Kusisto Offers Full-Play Mini 8-Track Shell

CHICAGO—Motorola has designed a smaller version of the existing 8-track stereo cartridge—reducing the size by more than 40 percent—which offers the same playing time and is compatible with the standard 8-track cartridge.

The Motorola-designed cartridge measures 3.1/2 by 4 inches and resembles a package of cigarettes. (See picture on page 13.) When in play position, the case is flush with the face of the shell.

U.K. Retailers Swinging to Self-Service to Hike Profit

CHELTENHAM, England—The future pattern of record retailing in Britain may see a large-scale switch to self-service methods as a means of combating decreasing profit margins and non-availability of knowledgeable counter staff.

However, it was made evident at the annual conference of the Music Trades Association here that the changeover is taking place slowly because dealers were concerned about the effect of pilfering on their profits. EMJ's marketing director John Frain estimated that an efficiently operated self-service store, run by a manager, and two assistants could produce a turnover of $12,000 a year. He based his figures on EMJ's retail experience and added that a transfer from traditional methods in unchanged conditions (the same premises) should increase the annual gross by 30 percent.

He thought that self-service provided the answer to a number of problems facing the retailer, including how to increase turnover, coping with shortage of staff and providing maximum area for display.

As an answer to containing pilfering within a maximum upper level of 3 per cent, Frain impressed the need for the staff to be constantly circulating.

"Once customers see this is not happening, you will be milked heavily until you have made a series of expensive precautions—which themselves are not necessarily the answer," he stated.

Frain noted that EMJ had suffered heavily in one of its own retail outlets by failing to appreciate this lesson. He added that the company's major Oxford Street store, which unsuccessfully experimented with self-service about 12 years ago, was now being replaced to revert to this form of trading.

Three dealers, detailing their personal experiences, proudly came out in favor of the basic plan. (Continued on page 58)

Forum 'Programs' Act Soiree

NEW YORK — Jeanine C. Riley, Sonya Hopkins, Jimmy James, Ray Stevens, and Michele Lee will be among record artists attending an evening social event during the second annual Billboard Radio Programming Forum at the Waldorf-Astoria Hotel June 19-22.

The event will provide leading record artists and groups an opportunity to meet and talk with radio men attending the Forum.

Complex Set By Radiomen

LOS ANGELES — Watermark, Inc., a multifaceted entertainment complex, will be launched here in a few days by a quintet consisting of Ron Jacobs, Tom Rounds, Tom Driscoll, Tom Moffat and Mitch Fisher. Jacobs announced his resignation as program director of KHJ, one of the nation's leading Top 40 stations, here Thursday (29). The firm will engage in a variety of entertainment fields, including production of audio and visual products, broadcasting, production of shows, and research and development in a related area.

Watermark will actually combine several other already existing (Continued on page 70)

April-Blackwood's B'way Burst

NEW YORK — The April-Blackwood music publishing combine will get its first crack at the Broadway musical field this upcoming season. Neal Anderson, vice-president of April Music and Blackwood Music, has acquired the publishing rights to "A Raisin in the Sun." He's also in on "Cats in the B'way,"

which is being written by staff writer Herbert Martin (lyrics) with Bobby Scott (music). "A Raisin in the Sun," a musical adaptation of the Lorraine Hansberry play, will have a score by Judd Wolding (music) and Robert Britten (lyrics). The book is by Robert Nemiroff. Fred Cox is the producer.

"Cats in the B'way," which is being produced by Ed Padau, is a (Continued on page 4)

Sidewalk in 5-Label Tie

LOS ANGELES — Sidewalk Productions, a multimillion-dollar Entertainment Corp. subsidiary, has signed its first production deals with RCA, Columbia, MGM, Philips and Imperial. Here's what they've done:

RCA — The deal with RCA, for the soundrack LP from "Wild Wheels," the film. The deal was consummated by Harvey Hatcher, Sidewalk's president.

Columbia — A six-track tie with Sidewalk; the picture, produced by Kendell Associates, has no soundtrack to speak of.

MGM will do a six-track deal with Sidewalk.

Philips — A six-track deal with Sidewalk.

Imperial — A six-track deal with Sidewalk.

As a result of the new affiliation with RCA, Sidewalk will provide it with the soundtrack LP from "Wild Wheels." The film, was scored by Harley Hatcher, Sidewalk's president.

Six acts handled by Sidewalk will appear in the picture, produced by Kendell Associates and distributed on a six-track tie with a music company.
From ELVIS In Memphis

LSP-4155

Available on RCA Stereo 8 Cartridge Tape

www.americanradiohistory.com
Douglas Repackaging Jazz Albums for Spanish Market

NEW YORK — Alan Douglas, head of Douglas International, has initiated a program to expand the market for his jazz product in the Spanish-speaking world, being geared toward the Spanish market as a followup to Douglas' packaging deal with Gema Records.

Douglas feels that the Spanish market contains great potential, because of the language barriers of the titles and the album liner notes. In his view, Ranwood Plays It Loose On Releasing Schedule

LOS ANGELES — Ranwood Records, the 15-month-old company formed by Randy Wood, has released its first album and will combine direct mail and radio to stimulate sales.

The company is not locked into any automatic single-copy sales arrangement, but it has by May released 55 albums by its 20 artists, 10 of which have been from albums, with such the exotic guitars getting good jukebox acceptance.

Some of the artists began playing the purchased master of "Quentin's Theme" by the Chariots. The 600,000-copy Sound, which the company feels is a major hit.

The song is the theme from "Dark Shadows" which draws both teen and adult viewers. In the movies and on the product is produced by the company itself, with a few outside productions. The company received the Inner Dial, a new and small local group, from Pat Curtis.

Wood started his label with two albums for The Lovin' Spoonful and the Four Score Planes. These two groups continue to record for the company. In addition, Wood's set of acts providing additional direction for Ranwood's 20 sets are from the Telekion Productions camp which lets the master to the label for distribution.

Wood spends the majority of his time in the studio and the plans to develop a new single and the company has a prime vocalist not associated with the Lawrence Welk show. Thirty in different distribu- tion handles Ranwood product, with executive vice-president David West producing the company plant adding representation in five additional markets.

Ranwood's small staff of executive and marketing is in a number of cities. Sales-distribution services are handled by Goldin in Chicago; Eastern operations director Seymour Spiegel in New York; and West Coast promotion director Vic Frazier in Nashville; and Poly Recore handles the sales from Miami.

General manager Larry Welk works in the home office with Mrs. Hamilton and Wood Welk. Welk covers the western region in sales and promotion matters and also scouts for new acts.

Atlantic, which in turn was the nominal applicant for WAA. After selling Atlantic to Douglas, he filed amended statements that Atlantic no longer had any connection with WAA. It was then revealed that the three stockholders had "diversified their interests in Atlantic Record Corporation." However, shortly afterward the three obtained a number of shares in Warner-Seven Arts, a Broadway production company, with which in turn Atlantic was associated. The three stockholders acquired these shares was known and should have been pointed out earlier by the original FCC Commissioner. Also, the right to additional Warner stock under the agreement "should also have been reported when WAA filed its amendment of Feb. 15, 1969, informing the Commission of the stock that the Ertegun and Wexler had acquired in Warner Bros."

The 29.5% shares of stock each now own. In addition the outstanding shares of the company, the FCC points out that WAA owners rather lightly for what they felt a minor de- sertion, but found them in- nent of any "willful conceal- ment" in failure to point out the minor stock interest in Warner. (FCC Commissioner Nicholas Johnson.

The Commission majority said that the original FCC report that they would continue as officers and directors of At- lantic as a result of such a subs- tantive relationship than the own- ership by each of less than 1 per cent in each company. Also FCC points out that it has encountered other broadcast licenses to 100 per cent owners of record companies.

ABC Into New Coast Bldg.; Realign 2 Execs

NEW YORK — ABC, claims, that the Dun- hill division (including Wallack and Bulu labels) will continue to operate under vice-president and general manager, Jay Las- ker, in Los Angeles, moving into the new headquarters in September, making its own sales and promotion force.

Command/Probe will con- tinue to work out of New York under vice-president and general manager. New sales and promotion force will be added to the West Coast (Continued on page 70)

Performance Trust Fund Names Adler

NEW YORK — Jerome H. Adler, copyright attorney, has been named trustee of the Mus- ic Copyright Trust Fund. His appointment comes after the retirement of Edward B. Riemer, a Philadelphia lawyer-music-ologist, who has served as trustee since 1935.

The Record Industry Association of America announced the an- nouncement is part of the new three-year collective agreement reached last month and recorded manufacturers and the American Federation of Musicians. The agreement is designed to promote public inter- est in recorded music and musical performances, was estab- lished in 1948. Since that time, the fund has paid out million from record performers, based on sales of records for use in recording live concerts and other activities.

Adler was New York counsel to the A.F.M.
Multilevel Disk Invasion By Stockholders of Equity

LOS ANGELES—Stockholders Equity Corp., a holding company for the music business by financially underwriting a record tape-publishing and distribution syndicate, has received official permission to enter the City Music Corp. is considering a plan for the new company, a wholly owned subsidiary of Stockholders Equity, will obtain beyond $2,500,000 ($2.58) instruments recorded in Europe and acquired from Elektra Deal On Dandelion

NEW YORK—Elektra Records has obtained U.S. distribution rights to Dandelion, a new French label. The first two Dandelion's first acts will be the Principal Edwards Magic Theater.

John Peel, who also hosts the BBC's Top Gear radio show called "The Right Ride," will handle Dandelion under a long-term contract negotiated by Peel for Elektra president. Among acts discovered by Peel before they were signed to the label were Patti Smith and the Sex Pistols After, Jetheo Tull, Fleetwood Mac and T. Tyronnaxous Rex.

Dandelion will be a co-operative, a term used across equally between the company and artists. Elektra will distribute from six to eight Dandliion albums a year.

April-Blackwood's B'way Burst

**Continued from page 1**

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**MUSICAL REVIEW**

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**BRIDHD**

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**MENDEN LAUNCHES GROUP IN MEXICO**

LOS ANGELES—Sergio Mendez, who has been in charge of Los Angeles's first big September show, is about to debut his new Serrich Productions act. Moss Rio. Mendez disposed of the saxophone solo last year in Brazil. Their initial LP is slated for a June 1 release on A&M.

**DOORS' LIVE LP**

LOS ANGELES—The Doors will release their first live LP when they play the Aquarius Theatre here July 21. It will represent their fifth LP for Elektra, which is sponsoring the series Monday night concerts.

Executive Turntable

Mervin Harman, recently with Uni-Records, was named western regional promotion manager for Tower Records. Karl E. Johnston joined National Recording Studios, New York, N.Y., as account executive. He was with Sound Recording Studios for 12 years in the traffic-production area.

Rose Saggio of Argus Distribution is now represented by Wilson Taylor, who was previously A&R man for Carousel Records and Spiral Enterprises. Ben Arrigo heads national promotion for the companies with Curtman-Brown Associates handling public relations.

James Show named director of A&R for rock and gospel artists. Show was most recently executive producer at Al Rondal's production.
Who stole the show at Cream's Farewell Concert in San Francisco?

Who's electric violin playing did the L.A. Free Press compare to Jimi Hendrix' guitar playing?

What new album has been gathering all the heavy underground play this past week?

Who will be the big group in the San Francisco Renaissance?

It's A Beautiful Day!

A debut album on Columbia

Booking Agency: Net-A-Net
San Francisco 415-621-0487
Memphis, Handy Fests Coupled

By BILL WILLIAMS

MEMPHIS—The Fourth Annual Memphis Country Blues Festival will be held Oct. 16-17
with the First Annual W.C. Handy Memorial Concert, spread over four days in various locations.

The festival begins officially with an evening of music by Moloch and files about the Blues Center on Thursday (3). Three day-long concerts in the Overton Park Shelter, the Mid-South Coliseum in E. H. Crump stadium will follow culminating with the W.C. Handy Memorial Concert in the Mid-South Coliseum on Saturday (5). The list of performers is impressive. They include Bukka White, Robert Wilkins, Furry Lewis, Fred McDowell, Charlie McCoy, Johnnie red, Albert King, Carla and Ralna Thomas, Booker T. and the MG's, Dr. Increase John's World's Greatest Jazzband, Nathan Burell, John Fishley, the Icicle Tails, Albert Collins, Moloch, Johnny Woods, Piano Red, Wild Child Butler, Henry Steel, Southern Sons, Alvin Youngblood Hart, the Byrds, Soldiers of the Cross, Five Blue Stars, Pharoah Sanders, Tom Harpo, Jo-An Kelly, Taj Mahal, and many more surprising performances.

The festival is sponsored annually by the Memphis Country Blues Association. The group organization dedicated to preserving and promoting the history of the blues of the rural South as it was played and sung in the early years.

The W. C. Handy Memorial Concert and the four-day festival was the brainchild of Handy, and the efforts to raise money for W. C. Handy scholarships are a part of the performances this year will donate their services.

Miami — Several radio station executives attended the first national promotion meeting held by Atlantic Records at the Hilton Plaza Hotel here. The meeting also marked the first time that all three Atlantic—Archie and Costello—were represented by executives, distributor promotion men and field staffs.

The idea behind the meeting held in the form of promotional presentations was to strengthen the relationship between distributor promotion men and Atlantic's own promotion department.

Attending were E. Rodney Jones, program director, WQON, Fort Lauderdale; Wynn North, station manager, WNAQ, NATRA, Dick Starr, program director, KYA, San Francisco, and WMSA, music director, WMSA, New York. They spoke on the importance of promoting records and men and disc jockeys.

Atlantic executive vice-president Jerry Wexler was pasting upcoming product and Bob Kornheiser, vice-president, coordination of sales, Len Schuck, vice-president, marketing, Henry A. Segel, sales director, and Rick Willard, Atlantic singles sales manager, addressed the gathering.

$19 Mil. Loss Seen at MGM

NEW YORK — Losses for the fiscal year ending Aug. 31, 1969, may amount to $19 mil.

David Davidson, president of the studio, announced last week, Edgar Streitberger, president of the chain.

The board of directors following the resignation of Bertram F. Braverman, chairman of the executive committee of the company.

Louis F. Polk Jr., Polk was recently appointed to the board.

The book is edited by Warren R. Young, formerly special editor of Life magazine, under the direction of Jay Gold, editor of Time-Life Records.

Col.'s 'Greatest Hits' Push Shifts Into 2d Gear (June)

NEW YORK — Columbia Records' "Greatest Hits" promo.

The Columbia "Greatest Hits" program, which continues in this month with more than 100 "Greatest Hits" LP's, current and catalog, featured the camp.

The drive is spearheaded by two specially prepared two-record sets, "Country's Greatest Hits!" and "Rock's Greatest Hits!" which list for $1 more than the single-LP list price. The campaign also includes a new series featuring such composers as Bach, Joan Strauss, Tchaikov-

Pact to Give Capitol Full Line of Invidius Product

LOS ANGELES — Capitol will receive an unlimited amount of product from newly formed Invidius Records under a three-year contract with Holland-Dowler-HollandProductions, the new label's parent company.

The deal is a result of the merger between Holland and Capitol, and will give Capitol a full line of Invidius Product.

Holland has signed four acts under Capitol, including the Glass House, vocalist Fred Payne and Chairman of the Board, all rock-operated acts, and the New York Times, in an attempt to independently produce acts for other labels and may get involved in producing several groups on Capitol.

LOS ANGELES — Capitol has the market for pressing, distribution and marketing in the U. S., Canada and Mexico. However, it recuts record clubs, which distribution with Canada and Mexico rights. Publishing will be under Capitol, as well as a Holland-Dowler Holland-Holland company.

JUNE 7, 1969, BILLBOARD
MY CHERIE AMOUR

STEVIE WONDER

MOTOWN RECORD CORPORATION
"The Sound of Young America"

www.americanradiohistory.com
Capitol Going the Album Route
To Introduce Its New Artists

The album route is generally followed by the release of some single material from the package. Recording albums also allows Capitol to strengthen its hand with longer numbers of independent producers. Capitol's current outstanding offering of power bands is similar to the intensified campaign initiated by Columbia two years ago when it was not totally committed to the rock field.

A problem in dealing with underground bands is that they have a propensity toward breaking up. Two San Francisco bands, Steve Miller and the Quicksilver Messenger Service, for example, broke up after one LP. You try to keep these two groups reformed and new LP product will be forthcoming.

The very length of a rock album maximizes the album form. One factor which holds back the success of so many other long-playing albums is the use of their own material. Unfamiliar songs do not totally generate when offered in an LP by an unknown act.

Despite this, Capitol, like so many other major labels, acts to develop the song repertoires of its recording artists. If you are an artist on a major label you can be assured that somebody is working to promote your recordings. A 2160 press kit that was distributed to the press last week is intended for the promotion of Steve Miller's latest. Capitol has also allowed some other acts to develop the song repertoire of their recordings. An issue of the Billboard, May 26, 1969, includes a story on the promotion of another Capitol artist.

