Robinson</td>
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<td>I CAN'T GET NEXT TO YOU</td>
<td>Stubby Kay</td>
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<td>HOLLY HOLY</td>
<td>The Stranglers</td>
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<td>SUGAR, SUGAR</td>
<td>Pat Boone</td>
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<td>GOING IN CIRCLES</td>
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<td>SUITE, JUDY BLUE EYES</td>
<td>The Fifth Dimension</td>
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<td>Dave Clark</td>
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<td>TRY A LITTLE KINDNESS</td>
<td>The Kinks</td>
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<td>ELEANOR RIGBY</td>
<td>Graham Bonney</td>
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<td>37 62</td>
<td>RAINBOWS KEEP FALLING</td>
<td>The Monkees</td>
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<td>35 36</td>
<td>MIND, BODY &amp; SOUL</td>
<td>The Turtles</td>
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<td>THE TRICKERS</td>
<td>The Righteous Brothers</td>
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<td>23 14</td>
<td>IF THAT ALL THERE IS</td>
<td>The Beach Boys</td>
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<td>38 37</td>
<td>FRIENDSHIP TRAIN</td>
<td>The Cows</td>
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<td>THESE EYES</td>
<td>The Dells</td>
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<td>UP ON CRIPPLE CREEK</td>
<td>The Surfaris</td>
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<td>40 47</td>
<td>HEAVEN KNOWS</td>
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<td>RUBEN JAMES</td>
<td>The Rubes</td>
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<td>43 44</td>
<td>I GUESS THE LORD MUST BE IN NEW YORK</td>
<td>The Four Tops</td>
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<td>GROOVY CRUBWORM</td>
<td>The Crystals</td>
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<td>MAKE YOUR OWN KIND OF MUSIC</td>
<td>The cars</td>
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<td>46 52</td>
<td>MIRA</td>
<td>The Crystals</td>
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<td>45 59</td>
<td>EVIL WOMAN, DON'T PLAY YOUR GAMES WITH ME</td>
<td>The Crystals</td>
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<td>LET A MAN COME IN AND DO THE POPCORN</td>
<td>The Marvelettes</td>
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<td>HOLLY HOLY</td>
<td>The Kinks</td>
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<td>30 67</td>
<td>A BRAND NEW ME</td>
<td>The Righteous Brothers</td>
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<td>31 61</td>
<td>LOVE WILL FIND A WAY</td>
<td>The Monkees</td>
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<td>33 63</td>
<td>(Sittin' On) THE DOCK OF THE BAY</td>
<td>The Beach Boys</td>
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<td>69 88</td>
<td>I AM YOUR LOVER</td>
<td>The Cows</td>
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<td>44 46</td>
<td>ROOSEVELT &amp; IRA LEE</td>
<td>The Turtles</td>
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<td>83 91</td>
<td>WHOLE LOTTA LOVE</td>
<td>The Turtles</td>
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<tr>
<td>74 86</td>
<td>COLD TURKEY</td>
<td>The Ventures</td>
</tr>
<tr>
<td>42 43</td>
<td>I'M GONNA TELL YOU</td>
<td>The Four Tops</td>
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<tr>
<td>71 80</td>
<td>AIN'T IT FUNNY NOW</td>
<td>The Drifters</td>
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<td>54 55</td>
<td>TONIGHT I'LL BE STAYING</td>
<td>The Ventures</td>
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<td>72 90</td>
<td>I WANT TO BE THE ONE</td>
<td>The Drifters</td>
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<td>52 50</td>
<td>FOUR TRACKS NATION</td>
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<td>56 75</td>
<td>YOU GOT TO PAY THE PRICE</td>
<td>The Kyper</td>
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<td>ANY WAY THAT YOU WANT</td>
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<td>LET A MAN BE A MAN</td>
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<td>SUNDAY MORNING</td>
<td>The Ventures</td>
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<td>SAY YOU LOVE ME</td>
<td>The Beach Boys</td>
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<td>CRUMBS OFF THE TABLE</td>
<td>The Righteous Brothers</td>
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<td>OKEY FROM MUSKOGEE</td>
<td>The Ventures</td>
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<td>EARLY IN THE MORNING</td>
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<td>Kool and the Gang</td>
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<td>MIDNIGHT</td>
<td>The Ventures</td>
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<td>GIRLS, IT AIN'T EASY</td>
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<td>BLOSTER/SEE RUBY FELL</td>
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<td>GET IT FROM THE BOTTOM</td>
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<td>GET RHYTHM</td>
<td>The Judds</td>
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<td>I'LL STILL BE STAYING WITH YOU</td>
<td>The Judds</td>
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<td>98 88</td>
<td>DON'T CRY IF I'M DISTANT</td>
<td>The Judds</td>
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<td>92 98</td>
<td>RUBBERNECKIN*</td>
<td>The Judds</td>
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<td>94 94</td>
<td>CAN'T TAKE MY EYES OFF OF YOU</td>
<td>The Judds</td>
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<td>DON'T LET LOVE HANG</td>
<td>The Judds</td>
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<tr>
<td>99 99</td>
<td>WHAT YOU GAVE ME</td>
<td>The Judds</td>
</tr>
<tr>
<td>53 64</td>
<td>I CAN'T MAKE IT ALONE</td>
<td>The Judds</td>
</tr>
<tr>
<td>88 96</td>
<td>SHE BELONGS TO ME</td>
<td>The Judds</td>
</tr>
<tr>
<td>89 99</td>
<td>WALKIN' IN THE RAIN</td>
<td>The Judds</td>
</tr>
<tr>
<td>84 93</td>
<td>THE TEN COMMANDMENTS OF LOVE</td>
<td>The Judds</td>
</tr>
<tr>
<td>95 92</td>
<td>I'M SO AFRAID OF LOSING</td>
<td>The Judds</td>
</tr>
<tr>
<td>92 95</td>
<td>TURN TURN TURN</td>
<td>The Judds</td>
</tr>
<tr>
<td>79 93</td>
<td>THE BAY</td>
<td>The Judds</td>
</tr>
<tr>
<td>85 97</td>
<td>SWINGIN' IN THE RAIN</td>
<td>The Judds</td>
</tr>
<tr>
<td>99 99</td>
<td>ONE TIN SOLDIER</td>
<td>The Judds</td>
</tr>
<tr>
<td>92 92</td>
<td>HAPPY</td>
<td>The Judds</td>
</tr>
<tr>
<td>95 95</td>
<td>JINGLE JANGLE</td>
<td>The Judds</td>
</tr>
<tr>
<td>99 99</td>
<td>TONIGHT I'LL A FA PRAYER</td>
<td>The Judds</td>
</tr>
<tr>
<td>92 95</td>
<td>I LOVE YOU</td>
<td>The Judds</td>
</tr>
<tr>
<td>99 99</td>
<td>YOU NEED ME</td>
<td>The Judds</td>
</tr>
<tr>
<td>95 96</td>
<td>YOU KEEP ME HANGIN' ON</td>
<td>The Judds</td>
</tr>
<tr>
<td>95 95</td>
<td>IT'S A FUNKY THING</td>
<td>The Judds</td>
</tr>
<tr>
<td>91 87</td>
<td>ONE OF THE TIMES</td>
<td>The Judds</td>
</tr>
<tr>
<td>94 99</td>
<td>GONNA COME ON TUESDAY</td>
<td>The Judds</td>
</tr>
<tr>
<td>95 89</td>
<td>FEELING ALRIGHT</td>
<td>The Judds</td>
</tr>
<tr>
<td>97 87</td>
<td>CURLEY</td>
<td>The Judds</td>
</tr>
<tr>
<td>99 99</td>
<td>WITCH'S LINEMAN</td>
<td>The Judds</td>
</tr>
<tr>
<td>99 99</td>
<td>COIN'/ OUT OF MY HEAD/FORGET TO REMEMBER</td>
<td>The Judds</td>
</tr>
</tbody>
</table>