![Billboard](https://example.com/billboard.png)

**Billboard**

*The International Music-Record Newsweekly*

Now in its 75th year of industry service

**AF Names Kay**

**DALLAS — Audio Fidelity has named Kay Lewis to handle its distribution in the Dallas area.**

**Roulette in College Market Pitch; Ties With Coast Co.**

**NEW YORK—Roulette is mapping extensive expansion plans centered on an in-depth promotion into the college market as a West Coast label. With a new label, Scarab Records, being launched by Roulette's executive vice president, Bob Schwartz, former national promotion director of Roulette, will be handled by Los Angeles distributor, Scarab Records, producing not only for Scarab but also handling promotion for the Roulette label there. All this action is part of a major expansion of Roulette President Morris Levy said last week. "Already, we have achieved more business first time, in three months of this year than all of last year. We have increased our income of last year by 200%."**

Bowing in the next two weeks will be a major drive at the college market, as well as the major progressive rock radio stations. We are sending each of the station's copies of two new albums—"Contribute," which is the release, and "Night Fever," which contains two new albums—"Night Fever," which has a wrap-around band reading: "The album speaks for itself. It is a live album and grooves it." The move, of course, is to tie in with ourselves firmly with the college radio stations. Levy said that no advance publicity has been created on the new album, or the artist involved because he wanted the college radio program and music directors, as well as the progressive rock radio stations, to discover the artist for themselves.

**JUNE 7, 1969, BILLBOARD**
Archie's Back From The Army With A Smash Hit!

"GIRL YOU'RE TOO YOUNG"

Archie Bell & The Drells

Atlantic 2644
Produced by Gamble & Huff
Highlights of Pros in Action at Billboard Golf Swingfest

Hal Cook, Billboard vice-president, gives a guiding hand to Harold Buxbaum, right, at the third annual Billboard World of Golf event May 22 at the Westchester Country Club, New York.

More than 200 golf addicts attended, including, from left: Frank Campana, Warner Pagliara, Ron Alvenberg and Joe Norton.

Heading for the hills of the country club where a booming shotgun blast will signal them to tee off are Dick Jesen of the U. S. Navy and music man Lou Klayman, right.

Ready to go, from left: Jules Malamud, Al Bennett, Bob Tompason and Sy Sheib.

The countdown, from left: Whitey Ford, Hal Cook, Sammy Kaye, and Art Talmadge.

The tee off, from left: Mike Coolidge, Steve Poncio, Matthew Gilligan, and Tom Van Gessel.

This foursome stands in awe as a putt hangs on lip. From left: Dave Luppert, Mitch Manning, Pete Vescovo, and Ernie Ferrari.

Jim Fagelson, Ernie Altschuler, Frank Military, and Johnny Farron.

There was still time out for a sandwich. From left: Billboard director of sales, Ron Carpenter, and Carroll Bratman, Anthony Tallarini and Irving Weinstein.

And sometimes a jam on the course gave everybody a chance to talk about the troubles on the 13th hole.

Finishing up, from left: Harold Schwalbe, Don Bunkhimer, Joe Kelly, and Art Schwartz.

Also, from left: Marty Hoffman, Marc Pressel, John Miller (who lucked out a hole-in-one), and Steve Capone.

The 19th hole proved one of the most popular.

Mort Nasatir, publisher of Billboard (in striped tie), at the 19th hole.

Mickey Addy of Billboard (at mike) adds candid comments during the evening's awards banquet.

JUNE 7, 1969, BILLBOARD
We Played Our Cards Right
And We've Got Another Hit!
"My Little Chickadee"
by The Foundations

by Soloman Grundy
The logo identification for a new chain of tape specialty stores.

By ELIOT TIEGEL

Tape CARtridge

Discotape Forms Purchasing Co Op for Indie Tape Dealer

By RON TEPFER

Equipment Sales Lag Overseas: Baptista

By EARL PAIGE

TDA Plans Market Tie With Oil Co.

By J. ELIOT

High-Speed Duplicator Developed by Infotronics

By JOHN T. STANTON

LOS ANGELES—Sales at Tape Merchandising, the Sid Talmadge specialty firm, are up 70 per cent since going into the cartridge field last August.

Talmadge, who is president of the operation, also covers his purchase of UTI, formerly owned by Ed Mason and Sam McGowan. The high-priced tape company now services around 500 accounts in Southern California with players and suppliers.

A San Diego office manned by Gall Lynch and three others covers the lucrative military installation field which is endemic to lower California.

Players and music are stocked in three locations—two in the Los Angeles area and one in San Diego. Jack McDaniel is Talmadge's sales manager, and he oversees the activity of four salesmen.

Talmadge has begun to rack some accounts such as the Advance Mugger, which has seven stores around Los Angeles and individual stores in Louisiana and Georgia.

For the veteran record distributor (through Record Merchandising) working with automotive and camera stores is a new experience. Talmadge still exceeds the majority of his time with his record distributorship and he feels it will be three years before tape sales equal those of diskers. Tape will never replace record sales because of all the phonograph," Talmadge feels.

Still, to keep pace with the growing tape industry, he has four trucks handling merchandise, a specialty music area which stands out in tape is Mexican repertoire. Los Angeles, San Diego and the El Centro Valley are good areas for Latin product.

AMA Honors GRT's Bayley

LOS ANGELES—Alan J. Bayley, director of consumer products, has been named man-of-the-year by the American Marketing Association of the Southern California branch, for "outstanding contributions to marketing.

The AMA award will be presented to Bayley June 11 at the Fairmont Hotel in San Francisco.

The recent AMA winners include Byron Mayo of Sea and Ski, Rowan Publishers, Pacific Gas & Electric Co., and Dr. E. T. Grether of the University of California.

Los Angeles—Infotronics, tape equipment manufacturer, has announced the development of a cassette-to-cassette duplicator.

The new CC-2 (two-track) cassette-to-cassette duplicator operates at 15 inches per second and duplicates both tracks at the same time, thus producing four duplicate C-60 cassettes every four minutes.

Slave duplicators are available, each of which produces an additional eight cassettes while the main duplicator produces four, said Peter H. Stanton, president of Infotronics, at a recent trade show.

"Industrial, religious organizations and schools can now record a service, make a sermon or lecture on a portable cassette recorder," said Stanton. The original cassette is then inserted in the Infotronics duplicator along with four blank cassettes. Four minutes later, he said, four duplicated one-hour cassettes are ready for playback.

Few manufacturers really specialize in the development of tape duplicating equipment.

(Continued on page 14)

Tape CARtridge

Spark Sales at Talmadge Co.

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(Continued on page 14)
Bayley to Key NARM Meet

DALLAS—Alan J. Bayley, president of General Recorded Tape (GRT) will deliver the keynote address at the 1969 NARM Tape Convention to be held at the Fairmont Hotel from Sept. 5 through 7.

He will survey the current tape and cartridge business and will look into its prospects. The keynote address will be delivered at the opening luncheon meeting on Sept. 5 at noon.

Bayley founded GRT in 1965, his selection as convention keynote was announced following a meeting of the NARM Tape Committee held in Chicago recently.

In addition to the opening luncheon meeting, there will also be dinner meetings on Sept. 5 and 6. The subject of the Sept.

MOTOROLA-DESIGNED 8-track stereo cartridge, offering same reproducing time as a standard 8-track pack, has been reduced in size by more than a 40 per cent reduction in size when compared to the conventional 8-track case, and brings its dimensions within closer reach of the cassette's size.

Indie Tape Dealer

• Continued from page 12

enable independent dealers to reduce their purchasing costs and operate as a national chain.

The Print Campaign

Gordon has built a merchandising and ad staff at his headquarters which will develop print campaigns for Discophone stores.

Financially we can assist our members by providing payment guarantees to help ascertain increased credit terms from suppliers, and to facilitate store expansion programs," Gordon said.

Gordon launched his national membership campaign June 2. The co-operative will purchase centrally from such hardware manufacturers as Muntz Stereophonic, Automatic Radio, Motorola, Craig, and Panasonic.

David Weisser, formerly of Tape Marketing, a local distributor has joined the company to help set up inventory systems and product programs.

A monthly newsletter will be distributed to all members informing them of new product releases and rush items.

“Our formula,” continues Gordon, “is simple. Low prices are based on volume. What we are doing is combining the tape and equipment orders of all of our associated stores to obtain the lowest possible prices.

The co-operative will also develop ad programs for its members utilizing negotiated national rates and local co-op campaigns. The entire operation is based on the concept of developing a local dealer as a stereo tape specialist, with all Discophone merchandising aids geared toward this uniform impression.

TDA Plans Market Tie-In

• Continued from page 12

promoting the stereo 8 concept,” he said.

As an illustration of what effective sales promotion can achieve, Ohren told about TDA’s recent experience with 4-track product. A special rack holding 100 packages of two 4-track cartridges back-to-back priced at $6.98 for both pieces was test-marketed in a dozen stores in the South and Northwest.

“We thought 4-track was dead,” Ohren said, “but 10 out of the 12 stores have reordered.”

Paul Adams, International Tape Cartridge Corp., put the merchandising package together. Music categories featured such varied artists as Herman’s Hermits, Hank Williams, Al Martino and Dionne Warwick.

The stores involved were mainly mass merchandising outlets.

New Tape CARtridge Releases

AMPEX

Command
Dick Kynar--Mas and My. (B) AW920, (C) 833

Cotillion
THE DYNAMICS, (B) NB5000

Condens
FRANKIE LAINE--You Give Me a Mountain; (C) HABass. (C) 12502

Ampex
Tape, Dresser--El Centro Rats; (B) AS926, (C) AS927

Atco
London Cast--Hair; (A) AG7002

Atlantic
LOTTI--Golden--Metal Cycle; (B) AM9233

Bob Wortley will betcha a FREE lunch...

that no one can display it better than he can!

Fairmont’s New Convertible Browser Racks Feature:

VERSATILITY -- All units are convertible & compatible—setup complete dept. (LP, Tape, 45 Pop), easy slide doors, large storage

QUALITY -- No warp construction, reinforced, metal floor guides, no chipping, scratch resistant white or walnut reverse doors, white vinyl trim, rich looking

DELIVERY -- We GUARANTEE ON TIME delivery where others fail

ECONOMY -- Durable, built to outlast all others

Call Bob now for your luncheon appointment at (212) 244-0687 or see us at Booth A324 at the Consumer Electronics Show June 15-18.

FAIRMONT ELECTRONICS, INC.
DISPLAY FIXTURE DIVISION
**New Tape CARtridge Releases**

- Continued from page 13

Dunhill
A Treasury of Contemporary Hits Vol. 1
(8) R-41905, R-41908, R-41912
(4) R-41902, R-41907, R-41910
(2) R-41903, R-41906, R-41909

Electra
TIM FASTER...Things I Notice Now (8) R-41493
Thank You Mr. Sugars, Beans & Friends (8) R-40676
(5) R-40678, R-40680
(2) R-40684, R-40685, R-40679

Sales Log Overseas
- Continued from page 12

Those that do now have little competition and they are not

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- **In Case of Damage, Can Be Repaired**
- **Price $39.95**

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**NEW ERA**

**SOUND**

**John Whitehawk**

**COLUMBIA**

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STONEWALL JACKSON'S Greatest Hits (8)
THE DOO KRACKERS Greatest Hits Vol. 2
MILES DAYE Greatest Hits Vol. 2
(8) R-41005
RAT PRINCE Sweetheart of the Year (8) R-4061

**EPIC**

Epic
S.I.T. & THE FAMILY STONE-Stand (8) N-18
(8) R-40705, (8) N-17336

**GRM**

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VARIOUS ARTISTS-Call A N.I. (8) R-41000
(8) R-41001
(8) R-41002
(8) R-41003

**signature**

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- World's Lightest and Largest Magnetic Medium
- Built for Ease of Handling
- Built for Life!
- In Case of Damage, Can Be Repaired
- Price $39.95

**Suggested Retail Price . . . $179.95**

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**SOUND**

**John Whitehawk**
The 8-Track Tape Cartridge System is celebrating its FIFTH Anniversary... Five years of dominating the American Tape market to become the most popular of all tape configurations in the U.S. Now, another major step... the launching of an 8-track merchandising thrust internationally.

As the 8-track system enters an even more exciting phase, Billboard will mark the occasion with a special section that will document the configuration's remarkable growth and speculate on its future.

If your company has a stake in the 8-track industry, this is a golden opportunity to shout the success of YOUR 8-track story to the worldwide readership of Billboard.

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Advertising Deadline: June 16
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www.americanradiohistory.com
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This is the newest and hottest item in tape recording accessories. Every customer coming into your store will want several for safe storage of their precious stereo cassettes. Designed and made with know how by the #1 album manufacturer for durability. Each album holds 12 cassettes. Call your STRATHMORE salesman or contact us for this profit-making volume seller!

- Handsome library styling
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- Write-in volume number on spine
- Index page for cataloging each cassette
- Packed 18 to self-service display carton
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Top territories still open for alert distributors — write to:

STRATHMORE SALES, INC. 485 Wythe Avenue, Brooklyn, N. Y. 11211
Sales affiliate of Atlantic Binders Corporation
Can Jimmy Wisner put Shakespeare on the charts?

If anyone can do it, Jimmy can.

He arranged and conducted monster hits like "I Think We're Alone Now," "One, Two, Three" and "The Rain, the Park and Other Things." Gold Records all.

Now Jimmy Wisner brings this orchestral genius to the forefront on his new Columbia album, "The Jimmy Wisner Sound," featuring the love theme from "Romeo and Juliet." In keeping with his talents, Jimmy produced, and conducted and played piano on this album, as well as writing three original songs, "The Lonely Mermaid," "A Quiet Boy" and "Manhattan Safari." After making all those million

sellers for other people, Jimmy Wisner decided to make one for himself. And do something nice for Bill Shakespeare, too.

On Columbia Records®
Sly Romps: Carter Soothes

NEW YORK—"I want to talk to you folks about the history of the Fillmore. It's been a weekend filled with music, amazing music," said former President of the Fillmore Association, Harry Miller. "The Fillmore was a place where people could come and listen to all sorts of music. It was a hub for the San Francisco music scene, and it's a place where so many great musicians have performed over the years."

The Fillmore was a music venue in San Francisco, California, that held concerts from 1965 to 1971. It was famous for its underground rock and roll and psychedelic rock music shows. The Fillmore was also known for its colorful and vibrant atmosphere, with audiences often dressed in bright and bold clothing. The venue was home to many famous bands and artists, including the Grateful Dead, the Allman Brothers Band, and the Band. It was a place where music lovers could come together and experience the power of live music. The Fillmore was a vibrant and exciting place that helped to shape the music scene of the 1960s. Today, the Fillmore is still a popular music venue, and its legacy as a hub for music and culture continues to this day.
Bobby Vinton's new hit single was a hit before it was a single.

What a week! Top-40 stations all over the country have been playing "The Days of Sand and Shovels" and picking it as a "Sure-Shot of the Week," and things like that.

But what's surprising is this smash sound wasn't even a single. Stations were selecting it from Bobby's latest album "Vinton." It's okay, though. As of this week "THE DAYS OF SAND AND SHOVELS" (5-10485) is officially a single.

Who wants to stand in the way of success?
'Ensemble,' Therapy
The Scene Stealers

NEW YORK — Steve Paul's Scene offered a strong one-two punch on May 23 as the New York Rock & Roll Ensemble opened a week's engagement and Group Therapy played on the second night of a four-day stand.

Group Therapy certainly lived up to the promise of its special Filmore East appearance of more than a year ago, when it was part of an RCA promotion. Now on Philips, the quintet is essentially a hard rock unit with blues and jazz elements. Two strong-voiced vocalists, Tommy Burns and Ray Kennedy, give Group Therapy a solid base. Lead guitarist Art DeGuglioc, also possessing a strong voice, is being used more on vocals now, a definite plus.

The group's biggest and most significant change was the emphasis on original material. And this material is good! The only selection from Group's Therapy earlier days was the gospel-like "People Get Ready," a mainstay of the act's repertoire. In this, Burns, with a solid bluesy voice, and Kennedy, with a big, money voice, alternated leads in the middle of phrases. The introduction-stringing organ Jerry Guida and drummer Mike Lamont also was effective with its strains of "The Battle Hymn of the Republic."

Several numbers from the new Philips album were included, with Kennedy excelling on "Wildo." DeGuglioc on "I Must Go," Burke on "River Deep, Mountain High," and all three vocalists on "Cheer Up Baby," Actually, all three joined in on all vocals. The turned-up microphones added to the unit's powerful sound.

The New York Rock & Roll Ensemble, who previously played a one-nighter at the Scene, gave a magnetic first set. Appearing in ruffled shirts and in tails, the highly talented musicians drew on the classical, rock and blues strengths of their backgrounds.

Included were the Morley dregs for oboe and cello, performed by Martin Futterman and Dorian Rudin for respectively. This led into a Bach trio sonata with Michael Kamen also on oboe. This led into the original Bach source of "A Whiter Shade of Pale" with Kamen on organ, and guitarist Cliff Minson on drums. Futterman's usual instrument. This easily led into the pop version with Brian Corrigan's strong vocals.

During the latter, couple started for the dance floor, jammed by the time the rock "See You Later Sue" came as the closing number, although there was a wildly accelerating bit to formally close. "Better Wait Til Tomorrow" gave Kamens a good vocal opportunity as well as a strong organ instrumental.