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.
HERMAN'S HERMITS
(HERE COMES)
THE STAR
K-14100

Produced by Mickie Most
A Mickie Most Production
Manufactured by Reverse Producers Corp.
An Abkco Record Company
MGM Records is a division of Metro-Goldwyn-Mayer Inc.
"TOGETHER"

STEED • ST 722
A BRAND NEW SINGLE FROM
THE ILLUSION
BREAKING OUT OF THEIR NEWEST ALBUM RELEASE
"TOGETHER (AS A WAY OF LIFE)"
STEED • ST 37005
PRODUCED BY JEFF BARRY
DISTRIBUTED NATIONALLY BY PARAMOUNT RECORD DISTRIBUTORS, A G+W COMPANY.
### Billboard Top LPs

**For Week Ending November 29, 1969**

<table>
<thead>
<tr>
<th>Date</th>
<th>Artist</th>
<th>Title</th>
<th>Sales ( \times 10^2 )</th>
<th>Label</th>
<th>Week No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ELVIS PRESLEY</td>
<td>From Memphis to Vegas/From Vegas to Memphis</td>
<td>800</td>
<td>Columbia</td>
<td>50</td>
</tr>
<tr>
<td>17</td>
<td>JUDY COLLINS</td>
<td>What About Today</td>
<td>400</td>
<td>Colgems</td>
<td>117</td>
</tr>
<tr>
<td>18</td>
<td>B.J. THOMAS</td>
<td>Hooked On Love</td>
<td>400</td>
<td>Epic</td>
<td>114</td>
</tr>
<tr>
<td>19</td>
<td>ELTON JOHN</td>
<td>Your Song</td>
<td>400</td>
<td>Rocket</td>
<td>145</td>
</tr>
<tr>
<td>20</td>
<td>ELTON JOHN</td>
<td>I Don't Wanna Go On With You</td>
<td>400</td>
<td>Rocket</td>
<td>145</td>
</tr>
<tr>
<td>21</td>
<td>THE ROLLING STONES</td>
<td>Their Satanic Majesties Request</td>
<td>400</td>
<td>Decca</td>
<td>131</td>
</tr>
<tr>
<td>22</td>
<td>THE JAY-JAY JOHNSON BAND</td>
<td>Yes Sir, That's My Baby</td>
<td>400</td>
<td>ABC-Paramount</td>
<td>128</td>
</tr>
<tr>
<td>23</td>
<td>DOO WOP</td>
<td>Greatest Hits of the Early 50's</td>
<td>400</td>
<td>Mercury</td>
<td>110</td>
</tr>
</tbody>
</table>

**Tape Packages Available**

- For more information, visit Billboard's website.

**Conclusion**

- Continued on Page 96.

---

**Note:** The table above lists the top selling albums for the week ending November 29, 1969, along with their respective sales figures, labels, and week numbers. The list includes artists like Elton John, Judy Collins, and The Rolling Stones, among others. The table also notes that tape packages are available for more information. The continuation of the article is indicated to be found on Page 96.
A&M Records and Rolling Stone are pleased to announce a merchandising partnership which will make A&M the cooperating distributor for Rolling Stone magazine in retail outlets throughout North America.* For information, see your local A&M distributor.

*with certain select exceptions.
CONTINUED FROM PAGE 94

<table>
<thead>
<tr>
<th>No.</th>
<th>Last Week</th>
<th>This Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Sales Change</th>
<th>Tape Packages Available</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>140</td>
<td>135</td>
<td>DONOVAN</td>
<td>Bless the Funk</td>
<td>Reprise RSP 735</td>
<td>-15</td>
<td>NA</td>
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<tr>
<td>5</td>
<td>109</td>
<td>126</td>
<td>BURT BACHARACH</td>
<td>CARRIAGE RIDGE</td>
<td>RCA Victor #4177</td>
<td>-17</td>
<td>NA</td>
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<tr>
<td>6</td>
<td>137</td>
<td>127</td>
<td>GLEN CAMPBELL</td>
<td>GLEN CAMPBELL SONGBOOK</td>
<td>Capitol C-198</td>
<td>+10</td>
<td>NA</td>
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<tr>
<td>7</td>
<td>144</td>
<td>138</td>
<td>TAI MAHAL</td>
<td>MAHAL'S MIND</td>
<td>Blue Note 1001</td>
<td>-6</td>
<td>NA</td>
</tr>
<tr>
<td>8</td>
<td>129</td>
<td>139</td>
<td>JOHN MAYALL</td>
<td>BEGIN TO BELIEVE</td>
<td>London 1228</td>
<td>+10</td>
<td>NA</td>
</tr>
<tr>
<td>9</td>
<td>129</td>
<td>141</td>
<td>SAVOY BROWN</td>
<td>THIS IS SAVOY BROWN</td>
<td>Reprise RS 6366</td>
<td>+22</td>
<td>NA</td>
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<tr>
<td>10</td>
<td>119</td>
<td>142</td>
<td>SPIRIT</td>
<td>GOLDEN OAK</td>
<td>Warner Bros. W-1055</td>
<td>-23</td>
<td>NA</td>
</tr>
<tr>
<td>11</td>
<td>172</td>
<td>156</td>
<td>JAMES GANG</td>
<td>NO MANS LAND</td>
<td>Atlantic SD 1125</td>
<td>-16</td>
<td>NA</td>
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<tr>
<td>12</td>
<td>160</td>
<td>154</td>
<td>TONY ORBISON</td>
<td>HELP!</td>
<td>Reprise RS 6357</td>
<td>-6</td>
<td>NA</td>
</tr>
<tr>
<td>13</td>
<td>134</td>
<td>152</td>
<td>BURTE BACKNACH</td>
<td>MAKE IT EASY ON YOURSELF</td>
<td>A&amp;M 4396</td>
<td>+18</td>
<td>NA</td>
</tr>
<tr>
<td>14</td>
<td>147</td>
<td>158</td>
<td>GORDON LIGHTFOOT</td>
<td>THE SEAGULL</td>
<td>Capitol C-1967</td>
<td>+11</td>
<td>NA</td>
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<tr>
<td>15</td>
<td>110</td>
<td>146</td>
<td>JOHN RIVERS</td>
<td>A TOUCH OF GOLD</td>
<td>Reprise RS 6350</td>
<td>+36</td>
<td>NA</td>
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<tr>
<td>16</td>
<td>142</td>
<td>156</td>
<td>ANITA KERR/ROD McKUEN/</td>
<td>SAIL SEASONS STRINGS</td>
<td>Columbia CL-1377</td>
<td>+14</td>
<td>NA</td>
</tr>
<tr>
<td>17</td>
<td>152</td>
<td>158</td>
<td>VARIOUS ARTISTS</td>
<td>FATHERS &amp; SONS</td>
<td>Capitol CL 127</td>
<td>-6</td>
<td>NA</td>
</tr>
<tr>
<td>18</td>
<td>153</td>
<td>155</td>
<td>TOMMY JAMES &amp; THE GIANTS</td>
<td>Documento 1970</td>
<td>Kapp KG 1004</td>
<td>+2</td>
<td>NA</td>
</tr>
<tr>
<td>19</td>
<td>156</td>
<td>165</td>
<td>LAWRENCE MILK</td>
<td>WISH YOU WERE HERE</td>
<td>Atlantic SD 1125</td>
<td>+9</td>
<td>NA</td>
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<tr>
<td>20</td>
<td>165</td>
<td>160</td>
<td>RINGO LINDS JTO</td>
<td>ANOTHER WAVE</td>
<td>Capitol C-1937</td>
<td>-5</td>
<td>NA</td>
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<tr>
<td>21</td>
<td>159</td>
<td>152</td>
<td>STEVE MILLER BAND</td>
<td>BROWN SUGAR</td>
<td>Capitol C-1964</td>
<td>-7</td>
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<tr>
<td>22</td>
<td>156</td>
<td>157</td>
<td>STEVE MILLER BAND</td>
<td>20TH CENTURY SEASONS</td>
<td>Capitol C-1964</td>
<td>+1</td>
<td>NA</td>
</tr>
<tr>
<td>23</td>
<td>158</td>
<td>158</td>
<td>PERRY FAITH &amp; HIS ORCHE &amp; CHOIRS</td>
<td>COME FROM ROMAN &amp; JULIET</td>
<td>Capitol C-1966</td>
<td>0</td>
<td>NA</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>No.</th>
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</tr>
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<tbody>
<tr>
<td>24</td>
<td>159</td>
<td>157</td>
<td>BURT BACHARACH</td>
<td>Bouquet &amp; BACHARACH</td>
<td>Reprise RS 6366</td>
<td>-2</td>
<td>NA</td>
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<tr>
<td>25</td>
<td>160</td>
<td>157</td>
<td>BURT BACHARACH</td>
<td>BOUQUET &amp; BACHARACH</td>
<td>Reprise RS 6366</td>
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<td>NA</td>
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<td>26</td>
<td>161</td>
<td>157</td>
<td>BURT BACHARACH</td>
<td>BOUQUET &amp; BACHARACH</td>
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<td>27</td>
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<td>157</td>
<td>BURT BACHARACH</td>
<td>BOUQUET &amp; BACHARACH</td>
<td>Reprise RS 6366</td>
<td>-5</td>
<td>NA</td>
</tr>
</tbody>
</table>

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
The Fabulous Fruitgum Co. Mystery

Rumor has it that a fatal tragedy struck the 1910 Fruitgum Co. Six or eight frantic Fruitgum fans have uncovered clues which point to the possibility that the Fruitgum Co. was involved in a brutal mob fight which ended in their death.