"Faithful Friend," the title of the group's upcoming Aico album, was the strong rocker that followed "Whiter Shade of Pale." In the rock material, Rudin for played bass guitar and Corrigan, who shared vocals with Kamen, played guitar. The New York Rock & Roll Ensemble is a racially mixed group of white and black material, which is familiar in coffee houses, colleges, concert halls and other large auditoriums, also fits perfectly in underground clubs.

"Dancing Games," while he's on the east coast, Caden will work on a pilot for Universal Studios with a TV series in mind. He returns to Detroit after two weeks at the Sun House in Pasadena. A new organization, the Association for the Prevention of Cruelty to Gordon Lightfoot, has popped up here.

Russ Cibb, owner of the Grand Ballroom and WKNR-FM personality, announced plans for a weekend show to be held at the State Fair Grounds. He has purchased several truck loads of beach sand to spread around the area to provide a sitting place in addition to the stadium seats.

England's Savoy Brown have named Detroit as their favorite city and in appreciation will feature a picture of an audience at the Grand Ballroom on the cover of their next album. Also one cut. Possibly their next single will be called "Grand Boogie."

MEMPHIS

Joe Kelksby, owner-president of Diamond Record Co., has been busy looking for new talent and for producers for his record label... Willie Mitchell, the Memphis blues artist and has recently been named the top instrumentalist in England, has been recording one of HI Records' top artists, Don Reynolds, who has produced many artists for HI.

Gene Simmons, who recorded at the Sound House several years ago for HI, has produced his own group, the Sounds of Time, for a couple of weeks.

FRED KIRBY

Continued on page 22
Announcing the New Bobbie Gentry

“Touch ’em With Love”

Single # 2501 produced by Kalsø Herston
CHICAGO—Speakers participating here in Chicago Un- Limited’s four-day CU Seminar, “CU Overview—Sum- marization and Forecast,” generally agreed that there must be more co-operation between the various segments of the recording industry and more cultivation of local talent. At the same time, the insecticides stressed that Chicago has excellent facili- ties and should not take a back seat to either Hollis- wood or New York.

“We need more co-operation between studios,” said Bill Newton, president of Sarra, Inc.

“More good producers should be kept here. Agencies should not cultivate them and then send them to East and West Coasts. Everyone can do more to cultivate local talent.”

Len Levy, a producer with Leo Burnett Co., agreed and added:

“Chicago has to sell. Chicago has a lot of talent. If we lack anything it’s distribution, as compared to New York and Los Angeles. However, we have a great talent pool from which to draw.”

Len Marx, president of Dick Marx & Associates, directed his remarks to the musical side of commercials:

“Commercials are better than ever and music is helping make it so. We now have professionals who can be called ‘yellow or teen music may no longer be said of contemporary talent. Studios and record marks are getting more into the pop music field. Contemporary today is anything. It can be corny. Anything goes.

“There’s a continual need for something new—something new is the new sound. This is fine but I also have some gripes. In search for something new, some people forget they’re selling. They use something different for the sake of being different. As for the music, it’s a lot and we’ll be around for a long time. However, not everyone knows what he’s doing with it. If you’re going to use a Moog, you must know what it does and means.”

A. B. (Bernie) Clapper, presi- dent of United Recording Services, hailed multiple-track re- cording as the biggest factor in the industry at the present time. Clapper also cited another advanced- ment:

“Clavinet has become one of the fastest growing mediums. It is tremendously important to the entire recording and audio industry.”

Chicago Unlimited is a mem- bership organization representing the television, radio, film and recording industries in Chap- age. Program chairman for the seminar was Jack Karney.

Martin Deal With Edel

NEW YORK — George Martin, producer of the Beatles, has signed a deal with Herman Edel Associates for commercials. Herman Edel, president of the wide-based firm, said this was one of the biggest deals in the industry. United Talent Agency of Chicago, which arranged the deal, will handle the account. Edel is believed to be the only talent agency in the country to handle commercials.

Martin will compose and arrange for the international market through Edel.

Richard S. Kornon has been appointed to executive vic-president of Buckeye Broadcasting and will head office at WHIO in Maren- ford, Ohio. He had been general manager of WWTC, Minneapolis.

John Deane, after working with WEAF and WEAF-AM in Evanston, Ill., for Edel, became a half as pro- duction manager, is now the 3:53- minute personality at WCTR in Norfolk, Va.

Ross Lee, director of programming at WDRC, Boston, will also host a weekly “Dance Team” show on WCAU-TV and is looking for videotapes of performances. His co-host on the show is Miss Barbara Ann Schmitz. Also: Started in Top 40 by the way working for Bob Fudger of WMIR. That was back at WKBZ, Kingston, N. Y. Great ba. He can put up with any kind of personal the radio biz can dish out. Griffen is lucky to have him.

Ad Notes

By CLAUDE HALL

Radio-TV Editor

Steve Karmen, of Steve Karmen Productions, Rockville Centre, N. Y., has just put the "Moments" recording of the "Chrysler—Your Next Car" commercial onto record for a possible United Artists Rec- ords single. And it has joined Music Makers Group as production co-ordinator and casting director for the Music Makers division; she’d been production co-ordinator at Doyle Dane Bernbach. James S. Register has been promoted to senior vice- president and executive art director of Laroche, McCaffrey & McCull and will be responsible for all work in the Art and TV Production department. . . . Dufo-Creatifs, New York, has just finished a one-minute radio spot for People’s Trust of New Jersey. And Gene Miller, an advertising director the spot will run on WIRK, WNJJ, and WAPX—all New York area stations located in New Jersey. It was recorded at Gotham Recordings; Ed Rice with the band.

David L. Schommer, senior vice- president and a director of Ted Bates & Co., has been elected presi- dent of the International Radio and Television Society for the coming year. . . . For the June 16-21 second Atlantic International Film Festival, and Sam Magnof, Elektra Film Productions director, New York, is co-ordinating local screenings of the commercials entered.

Selling Sounds

What’s being done among the major music houses. Items should be sent to Claude Hall, Radio-TV Editor, Billboard, 165 W. 46th Street, New York, N. Y. 10036

HOLLYWOOD — The Film Factory, which has been spe- cializing in short films promot- ing records, has entered the commercial production field, according to managing director Gene Wee. First efforts in the commercial field includes a series of seven spots for the Missouri Bell System, through W. Ayer & Son, Detroit. Wee says commercials act- ivity is part of a general ex- panding of the year old firm. Film Factory has also been en- gaged recently in film segments for the Dick Clark ABC-TV series.

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Radio- TV programming

Radio Forum Programs' Major Artists for Key Social Whirl

*Continued from page 1*

JAZZ PERSONALITY ED WILLIAMS PUTS NANCY WILSON, Capital Records artist, on the air at WLIB-FM, New York jazz station. Miss Wilson was appearing at Harlem's Apollo Theater. The on-the-air interview went over so well that sister station WLIB had to rebroadcast it on AM a few days later.

KGA Quitting Top 40 For Country Format

SPOKANE - KGA, after a stab at Top 40 programming switched to country music format. New program director John Nowak said that the old Top 40 format had taken the 50,000-watt station from the bottom of the ratings to the top three. "Even with the rapid rise in popularity and increased billings, we didn't achieve the success that KGA warranted. So, after an extensive study of the market, we proceeded to make the switch."

Jack Gable, program director of KBOX in Dallas, was consulted on the new format, which is being launched with a flurry of promotion involving billboard, TV, and newspaper advertising.

The most important reason for the change in format, Nowak said, is "the current importance of demographics. The age groups of buyers are more interested in the audience composition than in just total shares. Demographics and age groups are more interested in the audience composition than in just total shares. Demographics and age groups are more interested..."
12 Specials On Zodiac

HOLLYWOOD — Twelve hour-long musical specials centering on the zodiac signs have been set. The "Signs of the Zodiac" specials will be produced by The Video Productions in association with Spectra Media Television, according to Rebecca L. Gottlieb, executive vice-president of Hollywood Video Center.

Producer will be Del Jack, producer of the "Family Show" for ABC-TV. Tony Carmel, director of "The King Family Show" is overseeing each of the monthly specials will be designed around the month's zodiac sign with hosts and guest stars being selected according to their astrological signs.

WROL Marks Country Yr.

KNOXVILLE—WROL, celebrating its first year of country music, will be launching a "live" broadcast 8-11 p.m. each Saturday beginning June 7. The program, which is being presented by a well-known Nashville personality each week, first show, accompanied by Jack Lomax, of WROL, will star Jim Ed Brown of RCA. Booking agents scheduled for future shows include Tom and the Glaser Brothers, the Hardens, and Strings.

Vox Jox

By CLAUDE HALL

Radio-TV Editor

Time for another Claudian type of "well what do we know" tidbit. Ted Steele has joined WRL in Baltimore and will evidently do the show. Under program director Jack Leary (he's telling me he's the station manager, director, anyway). Funny thing is, Ted Steele was a program manager of WINS in New York in the old days and I recall his"you're doing your afternoon personality. If I were a punster, I'd say this is a Bridge between his native Dakhat, Minn. 55802. Is going all night country music on country music, which brings me to Cy Young is program director of this station and he says "no service of music, no court. This is your chance, man! Send him records. He says he can't afford to have any and may go all talk if he doesn't get some records.

It's time to rap Rodko. I really like Rodko and I don't think a more beautiful man (that's New York cliché for "great man") exists. He's warm, friendly, personable and sweet. He's got 100 other adjectives—will do. But the other night when he announced something on his New York listeners to get ready to tape something, he got a bit disturbed. He was speaking, in his case, as a man who knows what a record distribution is. He says blank cassettes and says kids are buying a house full of blank cassettes and he can't stand the idea. He's got a point on the off air. I fear this will mean the same LP is the hit single if this trend continues.

I would prefer, for the time being, if no delay push this sort of airplay and some of mutual policy between the record and radio industries can be reached. Billboard (Continued on page 26)
Kantiy is now the morning deejay and the production of her show is completed by Don't (WOKY). DJ Charlie, who has a reputation for being a strict and exacting producer, is known for his demanding standards.

Solve the puzzle of the missing deejays and fill in the blanks to complete the daily schedule:

- **Kantiy** is the morning deejay.
- **Charlie** is the producer.
- **Paul** is elsewhere in the studio.
- **Other** is the lead deejay.
- **Terry** is the replacement deejay.
- **Vox** is the afternoon deejay.
- **Joe** is the evening deejay.
- **Bill** is the night deejay.

---

**Radio-TV Programming**

**Programming Aids**

<table>
<thead>
<tr>
<th>Channel</th>
<th>Program</th>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HOT 100</strong></td>
<td><strong>New York (Wotr-Fm)</strong></td>
<td>10:00 AM</td>
<td>Morning show with Jay &amp; Steve</td>
</tr>
<tr>
<td></td>
<td><strong>Syracuse (Wksw)</strong></td>
<td>11:00 AM</td>
<td>Midday show with lamps &amp; clocks</td>
</tr>
<tr>
<td></td>
<td><strong>Orlando (Wptv)</strong></td>
<td>02:00 PM</td>
<td>Afternoon show with Goodfellas</td>
</tr>
<tr>
<td></td>
<td><strong>San Antonio (Wtla)</strong></td>
<td>04:00 PM</td>
<td>Evening show with the Stompers</td>
</tr>
<tr>
<td></td>
<td><strong>Philadelphia (Wnbc)</strong></td>
<td>07:00 PM</td>
<td>Night show with the Floppers</td>
</tr>
</tbody>
</table>

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**RHYTHM AND BLUES**

- **Greenville, S.C. (Wfzy)**
  - Big Gem: Magic Mirror
  - Black Hand: White Curtain
  - Black Hand: White Curtain
  - Black Hand: White Curtain

---

**COLLEGE**

- **Brooklyn, N.Y. (Wvnc)**
  - New York University: The Big Apple
  - New York University: The Big Apple

---

**EASY LISTENING**

- **Atlanta, Ga. (Wabx)**
  - People's Choice: The Big Apple
  - People's Choice: The Big Apple

---

**CONTRIBUTED**

- **San Antonio (Wtla)**
  - Larry Scott, Personality
  - Larry Scott, Personality
  - Larry Scott, Personality

---

**PROGRESSIVE ROCK**

- **Claremont, Cal. (Wrf)**
  - Howl: The Big Apple
  - Howl: The Big Apple

---

**OTHER PICKS**

- **Hollin, Va. (Womp)**
  - WOMP: "That's Love, Than Emotion, Julius Blatter, DMA.

---

*Continued from page 25*
HONOLULU, HAWAII
Microphone Music

NEW YORK, NEW YORK
Dome Dist.

LOS ANGELES, CALIFORNIA
California Music Record Dist.

MADISON, WISCONSIN
Tell Music

MEMPHIS, TENNESSEE
Hot Line Record Dist. Co.

MIAMI, FLORIDA
Music Sales Dist. Co.

MINNEAPOLIS, MINNESOTA
Heilicher Bros.

NASHVILLE, TENNESSEE
Music City Record Dist.

NEWARK, NEW JERSEY
Essex Record Dist. Co.

NEW ORLEANS, LOUISIANA
All South Dist. Corp.

ATLANTA, GEORGIA
Mainline Record Dist. Co.

CHARLOTTE, NORTH CAROLINA
Bib Record Dist. Co.

CHICAGO, ILLINOIS
All State Record Dist. Co.

CINCINNATI, OHIO
Supreme Record Dist. Co.

CLEVELAND, OHIO
Mainline Record Dist. Co.

DALLAS, TEXAS
B & K Record Dist. Co.

ST. LOUIS, MISSOURI
Commercial Record Dist.

SAN FRANCISCO, CALIFORNIA
H. R. Basford Dist. Co.

WASHINGTON, D.C.
Schwartz Bros.

BOSTON (WOBURN), MASS.
Transcontinental Dist. Co.

HAWAI FIVE-O, GREENSLEEVE'S, SCARBOROUGH FAIR
THE BONUS / WHERE'S THE PLAYGROUND SOMET...THOSE WERE THE DAYS / HAPPY HEART / GOODBYE

Try a Little Tenderness
YOKOHAMA FLOWER GIRL
A MAN AND A WOMAN
This month, Tetragrammaton
There is a reason for every

T-117 - Elyse Weinberg - Elyse
Because Cass Elliot called and asked us to listen.

T-118 - Pat Boone - Departure
Because producers Zal Yanovsky and Jerry Lester (Lovin' Spoonful) people) did some dynamite songs and tracks, and Pat sings his head off.

T-5101 - The Kingston Trio - Once Upon A Time, The Kingston Trio
Because they were great, and Frank Warbur was saving this live, 2 record, farewell performance package, for someone who would really appreciate it, and treat it right. Somebody like his friend Artie Mogull.

T-106 - Martha Raye/Carol Burnett - Together Again For The First Time
Because the album is so joke and the girls sing so well that they totally surprise everyone we play them for. (Vietnam, where we don't have a distributor, ordered 6,000.)

T-115 - Tom Ghost - Tom Ghost
Because people like Cass Elliot are singing his songs, in addition to the fact that his very strong manager is determined to make this singer/writer a star.

T-119 - Deep Purple - Deep Purple
Because they had 2 albums and 4 singles on the charts and this, their third album, is now ready.

HERMAN LEVIN'S PRODUCTION
THE GREAT WHITE HOPE

JAMES EARL JONES
JANE ALEXANDER, GEORGE MATHEWS
LOU GILBERT, JON CYpher, JERRY LAWS
GEORGE EBELING, PETER MASTERSON
MARLENE WARFIELD, HILDA HAYNES
EUGENE R. WOOD
AND THE BROADWAY CAST OF 60

HERMAN LEVIN'S PRODUCTION
TETRA

JAMES EARL JONES & Original Cast - The Great White Hope
Because the play has won every award possible, you can't get tickets for it, will soon be a movie, and its author Howard Sackler, who directed many plays for Caedmon, directed this 3 record set for us. (Our Art Director went crazy and created an absolutely beautiful package that includes an illustrated play book).
June is pronounced a·grã·mã·tõn

To be continued next month with 6 more albums and many more reasons...
APPLAUSE TO THE WRITERS AND PUBLISHERS WHO CREATED THE 102 MOST PERFORMED SONGS IN THE BMI REPertoire DURING 1968

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE

IF I WERE A CARPENTER
Faithful Virtue Music Co., Inc.

IN THE MISTY MOONLIGHT
Screen Gems-Columbia Music, Inc.

LIVE FOR LIFE
Unart Music Corp.

MISSING IMPRESSIVE THEME
Bruno Music Co., Ltd.

MONEY, MONEY
Patricia Music Publishing Corp.

NEVER THE END
Tanner Music Inc.

SOMETHING STUPID
Greenwood Music Co.

THE STRAIGHT LIFE
Vive Music, Inc.

TALK TO THE ANIMALS
Hollywood Music Co.

TIME FOR LIVIN'
Tanner Music Inc.

WILL POWER
Comstock Music Corp., Inc.

WE CAN FLY
Accents Inc., Ltd./Luvlin Music, Inc.

WINDY
Ivory Music, Inc.

YESTERDAY
Mamen Music, Inc.

YOUNG GIRL
Vive Music, Inc.
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Collected and arranged by Billboard's Music Manager and arranger

A unique collection of more than 240 top titles, in complete with words and music, contributed by American songwriters, publishers and groups. Individual photos and personal biographies of composers make this collection making this a rare combination of our library and the industry. Easily performed by the everyday American for a folk music buffs.

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Country Music

'Hee Haw' TV Series to Cite 12 Cite County Deejays

NASHVILLE — Twelve of the nation's leading country disk jockeys will be given special citations by Buck Owens as part of the summertime CBS television show "Hee Haw." "If the show goes beyond the summer, as we are beginning to think it will, we will continue this program of honoring country disk jockeys," said Jack McFadden, talent coordinator for the show.

McFadden, manager of Buck Owens and president of Omac Artists, Bakersfield, Calif., brought the nine honors to the show for video taping of the awards. Those cited are Ralph Emery, WSM, Nashville; Ray Stingley, WJJD, Chicago; Larry Scott, KNOX, Bakersfield; Bobby Weeten, KOYO, Seattle; Bill Bailey, KIXK, Houston; John Fox, WPLO, Atlanta; Bill Collie, KFOX, Long Beach; Chris Lane, WILL, St. Louis (soon to depart for the West Coast); Jack Gardiner, KBOX, Dallas; Mike Hoyer, WSBF, Nashville; Bob Finnegans, WVVV, Wheeling; and Mac Curtis, WHOO, Orange, Calif.

"These men have been instrumental in making country music what it is today," McFadden said, "and Buck wanted them recognized for it."

During the program, the 12 men involved will introduce the awards to Buck.

"We have strong reason to believe the show will go beyond the scheduled summer time," McFadden said. "We put together a sample of what we've been doing in Bakersfield, West Coast, and some of the top CBS officials there flew in here for a better look. Perry Lafler and others are very enthused.

The show, co-hosted by Buck Owens and Roy Clark, is a comedy and music show, with leading guest artists.

McFadden also predicted that Bakersfield, driven by lack of a recording studio, will expand at an accelerated rate. "Buck is building a double-studio complex, with everything from a 12-track to a 'naked' equipment and this will have a great effect on West Coast," he said. "It will draw more people into Bakersfield, and West Coast extensions of the major record companies will be setting up there instead of in busy Los Angeles."

McFadden said there are good musicians in Bakersfield now, and that more would be common in that field as the area expands and competition," he said. "Bakersfield is where it's happening in the country music field, and this should really kick off the growth." McFadden sees a strong interest in the studio, devoting all of his time to recording, book publishing and managing.

Among those under his contract are Roy Clark, Wendy and Kenny Vernon, Freddy Hart, Jean Pelleguin, the Hagens (whose first Capitol release will be out June 6) and Rody Fukeno. The Omac artist stable is a large one, headed by Buck and Merle Haggard.

Final scenes for the "Hee Haw" show were shot Tuesday morning, (27), and the production, directors and McFadden headed back for the Coast. While here, Owens was scheduled to tape an episode of the "Grand Ole Opry" but could not do so because of a scheduling conflict made several such appearances.

Bell, Show Biz Set Label; Cooper/Head

NASHVILLE — Plans have been disclosed for the launching of a new label, Show Biz Records, with George Cooper III as its head. The launching involves a cooperative venture by the Bell Records Division of Columbia Pictures and Show Biz Music, Inc., to produce records to be distributed by Show Biz and distributed by Bell. Major artists now are being signed.

Cooper, former sales manager of Decca Records, is the present president of the newly formed label. The list of artists will be announced later.

"Our first concern is to get an initial product," Waugh said.

Opryland to Be Activated

NASHVILLE — Opryland Records will begin recording studio work this week with WSM, with a live performance by Louise Roberts at the Grand Ole Opry.

Roberts, the first artist signed by WSM to the label, was the winner of a regional talent contest. The youngster is a native of Kentucky. Irving Waugh, president of WSM, Inc., said the tape would be edited, and probably pressed, at Bradley's Barn. No distribution plans have been announced, as yet.

"Our first concern is to get an initial product," Waugh said.

Opryland Records will be a separate division of WSM, Inc., and will operate independently. The label is expected to launch its own distribution.

New World Classics

NASHVILLE — New World Records, a new independent classical label, is scheduled to launch with the debut recording of Gabriel Yared's film score for the upcoming "Days of Heaven," starring John Barrymore and Jessica Lange. The label, owned by John Waddy, head of Waddy Entertainments, is expected to compete with the established classical labels such as Decca, RCA and Columbia.

sessions' & Lees' Works to Make Disk Debuts on RCA

NEW YORK — Two first recording sessions have been completed in the RCA studio by the sessions' & Lees' works. The sessions will be accompanied by the Symphony No. 3 and Benjamen Lees' "Concerto for String Quartet and Orchestra."

The June release also includes three albums by Anahol Brunel and the chamber Symphony of Philadelphia, which is no longer in existence. The sets include pairings of Richard Strauss and Wolf, and Haydn and Cherubini. The third pressing contains music of Ravel, Ibert and Francais.

Alexis Weissenberg has an LP of Debussy piano music. Also slated for June are three Mario Lanza albums rechanneled for stereo.

Hammond Tour

CHICAGO — The X-Plications, a Hammond Organ Co. group comprised of Shay Torr, Axel Alexander, John Seng and Tom Thompson, recently completed a 34-state tour involving 105 "Hammond Concert Happenings" appearances.

Opry' Offered for Syndie? Not True

NASHVILLE — WSM, Inc., through its president, Irving Waugh, has apparently made a report that the "Grand Ole Opry" is being offered for syndication. However, there is no indication that it will be of any major market sponsors involved in the existing Opry. The report that the "Grand Ole Opry" is being offered for syndication is of no major market sponsors involved in the existing Opry.

"No contract has been signed and we have not reached in regard to this show," Waugh said. He indicated there had been some preliminary negotiations but said that there were no definite plans for a syndicate. In recent years a videotaped one-hour version of the "Opry" has been sold to various regional and national television stations, and shown in 22 selected major markets. The radio show, five hour in length on Saturday night, also has been pressed on acetate in the past and distributed on a delayed basis to as many as 300 radio stations in many parts of the world.

Brite Star's Pick Hits... Brite Star's Pick Hits...

(Continued on page 41)

Brite Star's Pick Hits... Brite Star's Pick Hits...

(Continued on page 41)

Brite Star's Pick Hits... Brite Star's Pick Hits...

(Continued on page 41)

Brite Star's Pick Hits... Brite Star's Pick Hits...

(Continued on page 41)
Hank Snow

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Ontario Club Visits Nashville in Operation Promotion & Exposure

NASHVILLE — Forty members of the Ontario Country and Western Music Club made an “orientation” trip here last week, watched the “Grand Ole Opry” and visited the Hall of Fame, and made some presentations of its own.

Carl G. Alkerton, president and chairman of the board of directors, said the purpose of the trip was to find new ways of promoting country music in Canada, and to expose Canadian artists to this area.

The group was accompanied by William L. Ellison, executive editor of the Recorder-Reporter Complex, a series of 27 weeklies in Hamilton, Dundas, Ancaster, Toronto and Ottawa in Ontario; Calgary, Saskatchewan, Edmonton, Alberta; Montreal, Quebec, and Vancouver, B.C.

Bringing along members, artists, entertainers and patron, the group came by bus from Hamilton, Ont., to observe its first birthday. The club is dedicated to the promotion of country artists and their music in Ontario. The aims are achieved at workshops where untired talent is discovered and assisted by professional association and criticism.

Caravans of variety shows are built from the workshops to expose new talent to sympathetic audiences. These shows also allow professionals to experiment with new ideas in staging.

The club also presents a newsletter and a club paper.

“We plan periodic trips to Nashville, which we recognize as the American country music capital,” a spokesman said. “This will allow club members and their patrons to see inexpensively American talent and its presentation.”

The club is managed by executives and has a professional membership. The executives and professional members bridge the gap between management and performers. Press, entertainment artists in other fields, and various consultants are associate members. The club is supported financially by the patrons.

During the stay here, the group made a series of presentations to Mayor Beverly Briley, and also to Tom Williams, a college student who donated his time to guide the Canadians on their tours.

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WANTED: RECORD STORE

SOUL SAUCE: Rev. C. L. Franklin's "Soul Bowl '69," the giant fund-raiser planned for the Houston Astrodome, June 13-15, has hit a snag. A lack of advance promotion for the benefit and booking conflicts have led to big ballpark as a site for the three-day affair, forcing Rev. Franklin to negotiate with sites in Dallas to hold what might end up as a gospel night at a local theater. But Rev. Franklin insists that "Soul Bowl '69" is still feasible, though business woes are on the rise as day by day making the "Soul Bowl" just a tempest in a teapot.

To be forgotten, whether the concert takes place or not, is Rev. Franklin's plan for a black record company and magazine, a cornet, and an attempt to penetrate the music business. Bill Cosby, who last week signed a seven-year exclusive recording deal with MCA, has released his self-titled album with the label. 

SOUL TONITE: Dionne Warwick's "Filets of Sole," released in May, has topped the charts with a hit. The single has taken over distribution of Fountaing Record Co., owned by Jerry Butler and Calvin Carter. The duo will do the producing. Cap product fresh off the presses include solo LP's of Mavis Staples, Steve Cocker, Rufus Thomas, Albert King, and the Memphis Queen--Carl Thomas. Lovers' "Aquarius," "Let the Sun Shine In" single has passed the million mark in sales. The Isley Brothers, not content with one million under one name, have confessed to being the Brothers Three, as they bid for even bigger chart action with "Turn On, Tune In, Drop Out." 

FILETS OF SOUL: Columbia Records, long a powerhouse in the pop market, is making its bid for R&B supremacy through producers Em Knock Edwards and Billy Jackson. "We are in the business for real," says the duo, who will not only produce black acts, but even white talent as well. Em Knock, who produced with Chris and Prestige, is working with Stiletto Henderson, in addition to Jackie Thompson ("Dixie Sing Busters") and Joe Lee Wilson, Jackson, a successful independent with the Orphans and the Thames (now "So Much in Love") is scoring with the Eddie Jackson Exchange's "Pull My Coat," repeating its success with the Thames, again with artists familiar with Columbia, and with Mongo Santamaria, a heavyweight with his "Cloud Nine" hit. Columbia will sign major soul talent in their drive to seriously penetrate the R&B market, giving Edwards and Jackson complete creative freedom to develop an even R&B album comparable to their pop monolith. Orders for the R&B assault by Columbia came from the very top--Bill Davis, B.B. King returns to the Village Gate next week. --Aretha Franklin, Wilson Pickett and the Atlantic LP, "This Is Soul," has been voted the most outstanding female singer, male singer and "impact" album, respectively, in the first annual poll held by the Rhythm and Blues Association of Great Britain. 

Brooks Benton has been fluffed to "Nothing Can Take the Place of You." Josephine has been fluffed to "Nothing Can Take the Place of You." Timothy Wilson will debut on Blue Rock with the George Kerr-produced single, "Love Is Like an Inching in My Heart."

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"Is there anybody there?" said the Traveller,
Knocking on the moonlit door;
And his horse in the silence champed the grasses
Of the forest's ferny floor;
And a bird flew up out of the turret,
Alone the Traveller's head:
And he smote upon the door again a second time;
"Is there anybody there?" he said.
But no one descended to the Traveller;
No head from the leaf-fringed sill
Leaned over and looked into his gray eyes,
Where he stood perplexed and still.
But only a host of phantom listeners
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging the faint moonbeams on the dark stair,
That goes down to the empty hall,
Hearkening in an air stirred and shaken
By the lonely Traveller's call.
And he felt in his heart their strangeness,
Their stillness answering his cry,
While his horse moved, cropping the dark turf.
'Neath the starred and leafy sky;
For he suddenly smote on the door, even
Louder, and lifted his head:—
"Tell them I came, and no one answered,
That I kept my word," he said.
Never the least stir made the listeners,
Though every word he spoke
Felt echoing through the shadowiness of the still house
From the one man left awake:
Ay, they heard his foot upon the stirrup,
And the sound of iron on stone,
And how the silence surged softly backward,
When the plunging hoofs were gone.

WALTER DE LA MARE (1874-1956)

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Remembering and Understanding
KEN FRIEDAN

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After 10 years of slow, steady growth that has taken them from a $300 a week set at the Purple Onion to one of network TV's highest paid (and most controversial) performers, Tommy and Dick Smothers are entering their second decade in show business with more changes and reorganization taking place during the first few months than they've had in 10 previous years.

They've also been generating more headlines than ever before—especially when CBS-TV abruptly cancelled their weekly variety series April 4. Tommy and the CBS brass had been bumping heads over the subject of the program's creative control for several weeks prior to CBS-TV President Robert Wood's telegram informing them the network was not renewing the program because of alleged "breaches of contract." Smothers denied the charge, but their platform on national television was nevertheless gone.

Gone also was KSFI (Kragen, Smothers, Fritz, Inc.), the budding young conglomerate created by the two brothers in mid-1968 and abandoned with a year when its "growth got out of control and things became too spread out." The principals—Ken Kragen, Ken Fritz and Tommy and Dick Smothers—are still there but the organization has been carved up with each of the members retaining control in certain areas.


Kragen will operate the company independently but "of course," he says, "here is, and always will be, the affiliation with the Smothers." Kragen, who was most instrumental in bringing "Hair" to the West Coast, will also continue to have an interest in the stage show.

Ken Fritz has formed K-T Music (the "T" for Tommy) and will produce the forthcoming 45-minute ABC-TV "Music Scene" (which utilizes Billboard's pop, c&w and r&b charts). His remaining time will be devoted to TV and the various television ventures in which the brothers become involved.

The remaining elements of KSFI will be handled by Tommy. He'll oversee all TV activity, record company (Rubicam) operations, publishing and anything else that may come along.

Unusual as it may seem, it was Tommy who created KSFI and it was also Tommy who decided that it had to go. Originally, the company was organized with eight divisions (merchandising, records, publicity, convention services, management, television production, publishing and legitimate theater) and a dozen employees. It was patterned after several other conglomerates that were growing up in the entertainment industry and, like many others, its employees tripled within a few months. The problems developed along with the growth, and within a short time it became obvious that the complex of companies were too spread out. Kragen left in late 1968 to get into film production. Tommy stepped in and decided that the entire operation needed revamping.

Under the new setup, Tommy now heads Rubicam River Records, a company that is nearly a year old but to date has only released two LP's ("Smothers Brothers Comedy Hour" and "Pat Paulsen for A Successful 10 Years"

By Ron Tepper
There were few, if any, who really thought the show would survive
the first 13 weeks against "Bonanza" with "oddballs" like Pat Paulsen
involved in a medium he had never worked in before. During these first
five shows Tommy says "we just used up old material. The people who
initially got on the show were my old folk cronies.

Those first shows were mild-mannered variety efforts. There was
little message and neither Tommy nor Dick had really become involved
with social and political issues. Mason Williams, a talented singer-writer
who had known the Smothers since the early '60's, was one of the first
new faces to be introduced. Williams had been writing for the "Roger
Miller Show" and when it went off the air the Smothers were just
getting started. It had been decided that one of the weekly features
would be a series of "editorials" delivered by Tommy, Hal Goodman and
Al Gordon, two of the writers on the show, put together most of the
editorials. However, Kragen recalls, "when Tommy started to deliver
them in rehearsal they didn't come off. So we decided to let Pat deliver
them." Paulsen's weekly spots were an instant smash. Although Goodman
and Gordon did most of the writing, it was Williams who began
composing some of the stronger bars—the political and social ones.

More than 15,000 fan letters a week poured in for Paulsen. For Paulsen,
it was particularly rewarding. Prior to the introduction on the Smothers'
show, Pat's biggest performance was at the Ice House, a small folk club
in Glendale, Calif.

Williams' contributions did more to change the character of the
show than anything else. He was gifted and far out. He wrote the theme
song for the show and, in Kragen's opinion, some of the best comedy
ever performed. It was Williams and Tommy who dreamt up the
whacky idea "Pat Paulsen For President." "Everyone," Kragen says,
"contributed to it. It was the most unique thing ever done on a TV

and television. The Smothers concert tour of last summer was probably
their farewell to live, on-stage performances.

Change and new faces, however, aren't new to Tommy and Dick.

During the three hectic seasons of "The Smothers Brothers Comedy
Hour," the two young comics have been responsible for an impressive
array of changes and innovations on TV variety shows. Unfortunately
much of the new engineering techniques, writers, performers and innova-
tions have been lost in the war with the censors. Forgotten is the fact
that three years ago, when the first "Smothers Brothers Comedy Hour"
took to the air, it was actually a pioneering effort. Not because it was
a new show, but primarily because it brought people into television who
had never been there before—and with them came the fresh ideas.

"Most of the people," Tommy recalls, "were on TV were in a
'box.' They knew television and that was it. They had written or
produced or directed for TV but had never really gotten into anything
else. The first thing we wanted to do was to bring people who had
never seen a TV set with and them some fresh ideas and new approaches."