"What are these clues?" you ask. Just take note of their album covers.

Why on the INDIAN GIVER album is there a tomahawk and rifle on the front and a dead body on the back?

Why on the CHECKMATE album do the chessmen look like tombstones?

Why on the GOODY GOODY GUM DROPS album is there a coffin-like gum package?

Why on the HARD RIDE album is the group prepared to ride off en masse (with such determination on their faces)?

These clues, coupled with the obvious facts that gum spelled backwards is mug and fruit consists of five letters—the exact amount in death!—cause more and more questions to be asked about the fate of the Fruitgum Co. Perhaps these questions will never be answered, but wherever they are, wherever they were, if they ever were, they've got their 8th smash hit regardless.

"When We Get Married"

from their album THE JUICIEST FRUITGUM BDS 5037
Available exclusively on ITCC stereo tape cartridges & cassettes.

Produced by R. Cordell
A product of Kasenetz & Katz Associates, Inc.

Buddah Records is a subsidiary of Viewlex, Inc. Printed in U.S.A.
**Classical Sets Unveil New Four-Track Concept**

**NEW YORK —** The full-dimensional qualities of quadraphonic sound—a new concept of recording done on four tracks, was demonstrated here Nov. 20 when a new series of records by the American Wind Symphony of Pittsburgh, was introduced to music critics and members of the press, at the St. Moritz Hotel here.


Although the actual consumer LP will be released in regular stereoephonic sound, Nathan Kroll, producer of the record explained that the four-track demonstration tape was done in an effort to spotlight the full potential of quadraphonic recordings, and to introduce to the audience the dramatic impact of the new sound created by the American Wind Symphony, and the beauty of the specially commissioned pieces by Badings, Penderecki and Mayuzumi.

Kroll disclosed that his company was seriously looking into the possibilities of releasing quadrophonic sound tapes on 8-track and probably on cassette, to the consumer market in the future. He feels that with the availability of quadraphonic playback equipment on the commercial market, the dramatic concept should find a ready market. He also stated that research into the possibility of releasing quadraphonic disk recordings is currently underway.

The American Wind Symphony was founded by Robert Austin Boudreau in 1957. Its instrumentation is made up of three components, the normal percussion section of the symphony orchestra, plus orchestra brass and woodwind sections, each of double size.

The stage for the group's five concerts are two specially designed halls. The concert halls are the�waterways of the world. The group's patron is Point Park College of Pittsburgh and is also sponsoring the series of records the symphony plans to produce.

Curb plans to reactive such acts as Roy Orbison, while placing four full-length musical scores and artists in MGM film projects. "I believe that with the existing product in the catalog, if it is reprocessed properly, if the proper artists on the label are recorded by the right producers and the inactive artists are cut from the roster, MGM Records can be put in a substantial profit situation," Curb said.

**MGM Tape**

The company will establish the MGM Tape Corp. to manufacture its own tapes once its contract with Ampex expires. The company plans to repackage themes from MGM films like "Dr. Zhivago" and "Gone With the Wind".

Through Transcon's racks, MGM plans to sell off stock which has been gathering dust in its warehouse and company-owned branches, Curb said. Indications are that these Metro branches, in light of Transcon's new position as a marketer of MGM goods will be closed.

**The Verge, Folkways, Heritage and Stormy Forest lines will be retained.**

Following the music operation to films, Curb will sign a "package" deal to "The Zenith Point" series for release in February.

Of all the young musicians in Los Angeles, none has matched the smoothness with which Curb has climbed the ladder of record industry success. A millionaire at 23, he was given the responsibility by Bob Lipton, Transcontinental Investing Corp.'s president to get the company into the creative side of the music business two years ago. Curb then signed aboard a couple of top production companies.

His meeting several years ago with James Aubrey, the new corporate president, has resulted in his being called upon to turn MGM records around.

**Tape Surge: Bennett**

- **Continued from page 18**

Curb has covered a widening gamut of topics from big bands to country to jazz, and are designed for the mobile listener.

The stereo tape division was amongst the first examples of specially prepared music for the cartridge listener utilizing its vast backlog of recorded material, only pairing the songs in a fashion unavailable on albums.

**Executive Turntable**

- **Continued from page 4**

Pliner is now field director, sales and service, Daily Manufacturing Corp., and Curtis Midway Manufacturing. Pliner has been in the amusement games business since 1935 and lately associated with Active Amusement and Williams Electronics.