With a folk music background, Tommy turned to music for the
new faces. "A musical background," he feels, "gives a person more
freedom and depth than anything else. People in music are used to
expressing themselves and they have a more relaxed, better-paced way
by the time we completed our staff, we only had two writers who weren't
musicians and seven of the writers now have albums in release."

Special Section Sponsored by Friends of the Smothers Brothers

(Continued on page S-18)
Almost lost in the Smothers Brothers career is the significant part that college concerts played in their rise to success. In the 10 years that they've played the concert circuit, they've grossed more than $2.7 million—a figure considerably more than they've garnered from television during the past four years.

The brothers career began at the Purple Onion in 1959, but it wasn’t until 1961 that concerts began to grow in importance. Both Dick and Tom credited their entry into the college market to Jack Paar, former host of NBC’s “Tonight Show.” Paar brought the duo to national attention with an appearance on his show in January 1961. “We exploded,” Tom recalls. “People saw what we could do on stage.”

Within a few weeks their price was up to $2,000 a concert. In late 1961, Ken Kragen, who lived only a few blocks from the Purple Onion, “bought” Tom and Dick for a 13-city tour and teamed the duo with Peter Nero. The tour was one of the few the brothers made that wasn’t successful. “Both acts,” Kragen theorizes, “were ahead of their time.” Despite the limited success, it did expose the brothers to more college buyers and was a significant aid to their record sales.

By 1963, Kragen had moved his office to Los Angeles and was involved in the college concert circuit. The Smothers were without management in mid-1963 (their manager, Irving Marcus, had died) and when they met Kragen they decided to sign with him. That was August 1963, and in the next 60 days the team made appearances on three national television shows: Judy Garland, Garry Moore and “Tonight.”

The exposure did it. Before the end of the year the brothers had played to capacity houses at 39 straight concerts. In December 1963, Ken Fritz began traveling with the pair and making sure that the dates were properly promoted. From early 1964 until mid-1965, Fritz and the brothers were doing nearly a concert a day. Three hundred out of 365 days (mid-1964 to mid-1965) were spent performing. The price had soared to $7,500 a night against 60-65 per cent of the gate. The Smothers had become the hottest concert attraction in the country. The pace, however, was more than either Tom or Dick wanted, so when the opportunity came to do their first TV show they decided to take it and get off the road. That was late 1965. By April, 1966, they were finishing taping and once again Tom and Dick took to the road. Concerts were cut down and more nightclub appearances were scheduled. Despite this, Kragen recalls, “was probably their best year financially. With the college concerts and club dates they did better than they had ever done.

Emotionally, however, 1966 was a disaster. Their TV show was canceled, Tom Reddell an ulcer and had personal problems at home. “It was,” Kragen recalls, “the closest they ever came to quitting the business.”

In August they opened at the Flamingo in Las Vegas to rave reviews and capacity business. Then in early 1967, came the variety show and a virtual end to nightclubs and the concert circuit.

Sommers were occupied with planning for the fall. Concerts became a thing of the past. They did, however, take one more shot at the market in the summer of 1966. The tour, which went through 13 cities, earned the brothers their biggest concert fee to date: $25,000 against 60 per cent of the gate a concert.

Despite the tremendous exposure afforded them on network TV, none of last summer’s concerts were sold out. Kragen and Ken Fritz (he also authored a book about the concert circuit, “How to Produce a Successful College Concert”) have given a great deal of thought to 1968 and the crowds that attended.

Explains Kragen: “I think that artists can be over-exposed on television and instead of making them more familiar to the concert audience, it makes them too familiar. That may be one of the reasons why last summer wasn’t a complete sellout.”

Fritz feels that enormous arenas had much to do with it. Promoters needed to book the large arenas in order to have enough seating to cover a gate of $25,000 plus make their own profit and expenses. “Some people don’t like to see an act in an arena that seats 18,000. They don’t feel there is enough rapport.”

Even if the concerts were complete sellouts it is doubtful if Tom and Dick would ever play the circuit again. “We had a lot of fun,” Tom says, “and the crowds were estimable. Most of the time we had working, college concerts taught us to think on stage. You had to act fast. TV is different. It’s rehearsed then taped. If you don’t like it you can always cut it out. In concert, once something is said, it’s said, and nobody can cut it.”

GOING LIVE ON RECORDS

Key to LP hits...

The Smothers Brothers association with Mercury Records has been a remarkable one. Unlike many artist and record company relationships, the brothers’ dealings with Mercury have been marked by harmony. For 10 years (a duration that few artists, especially comedy teams, can boast of in the industry) there’s never been any question about the boys leaving the label or even changing producers. David Carroll, the producer who now runs Rubberband for the brothers, has asked each of their LP’s during the 10-year span.

The results of this “cohesiveness” are impressive: 12 LP’s, $15 million in sales, three gold records (“Two Sides of the Smothers Brothers,” “Think Ethin” and “Songs and Comedy of the Smothers Brothers at the Purple Onion”).

Interestingly, eight of the Smothers LP’s were recorded “live” or in nightclubs. “The crowd reaction has always been something the brothers needed to make an LP successful,” says Carroll. (Dick, incidentally, recorded a “solo” vocal LP but he has “almost forgotten it.”)

During the past few years there hasn’t been much product coming from the duo and Carroll feels that it is primarily due to their pre-occupation with television. “They just haven’t been getting out to clubs nor have they done many concerts, which are the two places in which their albums usually are developed.” The last LP, “Smothers Brothers Comedy Hour,” was released by Rubberband and distributed by Mercury, a pattern that all future product will follow. The next would have been an astrological package to coincide with their summer TV show.

Unlike some recording stars, the Smothers have always been regarded by Mercury as “catalogue” sellers. Few of their LP’s have ever taken off and roared into the Top 10. Most of the time it has been a slow but steady sale rather. For instance, their first album, recorded nearly 10 years ago, passed the million-dollar mark last December.

Obviously, there could have been more product than just a dozen LP’s during the past 10 years, but to Tom and Dick there was never any sense recording another “if it wasn’t fresh material.” New material was seldom developed in the studio and neither brother cared for recording in an atmosphere devoid of “feedback and stimulation.”

Tommy’s change from the stumbling and awkward personally to the social commentator, has become obvious on record, too. Although the brothers usually write all their own material, their last LP also contained some of the background of Mason Williams. Despite this move, Mercury has remained firmly behind them. Irwin S. Steinberg, executive vice-president of Mercury, says that the label is “very much in sympathy with their desire to freely express their ideas through their own unique format. Tom and Dick have a wonderful knack for setting forth their thoughts and for making people aware of the problems of the day.”
TO THE BROTHERS WHO HAVE BEEN
"MOTHERS" TO US ALL.
THANKS

REPRESENTING
PAT PAULSEN
MASON WILLIAMS
JOHN HARTFORD
JENNIFER
THE FIRST EDITION
BOB EINSTEIN

STAFF
KEN KRAGEN
NEIL ROSEN
CORT CASADY
BOE HUGHES
LYNN CHASEN
SUSANN HOOVEN
AND SOMETIMES
JINX KRAGEN

Copyrighted material
To Mr. William Paley

THE CENSOR

The Censor sits
Somewhere between
The scenes to be seen
And the television sets
With his scissor purpose poised
Watching the human stuff
That will sizzle through
The magic wires
And light up
Like welding shops
The ho-hum rooms of America
And with a kindergarten
Arts and crafts concept
Of moral responsibility
Snips out
The rough talk
The unpopular opinion
Or anything with teeth
And renders
A pattern of ideas
Full of holes
A doily
For your mind

Thank you for the inspiration

Mason Williams

CBS Memo:

To: Mr. Paley

From: Mr. Mason Williams

It isn't often
That program producers
can make a positive
contribution.
Good luck.

Dr. 3/19
DEAR TOM AND DICK,
IF MY LIPS WEREN'T SEALED, I'D BE ABLE TO SAY THANK-YOU FOR EVERYTHING.

PAT
Tom and Dick
who ask
not
what their medium
can do for them....
but yet
what can they
do for their medium....
(The hardest question
to ask
for it carries
the severest penalty)

Olive Hartford
Beverly Hills, California
May 1969
ANTHROPOLOGISTS SAY THAT A SMALL TRIBE IN NORTHWESTERN NEW GUINEA, NOW EXTINCT, USED TO HAVE A PECULIAR TEST WHICH THE ELDERS OF THE TRIBE APPLIED TO THE YOUNG.


DENNY SHANAHAN

Mercury always liked you best

from the
Mercury Record Corporation
family of labels

JUNE 7, 1969, BILLBOARD

Special Section Sponsored by Friends of the Smothers Brothers

www.americanradiohistory.com
**INSIDE TWO PERSONALITIES**

**Tommy** is the worrier. He's concerned and has an ulcer to prove it. His average day seldom contains less than 14 hours of work and it easily runs upwards of 20 hours per week. Tommy's greatest asset, however, is not the amount of time he puts in at the grindstone, but his ability to spot talent, know what's right and what an audience will dig. Experimenting and giving someone a break is Tommy's bag. His philosophy about television is very much the same as his philosophy about life: "Nothing is really accomplished unless you're willing to lose something." That was the way he thought three years ago when CBS decided to give the brothers an hour-long show of their own and introduce it at mid-season against the top-rated show in the country, "Bonanza." Many around Tommy argued against it, but Tommy said, "Look, if we lose and go off the air no one will say anything because at least we lost to the top-rated show in the country."

Tommy calls the shots today just as he did then. Dick has the same sympathies, and often confers with his brother before any major decisions are made. But, it is Tommy who takes command and gives the orders.

At 32, Tommy sees himself as a bridge between the old and new generation. His generation ("the in-between") has not quite lost touch with the young and yet has an understanding of the older people as well.

It was Tommy who asked for and put together the audition at The Purple Onion, and it was Tommy who got his brother to quit El Camino College (in Los Angeles) and go up North to San Jose State for college and a $5 a weekend entertaining job at the Kerocene Club, a local hangout.

It was through his extracurricular activities in high school that Tommy developed his famous bumbling, bumbling mannerisms. A friend had asked him to make a nominating speech before a packed school assembly. When Tommy got on stage the crowd threw him for a loss of words and for a few minutes he fumbled with an assortment of "uhs," "ums" and a dozen other confusing statements. The audience roared with laughter and that's when he discovered that being the bumbler on stage could be funny.

Tommy is quite concerned about America. His outspoken resentment of censorship and its application to his TV show is a reflection of his concern. "With all the food and birth problems in the world today, I don't think we have more than 10 years of real peace and tranquility left in this world and I'd like to be part of it. I think we're coming to a very restrictive time in U.S. history where free expression will be limited and it will all be done in the name of 'national security.'" Tommy feels that a great deal of the change is due to his "becoming more socially aware" of the issues and the fact that he can no longer separate his "on-stage from his off-stage personality." "I feel hypocritical if I were the bumbler on stage. It's not like that any more."

"When I was growing up everything was artificially dry. The 50's, my generation, were nothing. We didn't do anything or say anything. We were the same as the late 40's. Movies, books and art were nothing. They had no meaning, substance or purpose. Then came the 60's and everything changed. The turmoil was reflected in music and art. We had never questioned but suddenly we started to and that's what caused me to change."

Dick is calm, cool and detached. He's the easy-going member of the team and enjoys living. Television is a 9 to 5 job to Dick and he is just as candid as possible when he says: "I enjoy performing and getting paid for something that's so easy to do it's almost ridiculous."

His work week consisted of about 30 hours at CBS-TV when the brothers were being taped and the rest of the time was his. When rehearsals are done, Dick is off. The past 10 years have only made Dick more aware of what's happening and more confident in himself. "We're successful and I dig it, but I haven't become super-Hollywood and I never will. I still take out the garbage."

While Dick's intensity rarely comes through at **Continued on page S-22**
YOUR MOM ALWAYS LIKED ME BEST...
WHO WANTS
THE SMOTHERS BROTHERS
IN THEIR
LIVING ROOM?

WE DO

BILL GRAHAM
& THE FILLMORE FAMILY
EAST & WEST
SAN FRANCISCO'S PURPLE ONION

The first Smothers Brothers act: Tom, Dick and Bob Blackmore.

BY GEOFFREY LINK

When the Smothers Brothers opened in San Francisco's Purple Onion in 1959, they were a trio. And far from being the controversial performer of today, they did some tame, if funny, folk material.

The Kingston Trio had passed this way about two years earlier and the Smothers Brothers—Tom, Dick and Bob Blackmore—were putting on a similar show.

"They weren't very controversial. They were more of a singing act, doing folk numbers," recalls Bud Steinhoff, an owner of the Purple Onion. "They would all sing and Bob would play the guitar. They didn't do as much comedy as Tommy and Dickie do now."

Before they opened that April 27, they'd been playing a beer garden in San Jose. As a private detective, with a sharp eye for the entertainment business, brought the Smothers to the attention of Steinhoff, who auditioned and then signed them to a 10-week contract.

On the same bill was comedian Ronnie Schell and headliner Phil Diller. The press largely ignored the opening; the only mention the Smothers got was in a &quote;amuse-type" list of events in the city. The Smothers worked for then union scale—$319.50 a week for the three of them.

It has been reported that the brothers got their first big exposure at the hungry lion, the Purple Onion, a North Beach basement nightclub. But the hungry lion's owner, Enrico Banducci, denies he ever hired them.

"Every night I'd be stumbling over them," Banducci recalls. "They'd say, 'Please, Mr. Banducci, give us a job.' But I never did." Banducci, who was first to showcase such stars as Mort Sahl, Dick Gregory, Shelly Berman, Barbra Streisand and the Kingston Trio, didn't think they were funny.

He doesn't, however, regret his decision. "You can't but 1,000 all the time," he says. "That's just the way of life."

The Smothers came back to the Purple Onion three times. The last time was 1962 and they got $2,000 a week. But before that, when they returned August 1, 1960, they were a duo and more of a comedy team.

"Dickie was always the straight man," Steinhoff says. "Tommy was the comedian. Same as they are now." And some of the same hits and songs they do now, they also did 10 years ago, Steinhoff continued, such as "I Fell In A vat of Chocolate," which was written for them by Pat Paulsen. Paulsen got his start at the Onion, too, around 1961 or '62. And Gerald Music, as well as another writer for the Smothers Brothers Comedy Hour, were also entertaining at the Onion at that time.

Was it obvious 10 years ago that the Smothers Brothers and friends would make it?

"You always figure they'll make it," Steinhoff says. "But it's a question of how long it takes."

*When the moon is in the Seventh House
And Jupiter aligns with Mars
Then peace will guide the planets
And love will steer the stars.

The opening lines of "Hair." For the city of Los Angeles, the age of Aquarius arrived one day last December when "Hair," the legitimate theater's leading rock-musical opened at the Smothers Aquarius Theatre in Hollywood. Since that time, it has been doing capacity business ($65,000 per week) in the former Earl Carroll Theater despite objections that Los Angeles would never support a show in that big of a house for any length of time. The success of "Hair" is not only a credit to Dick and Tommy (an old Aquarian himself), but also to the Smothers' entire team.

"Hair" was a gamble and the brothers sunk a great deal of money ($15,000 went to renovate the stage alone) into the production as well as in publicity and promotion. The exact dollar investment hasn't been revealed, but chances are that the Los Angeles investment was greater than almost any other previous musical. The finest sound technicians were brought in and the advertising and publicity budgets were far from skinny.

Michael Butler, the world-wide producer of "Hair" said that his initial inclination, when approached by the Smothers about producing "Hair" in Los Angeles, was "to do nothing about it. Los Angeles has always been treated as a "tour" situation and I saw no reason to do anything differently."

The play had initially come to the attention of Ken Kragen when he was in New York. He called Tommy, told him about it, and the two discussed the possibilities of bringing it to Los Angeles. Nothing was really decided until Butler and Tommy met. "I felt," Butler says, "that Tommy knew what things were. His head was in the same place as mine and if anyone could put the show on in Los Angeles it was Tommy."

As Tommy has done with everything else, he didn't just take the New York production and bring it to Los Angeles. He innovated.

"The greatest change," Butler feels, "is in the sound. I had given up thinking that in the legitimate theater we could ever get a decent sound. The problem in New York was mainly one of unions. The electrician's union controls the sound and often the electrician knows nothing about it.

"Tommy, however, tackled the problem from the start. He did a number of unusual things including the placement of a mixer with a consul in the back of the theatre. Consequently the sound we've gotten out of this theater is tops." Those same sound people were then taken to New York where they installed the same type of system. Sound was only one of the Smothers' involvements. Another was in the design of the stage and the publicity campaign. "It was," Butler recalls, "such a new scene out here that we decided to get involved in every element—from production to publicity. We wanted this to be a success, not only because of the financial involvement but because of what the play was and what it could do for Los Angeles."

One of the most amazing things about the Los Angeles production is that the majority of the cast lacked formal training for the legitimate theater. Once again, it was Tommy's uncanny ability to spot talent that paid off. The cast was a sensation. So much so, that Butler and Tommy have been trying to work out a way in which the Los Angeles cast might be recorded.

"I don't want you to get the idea," says Butler, "that Tommy took the Los Angeles cast and moved them to New York. It was the other way around. It was decided to keep the cast in Los Angeles and then hire in some professional people around them."

The opening of the show sets the keynote for the evening—involvement. The audience is caught up in the staging and, as Butler puts it: "The players talk with—and not to—the audience. It's unlike any Broadway production. It's theater of involvement, and of the future."

"As far as Tommy and I, we're both musicals," Butler explains. "Being a musical to Tommy, it's not a question of getting involved if it wasn't for the fact that "Hair" was the first rock musical to be presented in Los Angeles and, secondly, the play was attempting to do the same thing in the theater that he was trying on TV—bridge the gap between the old and the new world." As Butler puts it, "It's a put-on, much like the Smothers. It tells people where it's at without putting them down." By bringing "Hair" to Los Angeles, Butler feels that Tommy has paved the way for some revolutionary changes in the theater.

"We'd always thought," Butler explained, "that New York was the only place to get rolling with a play. Now we know that Los Angeles can serve the same purpose."

*United Artists Music.

Gerome Ragni chants mediating song (top photo) while other members of the Los Angeles cast warm up in a (burner room.

Special Section Sponsored by Friends of the Smothers Brothers

Smosthers 'Hair' Comes out Nicely
No topic has garnered more print or publicity for the brothers than their celebrated battles with CBS Television and the network's corps of censors. To Tommy Smothers, the man who has waged the war on behalf of the brothers, it has been "a frustrating experience" that almost caused him to quit television and look for another way to expose the dust's talons.

Inevitably, CBS won. Charging "breach of contract," the network dramatically canceled the brothers' renewal part for the fall season. The viewing public was given a front-row seat in what had been a running feud over the past several months between the brothers and CBS censors.

Following the axing, Tom Smothers stated that he felt the "issue raised by the cancellation is far beyond a quarrel between a television network and two performers. They go to the heart of the most critical problem in our society today ... the generation gap, which is widening, not narrowing. "Television, which reflects the social climate of the older generation but which could serve a tremendously important role in creating and maintaining a dialogue between the generations, has simply turned its back on this challenge. It has dedicated itself instead to the perpetuation of institutions which to many young people seem increasingly irrelevant."

"It is a worthwhile calling to be an entertainer. Dick and I have always tried to be good entertainers. We will not apologize for our feeling that a good entertainer can be informative and, in the best sense of the word, provocative."

Among the artists affected by censorship were Harry Belafonte, Cass Elliot, Paul Paulsen, Pete Seeger, Joan Baez, Elaine May, Jackie Mason and David Steinberg.

Censorship for the Smothers actually began before their first CBS hour-long variety show aired three years ago. It started with Four Star Television, the production company which filmed the very first Smothers' series, a half-hour comedy in which Tommy played the part of an "angry" during the fall, 1965, TV season.

"We had ideas," Ken Fritz recalls, "that we wanted to use on film. They were new techniques that were much along the lines of Richard Lester's 'A Hard Day's Night.' Four Star said we were crazy. It would never work, so we never got the chance. Those same techniques were used successfully the following year by the Monkees in their TV series."

"We were naive, in those days about TV," Fritz notes. "We didn't really understand the lack of creativity in the medium. We wanted to do other things but were always hampered. The show itself was a borderline case. It was in the top 20 a couple of times and below the rest. If we would have worked with the studio I'm sure it would have been picked up for another season. As things went, thank God it wasn't."

In 1966, CBS and the Smothers agreed on the hour-long variety format. Ken Kragen, Fritz and the brothers demanded "complete control from the outset" and "we got it," Kragen says. "Only we didn't bank on the censorship problem."

The Smothers' hour started out as a mild-mannered variety show with little, if anything, to censor. Then came the celebrated Paul Paulsen "editorials." Since that time, it has been one battle after another and today it is probably more a trademark of the brothers show than anything else.

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**TV CENSORSHIP**

**Tommy's Achilles Heel**

Tommy is not against censorship. "I had no objection to the network using them. What I objected to was the fact that first we were censored locally, then by CBS in New York and then by the affiliates. Once it got to New York, we had no chance for appeal. It was done and whatever was censored was censored."

Fritz says that on a number of occasions the offer was made to have an impartial board, composed of clergy and network people, or whatever, judge the shows. The network never followed through on this proposal.

What irks Tommy the feeling that their show really offered little controversy. "Maybe five minutes out of every hour we had a message. All we were trying to do was give credence to a generation that nobody had paid any attention to ... we did it with people like Pete Seeger, Joan Baez and several others. We weren't as controversial as a recording can be. The only reason it seemed that way was because all the other TV programs said nothing."

Tommy would have liked to leave censorship to the viewer. "If they like you, they'll watch. If not, they'll turn you off and ultimately ratings will lose the show. That's where I would like to leave it." Tommy believes that television is the most important media in the country. It reaches people quicker and more effectively than anything else but it is also one of the last "holdouts." "It could be," he says, "a great bridge between the young and the old, but it isn't. Television entertainment is the big lie. Life is shown the way it isn't. Only the television news shows, and only a few minutes on each show, really display the things the way they really are." The Smothers' philosophy was to try and bridge that gap.

Continued on page 3-18
This was exactly the type of approach Tommy fears Congress will take. In an effort to try and get various senators and congressmen to see the other side of the censorship wrangle, he flew to Washington and visited with a number of them.

Subcommittee hearings may let talent and TV program producers have their say on the Hill. One of the backers of this type of hearing is Sen. Vance Hartke (D., Ind.), second in rank on the Posture Communications Subcommittee. At a get-together with about 50 Indiana broadcasters and Tommy, Hartke seemingly was won over to the idea that censorship (they don't use that word—"they prefer to use the word 'preview' or 'clearance'") of network programming should be in the hands of individual broadcasters, who are responsible for their own programming, rather than by network officials.

Although this is closer to what Tommy wants, it is still not the solution. He feels the audience, and nobody else, should do the censoring. However, Hartke has reportedly won agreement from Postore to hold more hearings to give talent and TV program producers and perhaps a range of experts from fields of sociology, a chance to talk about the rights (and perhaps needs) of controversy in TV programming in this era of upheaval. Tommy is to round up a list of witnesses, and Senator Hartke would present them to Postore for a possible hearing.

A spokesman for Senator Hartke said the senator had no comment on the individual problem of Tommy Smothers vs. CBS.

Rep. John E. Moss (D., Calif.), a member of the Investigations Subcommittee, has been outspoken about the mediocrity and over-commercialism of TV. Before it was canceled, Moss felt that the decisions to run the Smothers' show should rest with the individual stations. Furthermore, he should be in the hands of the public which "shows up its pleasure or displeasure" and soon lets a show know via failure to buy the sponsor's product, whether they like it or not.

"We're in," Moss said, "a period of social revolution, where there is more rebellion against the established ways than ever before—and it is not unique here, it is worldwide. It reflects the character of a generation that will insist on a right to express itself. That form of expression may take forms repugnant to many of us, but nevertheless, it will come out, it won't be silenced. I don't approve of a lot of it, but there are certain verities in life that can't be denied."

**TOMMY-DICKIE-TOGETHER**

Emotionally Involved Mr. Cool A Successful 10 Years

There are other new faces: Murray Roman, the writer-comedian; Jennifer Warren and Bob Einstein, the tall "couple with the club," and the very pretty, sensitive, charming young people, who have probably caused as much protest and indignation as anyone the Smothers have presented.

"Tommy has an uncommon ability to spot talent," says Bill Thompson.

"He's like a magnet. Nearly everyone he's given a chance to has worked out."

Besides the faces, the brothers have pioneered the loosening of language on television. "Before the Smothers came along," says the Troubadour's Doug Weston, "it was unthinkable to joke about pot, homosexuality, bigness, pauperism, anymore than it was to joke about things that were happening. Today, everyone is doing it. It has become commonplace and because of that, we tend to forget that two or three years ago when Tommy and Dickie first presented it, people nearly went through the roof."

Through the years, the brothers have appeared in Weston's club about a half dozen times. During that time Weston and Tommy have become close friends. They think alike. Three years ago, shortly after the brothers "Angels" CBS-TV show folded, Tommy dropped by. "We spent hours talking about television and how the "Angels" show had hung them up. He talked about finding a show that would offer a greater amount of freedom. One in which they could innovate and offer their own ideas."

Three years ago Tommy thought he had found it with the introduction of his CBS variety show. Today, however, he undoubtedly has some second thoughts.
The networks have again provided an example in honest corporate commitment to "decency and good taste". This should act as an example for those individuals within the television industry to re-examine their own personal interpretation of these worthwhile goals.

Most of those who, with justified indignation, created the ads in Billboard this week are at the present time contributing their talents or services to network TV in exchange for large amounts of money.

Using the same standards so eloquently imposed upon CBS by these critics, even a cursory examination will reveal that each of us alone has contributed little if anything of decency and good taste... much of quite the opposite... and surely nothing commensurate with the salaries paid.

Such salaries are hardly justified even as salve to the individual conscience or stimuli for such rationalization as, "You gotta work within the system if you want to improve it".

Since economic concern is more properly the motivating force of the networks themselves than it is for the individual with a conscience, network policy will not be changed through displays of moral indignation by its employees.

Therefore, let us instead create a truly free TV production company, where top talents work at minimum union scale and in good taste create honest shows relevant to the times in which we live. Let us give these shows at cost to regional or national clients, independent TV stations, or individual network affiliates to pre-empt network shows. Only then will networks re-evaluate their own standards.

Are there any other alternatives? Sure... Shut up or you may be next!

GLENN YARBROUGH / 2835 WOODSTOCK ROAD, LOS ANGELES, CALIFORNIA 90046
Love to Tom and Dick from Joan Baez and David Harris

It is Spring.
The giant Eucalyptus trees near our house have survived another winter of bending and soaking and lashing
in the storms that batter in from the sea.
All day long they, and the oaks, the baby willows, the peppers, the clump bushes, the smallest weeds, have been bursting and blooming and showing off clusters of birds and new green leaves.
A thousand daffodils have appeared along a path which we didn't walk for all the month of February.
The mountains have returned to the horizon, green and purple.
Moondog, the white Samoyed, lies under David's truck, his nose smeared with dirt from burying a bone.
The grey and white cat stalks and leaps and scuttles at the bees, which are buzzing low to the ground, tanning
the dirt and grass.
The earth is deep, and everything is sweet.
David and I have been married one year. We knew when we got married that sometime he would be spending
a long time in prison. He had sent his draft cards back to the government two years before with a note explaining
that he intended to live his own life, in a way which could affirm the lives of others, not destroy them, and that
we find total non-cooperation with the military. He's been organizing resistance ever since.
We figure that if the day is ever to dawn when we practice peace on earth, it will happen because we have
given up war and exploitation. That will only be when men and women refuse to exploit and kill each other. And
this is the wrong decade to wait for someone else to begin the change.
To say no to death is to say yes to life. And to say yes to life is against the law.
So David got three years.
Some of the brothers have gotten five, some ten. Some six months, some a year.
There are about 10,000 of them now, a number small but daily growing.
This record is for all those who are locked up, that they might have the strength to act like free men, and
not prisoners, and for all those on the outside, that they might have the strength to act like free men,
not prisoners.
Brothers and Sisters:
You and I must, with our lives, build a world where we are as sure of the perpetuation and flowering of life
as we are of the triumph of Spring.

Yours with love,
Jean Baez

The above was written by Joan for the liner notes of her new album, and says some of the things which were deleted
from her recent appearance on the Smothers Brothers Show.

Sponsored by Friends of the Smothers Brothers

BLUE THUMB RECORDS, INC. / 427 NORTH CANON DRIVE / BEVERLY HILLS, CALIFORNIA 90210 / (213) 278-4065

JUNE 7, 1969, BILLBOARD
DO YOU WANT THEM TO TELL YOU WHAT YOU CAN SEE?

DO YOU WANT THEM TO TELL YOU WHAT YOU CAN READ?

DO YOU WANT THEM TO TELL YOU WHAT YOU CAN THINK...

MICHAEL BUTLER

IN MEMORIAM SMOTHERS BROTHERS COMEDY HOUR

1967-1969
We songwriters whose best songs have been 99% blacklisted from the networks want to let it be known that we think the firing of the Smothers Brothers is outrageous and unAmerican. There should be time on the air for all opinions all tastes right and left white and black rich and poor young and old black and white square and hip traditional and experimental east and west country and city highbrow and lowbrow offensive and inoffensive. The best censor is that little knob the air belongs to everyone.

May 1969
US of North Am.

INSIDE TWO PERSONALITIES

Continued from page 5-12

the television studio, it does become quite evident when it comes to auto racing, an avocation the entertainer took up two years ago. Talking about television and show business, Dick is almost to the point of being bored, but when it comes to racing, his attitude changes.

To those who deal with the brothers, Dick has the ideal outlook on life. He's able to function as "the best straight man a comedy team ever had," says Ken Fritz, "and yet he has managed to keep a separate life at home and in show business."

"I don't think," Dick says, "I've really found myself. I don't have any definite idea of what I'd like to be. Right now we're performing and it's fun. If it wasn't fun I'd get out."

Dick is a performer almost by accident. He had every intention of becoming a teacher or going into some related profession before his brother convinced him to come to San Jose State. At the beginning of their show business career, Dick went along with everything. It was a joyride and he really didn't feel it would last.

It's unlikely, however, that Dick will ever appear in concert again. Last summer he and Tommy toured more than a dozen cities and Dick found it "too physical; we can't take it any more. It almost killed us."

"Ten years ago, when Tommy and I started, we were average white liberals who sang like any other group. We've changed in 10 years, of course, Tommy has become more serious and he doesn't think he's funny any more. He's become concerned about the moral issues of life and so have I. We still have differences, but we've never had any that couldn't be ironed out, nor have we had any that even made us think about parting."

PETITION OF THE PEOPLE
WHO ARE THE TRUE OWNERS OF THE AIRWAVES
WHICH ARE ONLY LICENSED BY THE FEDERAL GOVERNMENT

TO: COLUMBIA BROADCASTING SYSTEMS (CBS)
WHEREAS the SMOTHERS BROTHERS SHOW was one of the few entertaining shows on CBS;
WHEREAS the SMOTHERS BROTHERS SHOW's ratings were always high;
WHEREAS the SMOTHERS BROTHERS SHOW, even though liquidated, won a top television award;
WHEREAS censorship of this show is against the ideals of American Democracy;

We do humbly request, implore, petition, require and demand that you restore the SMOTHERS BROTHERS SHOW to the airwaves, without imposing new restrictions,

AND IF our petition meets with no response, we do promise to engage in a consumer boycott of all products of any sponsor appearing now in the SMOTHERS BROTHERS airtime,

Name
Address
City
State

1.
2.
3.
4.
5.
6.

Please return to CITIZENS AGAINST CENSORSHIP 7813 Beverly Blvd, Los Angeles, Calif. 90036

DON'T JUST SIT THERE SAYING HOW BAD IT IS.
GET OFF YOUR & AND DO SOMETHING ABOUT IT...
THIS AD PAID FOR AS A PUBLIC SERVICE BY

BIZARRE & STRAIGHT Records

SPECIAL SECTION SPONSORED BY FRIENDS OF THE SMOTHERS BROTHERS

JUNE 7, 1969, BILLBOARD
To Tom and Dick Smothers

We Salute You!
“Some have it...some don't.

Muntz does.”

THE WORLD'S GREATEST LIBRARY OF STEREOPHONIC CARTRIDGES FROM THE 4-TRACK GIANT
Spokesmen Reaching Young —Seek Pact to Cut Singles

NASHVILLE — The Spokesmen, a Miami-based contemporary folk gospel group with special appeal to young people, have performed for 110,000 youths, averaging two-to-three concerts daily for the past several months.

Confident they can reach a secular audience through single records, the group now is negotiating with the Impact label. All their material to now has been LP.

Soloist for the group is Dick Hill, who formerly toured with Paul Revere and the Raiders, and appeared with Dickey Jay and the Chancellors on “Where the Action Is.” He, like the others, enrolled in the Florida Bible College and became gospel-oriented.

Other members of the group are Dave Shipley, Don Smith, Mike Otto, and Bruce Porter. Their ages range from 21 to 23. Their work is unlike most gospel music in many respects. Although it is sacred in nature, it is done with all high harmonies and no bass. The music has a completely contemporary sound, but still shies away from the secular lyrics.

Accompanying the group on their tours of high schools and colleges is Dr. A. Ray Stanford, president of the Florida Bible College, who speaks to the young people and is able to communicate at their level. The Spokesmen then perform, using their own methods of singing rather than the traditional.

“We are making our own following,” said a spokesman for the Spokesmen. “We never play a secular concert, but we stick solely to a contemporary sound.

There is nothing with which to compare it. It’s a completely new style.”

Charles Bird, manager of the group, is pressing hard for the single. “It’s good enough to reach the top 10,” he insisted, “and the fact that it’s gospel won’t matter at all.”

The group wound up its concert for this school year at St. Petersburg, and already has been booked for next year in areas of Alabama, Texas, California, Ohio, Pennsylvania and Georgia. Despite the young age of the performers already hold executive offices with the college, Bruce Porter is registrar of the school; Mike Otto is director of student activities.