Sheldon Kroll, chairman and president of Allied Radio Corp., Chicago, succeeding William E. Cowan, who will become director of LT V Ling Altec, Inc… Keith Gordon, formerly with Zingery, Philip Morris, has assumed the post of sales manager at Briggs, Inc., as a copywriter. … Robert E. Lynch has been appointed to the post of marketing vice president for 20th Century Music.

Bill Cassidy has left Warner Bros., as national promotion director. He held the job one year and had been the label's Chicago promotion man prior to moving to Burbank. Stan Silverberg joins Capitol as contract negotiator, with Allen Mostow named license negotiator. … Ray Hopper promoted at Capitol to Detroit district sales manager, replacing Tom Takiyoshi, newly named director of independent labels in Capitol's promotion department. John Vana replaces Hopper as Atlantic's accounts manager.film Littlefield named Capitol's Southwest division promotion manager.

**Roulette Into Films**

- **Continued from page 1**

Kassel Lande, head of Intercontinental's new motion-picture film division, has acquired a musical movie titled "A Road Through a Strawberry Field." Levy said this was just the first of several movies.

Tommy James, lead singer of Tommy and the Shondells, will write the score of the new movie. Five of the songs in the movie have already been written. James and his group are working on the score along with several other artists not yet signed.

This is not Levy's first venture into films; several years ago in the early days of rock 'n' roll, he was involved in a movie called Rock, Rock, Rock that featured Tuesday Weld, LaVern Baker, Chuck Berry, Frankie Lymon, and Allan Freed's Rock 'n' Roll Band.

Lande just finished producing and directing a two-hour world premiere movie for NBC-TV called "Don't Push, I'll Charge When I'm Ready," starring Caesar Romero, Soupy Sales, Desi Arnaz and others. He is a creative projects consultant with Time-Life. He has been associated with Time-LF Pictures during the past year on several projects. He has produced more than 25 TV documentaries for Time-Life. His films have won awards at Venice, Cannes, Chicago, and New York Film Festivals. Shooting on the new movie starts April 1, Lande said it would be finished about September 30. Roulette Records will release the soundtrack of the film and all others to be produced under the agreement. The Shondells will also have a single from the film.

**DISTRIBUT DEAL FOR TRANSCON**

**NEW YORK —** The Metro-Goldwyn-Mayer deal with Transcontinental Investing Corp., whereby TIC's wholly owned subsidiary, Transcontinental Record Corp., will manufacture and distribute recording MGM films is a five-year agreement. The contract is for two years and will be continued beyond that period provided TIC's sales during the second year of the contract will equal 60 percent of sales MGM gained on its own during 1965.

The remaining Univision in the contract will continue on a basis of escalating sales plateaus.

**Billboard**

**The International Music Record Newsweekly**

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State & Zip...
Type of Business...
Title...

NOMBER 29, 1969, BILLBOARD
In Memoriam

To Those Who Gave Their Lives

ULTRA VIOLIN
VLADIMAR VIOLIN
SEYMOUR STRADIVARIUS
FATS & FREDDIE FIDDLE
VIVIAN VIOLIN
CHITTY CHITTY CELLO
CHUCKIE CELLO

TRUMAN TRUMPET
WINDY TROMBONE
FRUIT FLUTE
FUNKY FENDER
GUIDO GUITAR
ACAPULCO DRUMS
TINY ORGAN

GILDA GIRLSINGER
VERONICA VOCALIST
PILOS PIANO
MIDNIGHT ENGINEER
A.A. PRODUCER
JACK DANIELS ORCHESTRA
EMILE COPYIST

Playing

RUSSIAN ROULETTE

With

Cy Coleman

7:15

7:30

10:30

8:00

9:10

Everybody's Playing It

RUSSIAN ROULETTE

(Notable 1102 A)

by Cy Coleman

And our deepest sympathy
to those who have not heard it

Notable Records
Dist. by Event Records
201 West 54th St.
(212) 581-5398

Notable Music Co.
161 West 54th St.
New York, N.Y. 10019
(212) 757-9547
Hot flashes.

The era of instantaneous sound. When a recording artist can flash to the top of the charts overnight. And flash to the bottom as quickly.

GRT has the hot flashes. The ones headed for the top. GRT gets them on tape. Fast. While they're still rising. So that the hot flashes are ready for distribution.

While they're still hot.

GRT gets the hot ones on tape and in your hands. In a flash.