Spokesmen Reaching Young —Seek Pact to Cut Singles

Spokesmen Reaching Young —Seek Pact to Cut Singles

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JUNE 7, 1969, BILLBOARD
Praise to Bigger Facilities

VANCOUVER, B.C.—Praise Records, the Vancouver-based gospel label, is expanding into new quarters and is operating a retail record outlet, a booking agency and a gospel newspaper.

Manuel M. York, who began the operation in the basement of his home with virtually no capital a few years ago, has released 14 albums and now is up to a rate of four releases monthly. The latest LP is by Doris Akers, a Canadian.

As well as manufacturing sacred recordings in Canada, the firm imports such labels as Skyline, Sing, Worship, Christian Faith, Supreme, Corner Stone, Hymnstone and others.

Gospel Truth News, a newspaper subsidiary of Praise Records, publishes concert information, letters, news, and biographical information on gospel artists.

United Gospel Association, the booking arm of the company, will bring the Kludian Indian Family in for a July 1-12 concert. In September, the firm has booked in the Blackwood Brothers and the Smitty Gigan Trio.

Plans have been made for the first Northwest Canadian Gospel Convention to be held here in November. Among the groups booked are the Dixie Echoes, Rebels Quartet, Kings Quartet, the Imperials, and the Cross Roads Quartet. The event will include an all-night gospel sing.

Imperials Are Given Award By Film Fund

PHILADELPHIA — The Imperials, whose new album set of country-pop singing group was named Best Gospel Quartet of the Year by the National Evangelical Film Foundation in ceremonies here.

Dr. Harry Bristow, president of the foundation, made the award in ceremonies honoring outstanding achievements in the field of Christian film making and recording for 1968. The award was based on the Impact album, "The Imperials...Now."

Other recording awards were: group singing, the Spokesman Impact album, Alfa Pearson, Vibrant; female vocalist, Diane Smothers, Lang Sisters, Supreme; organist, Ruth Priest, Diatonic; folk singing, Ralph Summy; children, Nickie Williams, The Louisiana Boys, Jimmy Rushing, Europe.

Awards also were given for Christian films. Guest speaker for the banquet and presentation programs was Dr. Donald Graham, last year's recipient of the "Best Record of the Year" award. Members were the Imperials, the Jim Murray, Terry Blackwood, Roger Wilie, Andrew Morales and Joe Moscheo.

GMA Ballots To Be Mailed

NASHVILLE — First ballots for nominating winners of the first annual Gospel Music Association (GMA) awards will go out prior to July 1, returnable no later than July 23.

The newly formed accounting firm of Ernst & Ernst will act as official auditors for the ballots and will compile the results.

Each member will cast one ballot in each category.

The ballots will be mailed in June, with the announcement of the awards to be made in Memphis Oct. 10.

The categories listed are: Best Gospel Instrumental; Best Gospel Record Album Jacket; Best Gospel Television Program; Gospel Disc Jockey of the Year; Gospel Songwriter of the Year; Best Female Vocalist; Best Male Vocalist; Best Record Album of the Year; Gospel Song of the Year; Best Mixed Group, and Best Male Group.

JUNE 7, 1969, BILLBOARD
Classical Music

Angel Bows 3-LP Set of 'Elijah' — Miss Du Pre, Barenboim LP

LOS ANGELES — Angel Records this month is issuing a three-LP package of Mendelssohn's 'Elijah.' The June release also features guest conductor Daniele Barenboim. The "Elijah" principals are soprano Gwyneth Jones, mezzo-soprano Janet Baker, tenor Nicolai Gedda, and baritone Dietrich Fischer-Dieskau. RAF

The London Symphony Orchestra and the Wembley School Boys Choir. Barenboim has another volume of Beeethoven piano sonatas and appears with Miss Du Pre, his wife, in a coupling of Brahms sonatas for cello and piano. Barenboim also conducts the English Chamber Orchestra in a pairing of Mozart and Haydn. Miss Du Pre is the soloist with Sir John Barbirolli and the London Symphony in an album of concertos by Haydn and Mozart. The Georg Momz concerto is a catalog first. Clarinetist Gervase de Peyer is the soloist with Frühbeck de Burgos and the New Philharmonia in a coupling of Weber and Rossini. Completing the Angel titles is a Vaughan Williams program by the King's College Choir, Cambridge, and the English Chamber Orchestra under David Willcocks.

Prokofiev Work

MelodyKAngel will have the first recording of Prokofiev's "Love for Three Oranges." The George Antheil concerto, solo, chorus and orchestra and Moscow Radio under Dzhemal.

A Rinks-Korayevsk press conducted by Boris Khaiman features two Moncroy Radio Sym. (Continued on page 52)

Houston Names 3 Leaders

HOUSTON — Three conductors for the 1969-1970 season have been named by the Houston Symphony Society to replace Andre Previn. Among the conductors to be named is principal guest conductor for next season, and may become the orchestra's permanent maestro as successor to Previn. De Almeida will conduct a total of 12 concerts — six of which is in the fall.

Other guest conductors who will appear next season are Jussi Jokela who will conduct two pairs of concerts in October and Hans Schneider who will lead two pairs in late March in preparation for taking the orchestra on its Eastern tour. Guest conductors previously announced are: Sir John Barbirolli, who will lead four pairs, Hans Saljo, who will conduct one pair; Sixten Ehrling, one pair, and Claudio Ruder, two pairs.

Previn's jazz combo was featured in an impromptu performance in a series of four concerts which marked Previn's last appearance with the Houston Symphony Orchestra. The concerts, sponsored by Foley's, are presented in a department store, were held later in months in Jone Hall.

Teldes New Classical Pkg.

HAMBURG — Teldes has launched a new series of classical recordings, "Masters of Music" which will sell at 16 marks ($4).

First releases in the low-priced, luxuriously packaged series will include excerpts from "Fidelio" and "Don Giovanni" by the Vienna Philharmonic Orchestra; "Teresa Berganza Sings" by London's Concerto London and "Wagner Monologues" and "Eroica" directed by Solti.

In the "Das Alte Wien" series, Teldes has released "Sisken Sis Poiarzewski for Eight Trumpets" and "Kreigsmolen" by "Erlkoenigkante" and "Laetabut" by the Concerto Musicae of Vienna playing original historic instruments.

In the "Das Neue Wien" field, Teldes have released a five-cassette series "Ennio Amoretti in Memoriam" selling at $12.50.

Current top selling classical album is "Eine Kleine Nachtmusik" by Karl Muenchinger and Wilhelm Backhaus Plays Beethoven.

Beverly Sills, right, is feted by Westminster Records and its parent, ARB Records, in recognition of the soprano's honor at New York's Warwick Hotel following her successful La Scala, Milan, debut. With Miss Sills are Narts Stiles, left, and Mrs. and Mrs. Dwyer-Stiles Distributors, Marty Goldstein, vice-president, Westminster Records, appears in profile, right.

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Denes Ranevs, Violin—Budapest Philharmonic Orchestra, Andras Csathy, cond. SUPE 11314

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Classical LP's

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Classical LP's

This Week

Weeks on Chart

NAME, ARTIST, LABEL & NUMBER

1 TRAMS ELECTRONIC MUSIC INSTRUCTIONS INC. PRESENTS SNCHED ON BACH

2 SOURCIBABY: UNIVERSITY OF OREGON MCG (Vocal Ensemble) S 12 ST (5)

3 "I WOULD DANCE" 1812 OVERTURE NEW Philharmonic Orchestra (Bilukevich), RCA Red Seal LSC 3031 (3)

4 MOZART: CONCERTO 17 & 21 (Elina Madigos) ANDI/Concerto of the Salzburg Mozareum Accademia, (Madigos), RCA Red Seal LSC 3065 (2)

5 BELLINI: DONOSIETY HEROINES 1967 Beverly Sills/Vienna Volkspoper Orch. (Jaensch), Westminster LSC 3038 (7)

6 MY FAVORITE CYPHER 39/186 RCA Red Seal LSC 3035 (3)

7 UP, UP AND AWAY 1967 Stanford Pops (Fiedler), RCA Red Seal LSC 3041 (5)

8 SELECTIONS FROM 20TH, A SPACE ODYSSEY 1967 Philharmonic Orch. (Olmsted)/New York Philharmonic Orchestra (Olomst), RCA Red Seal LSC 3045 (2)

9 R. STRAUSS: ALSO SPRACH ZARATHUSTRA 1967 Philharmonic Orch. (Ormandy), Columbia NM 5947 (5)

10 MASCAGNI: L'AMICO Fritt (2 LPs) 1967 Fiorevsters, Angel Opera House Orch. (Gobovazzi), Angel SCL 3737 (5)

11 ANTHONY: MUSIC OF GABRIELLI 1967 Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia NM 7209 (5)

12 WINDPIT ON TELEVISION 1967 Violinste Heronides, Columbia NM 7106 (5)

13 GRIEG: CONCERTO IN A MINOR (Liszt DEF) 1967 Royal Philharmonic Orch. (Ormandy), RCA Red Seal LSC 3062 (5)

14 ROYAL FAMILY OF OPERA (3 LPs) 1967 Various Artists, London NO. 6-11 (5)

15 BERNSYNE'S GREATEST HITS 1967 New York Philharmonic ( Bernstein), Columbia NM 6330 (5)

16 RESPONSIO: THE BIRDS/CHURCH WOODS 1967 Philadelphia Orchestra NM 7245 (5)

17 DIONNE: ROMEO & JULIET (3 LPs) 1967 Various Artists, Opera Orchestra (lambert), Angel SCL 3729 (5)

18 TCHAIKOVSKY: SYMPHONY NO. 5 1967 Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3058 (5)

19 STRAUSS: ALSO SPRACH ZARATHUSTRA 1967 Los Angeles (Machines), London NO. 6609 (5)

20 A PORTS: SERENADE 1967 Beethoven Piano Sonata (Pfeiffer), RCA LSC 3035 (5)

21 CANTAN: LA MALA (2 LPs) 1967 Talbott/De Mancini/Various Artists/Mario Carlo, RCA LSC 1307 (5)

22 CHOPIN: PIANO CONCERTO NO. 2 1967 Rubinstein/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (5)

23 GLORY OF GABRIELLI 1967 Rubinstein/Various Artists, Columbia NM 7181 (5)

24 DELERIE: L'HAME (3 LPs) 1967 Sutherland/Various Artists, Antana Carla Opera Orchestra (Molenaar), London NO. 8451 (5)

25 BERTHOpens: SYMPHONY NO. 5 1967 New York Philharmonic (Bernstein), Columbia NM 5866 (4)

26 BARBERI: SVNES FROM ANTONIO & CLEOPATRA/ SUMMER OF KNOWE RIVERSIDE Orch. (Cavalieri)/New Philharmonic Orchestra (Simpson), RCA Red Seal LSC 3066 (4)

30 PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4 1967 Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3068 (4)

24 BACH: ORIOIY FAVORITES, VOL. 1 1967 Various Artists, RCA LSC 3056 (4)

29 RED WING: MAYOR 1967 Various Artists, RCA LSC 3058 (4)

38 BELLING: HORAM (3 LPs) 1967 Callas/Various Artists/la Scala Orch. & Chorus (Serfini), RCA Red Seal LSC 3061 (4)

39 SATIE: PIANO MUSIC, VOL. 1 1967 Claudio, Angela SCL 3407 (4)

40 — BACH'S GREATEST HITS 1967 Various Artists, RCA LSC 3060 (4)

33 — VAGEON WILLS: SYMPHONIA ANTARIATICA 1967 London Symphony (Pears), RCA LSC 3062 (4)

34 TCHAIKOVSKY: ELEO CONCERTO No. 1 1967 London Festival Orchestra (Shaleples) London phone 4-5-99 (4)

35 STRAUSS: ALSO SPRACH ZARATHUSTRA 1967 Strauss Symphony, RCA LSC 3069 (4)

36 TCHAIKOVSKY: CONCERTO No. 1 1967 Von Cliburn (Kondrashin), RCA LM 2322 (4)

37 R. STRAUSS: DIES VOMUH SOMATHEMET (4 LPs) 1967 Reinganum/Gottlieb/Various Artists/Alma Cenna Philharmonic (Bakken), RCA LSC 3400 (4)

38 TCHAIKOVSKY'S GREATEST HITS 1967 New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia NM 6330 (3)

39 VERDI: REQUIEM (2 LPs) 1967 Various Artists, Philharmonic Orch. (Elkan), London NO. 8-11 (3)

40 CONCERTOS BY MOULINE ENGRENARD, New York Philharmonic (Bernstein)/Philharmonic Orch. (Ormandy), Columbia NM 6217 (3)

42
Hermitage Gets Action With Programming Aid

By RON SCHLACTER

NASHVILLE — A special route service, which could be called long distance programming, has produced good results for Hermitage Music Co.'s one-stop operation here.

Operators give us a list of their locations and what types of records are being played," explained Helen Hall, record department manager. "Every week or two weeks, we then put on five records. So far, this has worked out very well. We've had no complaints about the service at all, and we've gained—no lost business."

"This all started about three or four years ago. One of the reasons we introduced the route service was our price. So many people were cutting their prices. Consequently, we decided to give something extra and decided upon the special programming service at no extra cost to the operator."

Mrs. Hall and two other girls, Marie Silcox and Donna Midgett, do most of the programming service with operators from Tennessee, Kentucky and Alabama.

Chattanooga's Walgreens drugstores, the firm's major base of operations, were asked to participate in the project, raising $36,000 in pledges and donations.

Operators Hail Big Okla. Tournament

By BEVERLY BAUMER

OKLAHOMA CITY—Operators involved in last week's huge coin-operated pool table tournament here reported revenue increases as high as 200 per cent. The event involved 22,000 players in the finals, 3,500 spectators and $5,000 in prize money and trophies, according to Leonard Schneller, owner of U. S. Billiards, who conducted the event.

Among the dignitaries on hand was Oklahoma State Sen. J. Lee Keels, who retired from Capitol Music Co. in December. "We think the tournament is a good opportunity to boost the play of pool tables," he said.

"While the tournament was going on, business has shown an improvement," said Schneller.

"I've had some tables entered into this that have had a 100 per cent increase in their business," Senator Keels said.

C. A. Culp of Culp Distribut-

ing Co., Oklahoma City, co-
ordinator of the event, reported tournaments as "very successful" for him.

"There has been quite a bit of enthusiasm because they've sold more money, have increased play on all machines and have created more traffic continually."

It had an increased play of 10 to 20 per cent in all machines. One location started with one table and is now up to six. Collections started from $87 on the first table and now is getting close to $300," Schneller, listening to Culp's comments, said he had heard of some players going into night clubs at 1 a.m. to practice pool. "It didn't want their competitors to know they needed practice," he said.

Coca-Cola, Coca-Cola West- ern Novelty, Inc., McAllister, Okla., said the tournaments had increased his business 200 per cent.

"The tournaments were always held on slow nights. They increased business 200 per cent on tournaments nights. I'm real satisfied, and so are the locations," Culp said.

Howard Riley of R&M Music, Tulsa, who is rated as one of the most efficient operators in the Sooner State, said he didn't have a location that the tournaments wouldn't help. "It's the insertion of phonographs and beer sales. Riley and Harold Stapples of Oklahoma Auto Sales, Tulsa, put in 30 locations "just to test the tournament thing."

"The results were really great," he said.

"We put advertisements in the Tulsa newspaper and got a lot of response from people I never dreamed shot pool. We completed the 10-week period of last year with this and it showed a

(Continued on page 44)

A RA Public Service Group Plans To Co-Ordinate Music Plans

By EARL PAIGE

CHICAGO—In the near future it is hoped for the first time to hold a coin-op promotional campaign sponsored by the American (MOA) convention, set for Sept. 3-7 at the Sherman Hôtel, here, to have July 1 to apply for the same exhibit space they occupied last year. The exhibitors went out last week and included a brochure, souve-

niers and program information, which will be available for members of the public.

"We have been very successful at the convention," said vice-presi-

dent Franz Graf.

"Exhibit space has been expanded this year to accommodate five phonograph companies. Each has already drawn lots to determine spaces, he said.

"Members of MOA have until June 6 to recommend candidates for the board of directors. Each candidate must be spon-

sored by five MOA members in good standing. MOA will select 10 new directors for a term of three years at the convention."

Girls Go for Pool Tourney

OKLAHOMA CITY — The girls who showed up here for the largest coin-operated pool table tournament in recent history, dubbed it the "most."

"I think it's great to have something like this where women can compete," said Mrs. Tom-

mye Reese, Tulsa. "There's baseball, football, and everything else that we can compete in, but not very much for women to compete in, and we need this."

A pool tournament is something competitive for women. I wish they'd do this every year," Mrs. Reese is a district sales manager for World Book Encyclopaedia and has played pool three years. She won the women's division at Hiko Club in Tulsa. She said the prize money offered in the Oklahoma City tourney also attracted her to the event.

"I just love to play pool," said Mrs. Anna Lou Parche, Cre-

son, Okla., who has played since some five years. She won the women's division at Six Mile Bar in Creston.

"There are ten of us women who went in and we decided we would go at it. I came out the winner. I've never played in a State tournament before. The trophy attracted me to the contest, and after I won the trophy I decided to come down here and try for the other money. I think the State tour-

nament is just wonderful."

Mrs. Peggie Harrington, Oklahoma City, who has played pool just a year, said it was the trophy that attracted her to the tournament. She won the women's division for Mil Kaim Lounge Club.

"I wouldn't have entered the tournament if it wasn't the trophy," she said, "I like the trophies, it's something to talk about and make a story out of."

"The money you win would be gone, but the trophy would last for years."

Ask ICMOA Help on Bill

SPRINGFIELD, Ill. — Members of the Illinois Coin Music Operators Association (ICMOA) were urged last week to show up in mass at the Illinois House Judiciary hearing on antitrust legislation. The hearing is scheduled for 8:30 a.m. but ICMOA executive director Fred Gaid said he could not guarantee that it would be heard.

At a similar hearing recently, more than 50 operators from widely separated parts of the

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Hermitage Gets Action With Programming Aid

- Continued from page 43

themselves, and call the operators every two weeks to find out special orders and requests.

“We have an in-state and an out-of-state wats line,” said Mrs. Hall. “We call every one of our customers every week or every two weeks. This has worked out quite well for us.”

“The most challenging part of our work is not actually know-
ing the locations on a personal basis. However, we lean heavy on the trade charts, such as Billboard’s Hot 100, and come out on top. One area in which we do stay away from the charts is country and western. We tend to go heavy on artists who play in the area.

“A difficult location would be somewhere with many requests. Often, the requests are for records that go way back. We have cut down on our library of requests. We found it just wasn’t worthwhile or profitable to keep up. Now, we are able to handle about 50 per cent of the requests. We’re heavy with country and western oldies because that’s what the people around here want.”

“Most of the locations are easy to program, such as the service clubs up at Fort Knox, Ky. They’re really their own operators up there, so I just call them and ask what they want. We give them five records every two weeks. Usually, it’s two pop two rhythm and blues and a country and western.”

Hermitage Music also operates branches in Memphis and Birmingham, Ala. However, the programming for those facilities is conducted only from the Nashville headquarters. The Memphis outlet deals mainly with racks, while the Birmingham operation concerns itself with machines and parts.

ARA Public Service Group

- Continued from page 43

by large national operating firms can be appreciated by the care and attention that these agencies give to the specific needs of music operators. “We do not restrict our programming,” said Fishman, “to have music of one period or another. We have been very conscious of the special needs of the operators who are interested in country and western music. Our programming reflects this awareness of the needs of our subscribers.”

“Some of our subscribers have very specific requests for certain types of music,” Fishman continued. “We are able to cater to these requests by providing a wide range of music, from the most popular chart music to the most obscure recording. Our programming is designed to meet the needs of our subscribers.”

“ARA has always been very responsive to the needs of our subscribers,” said Fishman. “We are constantly monitoring the market and adjusting our programming to reflect the changing tastes of our subscribers. We believe in providing a wide range of music, catering to the needs of both the mass audience and the niche market.”

“I believe that ARA’s programming reflects the changing tastes of our subscribers,” Fishman said. “We have been very successful in catering to the needs of our subscribers, and I believe that we will continue to do so in the future.”

“ARA has been very successful in providing a wide range of music, catering to the needs of both the mass audience and the niche market,” Fishman said. “I believe that we will continue to do so in the future.”
Starting right from the top WURLITZER AMERICANA III sells itself and attracts play. Scene is a waterfront metro-skyline. But, with a unique added attraction. It slowly changes from sunrise to nightfall and back again. More action. More interest. More play—guaranteed.

More motion—and action—distinguish this optional, extra-cost, metro scene. Signs go on and off. Autos cross the bridge. A tugboat breasts the current. It fascinates patrons, focuses their attention on the phonograph, stimulates extra play.

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Hurwich Lends Proof To Vending Success

By RON SCHLACHTER

BIRMINGHAM, Ala. — Max Hurwich of Birmingham Vending here believes vending is still a business where a person can realize the American dream of success. At the same time, there is a "price" involved.

"A person has to be willing to work hard and understand the business," said Hurwich, who, with his brother, Harry, is celebrating his 35th year in business. "However, a lot of people don't want to work. You have to live frugally at first, but for the fellow who wants to work, there's nothing better than the vending business.

"We should know. We were out of a job in 1931 when we started in the vending business. For the first six to eight months, we operated out of our homes. Since then, we have helped a lot of people get started. Many have gone into it part time and after doing so well, they are now in business full time. We've started many out this way. One fellow was in life insurance before going into vending."

As for business, Hurwich still values the penny:

"Don't belittle the penny. Times have changed and fads have changed. The kids now have quarters like they used to have pennies, but the penny is still big. A lot of our operators are doing big business with penny items."

"I would advise operators that they can't fool kids whether they are dealing with penny, nickel or quarter items. You must give them value. You must give them enough charms. The kids are smart shoppers. In fact, they're smarter than the adults. The operator makes a mistake in short-changing charms and capsules."

"I would also suggest that the aggressive operator never carries (Continued on page 47)

New Products

Penny King

A big whistle and large painted heads highlight a new 5-cent mix that includes a horse and rider, puzzle series, baby girl chord necklace, tear drop cord necklace, gold charms on cord necklace and circus series. Another 5-cent mix from Penny King features Psychedelic rings. The series includes eight adjustable rings painted with brightly colored designs. A 5-cent capsule puzzle and circus series, boasting 24 different items, is also available from the firm. A Monster Fly is the featured item in a new 10-cent capsule mix. The assortment also includes ruby rings, lockets, key rings, animal brooches and "take me to your leader" men. Giant painted dragons and alligators highlight another 10-cent mix which also offers a variety of animal brooches and key (Continued on page 48)
Hurvich Lends Proof to Success

- Continued from page 46

ries old machines. A good, clean, modern machine will attract more business. The operator is mistaken when he thinks he can cut corners by keeping an old machine.

Looking ahead, Hurvich said he would like the next 38 years to be just like the first 38.

"As of today, I wouldn't

Shelve Ohio Tax

COLUMBUS, Ohio — The Ohio Senate has shelved, at least temporarily, a bill which sought to raise the Ohio cigarette tax from 7 cents to 10 cents per pack to benefit schools. The Senate Ways and Means Committee took the action, insisting action by the Ohio House of Representatives on a proposed mandatory county income tax for schools.

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Truly built for business. A high profit "no-service"—with service advantages which can conquer the mass market. A low-cost machine for two quarters and half-dollars, available. Parts for all model vending available.

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BACKGROUND MUSIC locations can now be serviced with c/w tapes from the 3M Company which manufactures the Carlinat system pictured above. The machine requires no threading, re-winding or tape-handing. Other features include adjustable on-off plastic playing time, adjustable sound volume and intercom accessories and prepaid music performance fee.

JUNE 7, 1969, BILLBOARD
Operators Hail Big Tournament

The continued page from page 43...

real nice increase. On top of that, I liked the public relations benefits that came from the tourna-
ment. It creates a lot of good will. If it's a real plush affair, it counters the bad public relations that the coin industry has had." Riley said.

Pete Faulkentbrum, an em-
ployee of Riley, commenting on the tournament, said, "When we started the first one we went into it with enthusiasm, but didn't know what to expect. We had to sell it to our people. We've created a new interest in pool playing—a new avenue of revenue. We are so enthused we feel the interest in Tulsa is so high we could hold a city-
wide tournament and get as much interest as this one in Oklahoma City is getting today."

Faulkentbrum stressed the im-
portance of newspaper advertise-
ment in tournament. Small ones were avoided. A quarter-
page ad was placed on a Fri-
day sports page. On identical ad was run the following week with additional information about cash prizes. A notice that other details would appear in the Sunday edition. On Sunday the full page advert was placed and information on where to enter the event and where to get information.

"We collected $200 from all locations to pay for the ads," Faulkentbrum said.

"Larry Buckley of Larry's Amusement, Clinton, Okla., said, "My locations enjoyed the tournaments very much and were very enthused. Business went up 25 per cent."

Lynn Laddington, son of Ralph Laddington, owner of Amusement, Woodward, Okla., said: "The tournaments have been real good luck for us on our pool tables. We had a 90 per cent turn-out for the State tournament."

"We've invited Lebold, Oklahoma City, to come to our pool tables. We've had a 90 per cent turn-out for the State tournament."

The tournament was sponsored by the Oklahoma Coin Operated Amusement Association.

N. Y. Vendors Faced With More Thieves

The continued page from page 46...

York Bulk Vendors Association (NYBVA). The group decided to meet twice a month during the summer season hoping for better attendance and a more streamline meeting.

Dave Mark, Mark Vending, Nassau, N. J., reported on the suppression of a thief who broke into one of his machines and told the group the plan he arranged to prosecute. The group suggested offering a reward of $50 to $100 to the location for any information leading to the conviction of the thief.

Representing Porta Automatic Sales was Bill Han, West Los Angeles, Thomas Butcher, Glen-
field, Los Angeles, Wurlitzer, Los Angeles; Jack Leonard, Reed's; Ed-
ward Ryan, Los Angeles; and Gerald Scharf, Huntington Beach. The Reed Distributing Co. recently hosted a series of eight Wurlitzer service seminars throughout its territory. The first seminar was held in Chi-
cago at Reed headquarters with Ed W. Petter, Wurlitzer field ser-
vice representative in charge. Attended were Charles Smith, Charles Millikan, J. B. Brackley, Fred Sharpe, Larry Stewart, George Ferrill, Blair Norway, John Beatty, Bob Ansky, Bill Metcalf, Robert Atkinson, Robert Lawder, Hans Jones and C. E. Dickerson.

Those who attended the second Wurlitzer service school in Fayette-

Rock-Ola Service Schools

On the Street

Sales, Attending the school were Frank Fisher, Bloomington; Fred Carl, Norwalk; Fred Dentoff, Arc-
adia; Steve Donatelli, San Bernar-
dino; Art Flack, Antelope Valley; Jack Gerson, San Diego; Ernest Hahls, Los Angeles; E. K. Hell-
weg, Santa Ana; Louis Hulston, Norco; Bob Hoffman, Seagoville; Dick Kanold, Oxnard; Larry Kruse, Fallbrook; Paul Leona, Santa Bar-
bara; Guy Lofaro, North Hollywood; Joe Martin, Claremont; John Meyers, Oxnard; Walt Mue-
ner, Ontario; Gene Nede, Pomona, M. Pool, Santa Cruz, San Diego; R. Rogen, San Gabriel; Joe Schonle, Upper Sand, Howard Smith, Temple City; Hank Spain, Lancaster; Frank Tambrunou, Torrance; and Gregory Wilton, Coro.

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Those who attended the second Wurlitzer service school in Fayette-

Rock-Ola Manufacturing Corp. recently conducted a service school in Los Angeles for operators and personal of Porta Auto-

motic Sales, a Rock-Ola distributor. Sessions dealt with the Rock-Ola models 440 and 411 and the new compact cold drink can vender, Model CCC-5. A portion of the large class is shown above.

ROCK-OLA service school participants are pictured during a recent week-long session at the Chicago factory. From left (standing) are Pete Ome, Warren, Lyn Olson, Charlie Beam and Robert Oates. Seated (from left) are Paul Vidmar, Richard Allen, Earl Hoot, Bernard Thompson and Louis Angolia.

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WILLIAM FINDLAY, Rock-Ola field service engineer, points out a compact cold drink machine to students. Other instructors at the week-long school in Chicago were Warren Whetman, Rock-Ola sound technician, and Ed Lomoni, Rock-Ola field service engi-
neer on vending.
Day after day, in scene after scene, it reaches out, grabs hold and separates more customers from bigger chunks of their cash!

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But there's more. Brilliant new feature attractions that make selling music for money more rewarding than ever before. Things like a new receiver, transistorized for dependability... exclusive powered remote volume control with convenient on/off switch for phonograph power as well as volume and cancel... new speaker positioning for better sound separation, greater listening pleasure... "2 plays—2 bits" kit... album play... dollar bill acceptor (optional). And Rock-Ola for '69 offers you all-out accessibility, "Easy-View" Programming and "Flip-Top Servicing" that cuts programming and service time to the bone—all the extras including lighted animation (optional) that made Rock-Ola the sensation of the music world in '67-'68!

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Rock-Ola Manufacturing Corp., 800 North Kedzie Avenue, Chicago, Illinois 60651
Audio Retailing

EDP Systems Spark Change
In Image of 'Rack Jobber'

By EARLE PAIGE

SKOKIE, Ill. — The term "rack jobber" is no longer adequate in defining the new, computer-oriented sub-wholesaler of prerecorded music and allied products, according to Harry Losk. But although his firm in suburban Chicago has evolved from a mobile supplier of jukebox operators to a point of utilizing an IBM 360-20 computer, Losk admits that he still sees the need for a "rack man touch." Such a "service-first" philosophy probably accounts for Losk’s still having more than 2,000 rack customers, a rarity among most firms grouped under the heading of rack jobber.

As vice-president, Lieberman Enterprises, a Minneapolis-based "family conglomerate" and parent firm of Susan Distributing Inc., here, Losk views his company as "somewhere between the rack jobber that believes machines are the total answer and those who think only people can handle the job."

Losk has been involved with Susan Distributing since 1964, when the firm bought out Mobile One Stop. New headquarters here in Norcross, Ga., were established by Losk in 1968 after buying a room full of data processing equipment, he thinks the firm rack jobber is obsolete.

"I would classify our firm as a merchandising specialist. This is where rack jobbing is today. We’re not just sending people around to fill jobs, but rather, we’re offering a total merchandising service from supplying fixtures, promotion activity and advertising services to advising stores where the best space exists, what to merchandise in that space and in which racks the merchandise should be displayed."

Although Susan is employing such devices as fan mail and jukebox ticket readers, MAI reproduced data in 1968 on the MAI 077 collator and the 402 accounting machine and printer, a field force of 9 merchandisers call on at least one account at least once a month, or often if necessary.

"Since going to electronic data processing in 1968, a whole new way of doing business has discovered that it’s just as easy to service an account as a rack jobber operating in nearby Aurora, Ill. The only factor in distance to account is in the time it takes to receive a self-stamped envelope full of tear-off tickets for product sold and the trucking time for the shipment."

Losk says he just inventories to take care of this slight time delay.

With accounts in such far-off areas as Idaho and Massachusetts, Losk has found it necessary to keep 30 or 40 merchandiser representatives in some areas. More will probably be added, he said.

According to a range from various sized merchandisers to "mini-sellers," southeastern record dealers. Of the latter, Losk said, "We love their business and can adapt our merchandising services to fit individual needs, such as a campus record shop or street market. Susan still has some jukebox operator business "because we believe the person in charge of the business still needs to be taken care of over the years."

He has not actively sought such accounts, though, and found that the singles business as a whole does not look too promising.

Singles probably account for something like 15 per cent of Susan’s total sales. The said, Tape CARTRIDGES, both 8-track and 4-track, are modestly, ac- count for about 18 per cent and the balance of the volume is from albums. "Tape, however, is growing at a phenomenal rate," Losk said.

The firm also sells playback hardware items such as tape players, radios, phonographs and components and acts as a sales representative division of Steven Distributing, one of the Lieberman firms.

Every piece of tape and al- bum merchandise that leaves Susan is affixed with a ticket that includes a manufacturer’s suggested list price and a space for either printing in the retailer’s price or allowing the retailer to do this individually.

The tickets are also date coded.

"When tickets spill out of an envelope returned from our ac- count, we can tell if the merchandise was put in the stock, expired or has been there longer than 90 to 120 days, depending upon the account in question, then we won’t replace it," Losk said.

A six-day-year turnover with 10 per cent of merchandise not turned over six times a year said, "Something is wrong. If the rate is more

three times, the store is not utilizing enough space and we need to return tickets after each day’s business is concluded that is much greater."

Accounts may return tickets daily, every other day or every three days. Each returned ticket, Losk said, will give a current merchandising consultant, a recorder. "We also add new merchandise. We know the stores buying pass terms and which new items to add."

"We also establish what we call ‘belonger’ accounts, which turn merchandise in the surrounding region. With what our representatives tell us about space-systems and the per- centage of our buyers, we can closely approach the types of merchandise."

Susan will take delivery on an inventory cost basis after January, 1970. This further sophistication of EDP programming will allow for running tickets through the unit, which will automatically invoice the fact that items are in stock, and if not, will print an automatic back order. This machine will print an order for the Susan stock- room, a detailed invoice and the necessary labels for loading the shipping cartons.

Lieberman Enterprises, Losk explained, is a family-owned firm headed up by David and Steve Lieberman and Harold Onkow. The "conglomerate" consists of 28 business firms in every facet of Susan Distributing. Acme Sales, the latter based in Minneapolis, and Audio Merchandisers, Inc are a sales company for See- burg jukeboxes and amusement equipment and another firm for vending equipment and the Hardware, Lieberman Co., a distributor of many labels.

Sylvania Shows 70 Line

MIAMI—Sylvania’s 1970 line of stereo phonographs, unveiled here last week, includes a bookshelf speaker systems, a stereo receiver that can accommodate separate speaker systems, tunable or tape components and an automatic turntable accessible.

The output of the new models, measured in peak music power, ranges from 40 to 400 watts and the suggested list prices range from $90 to $1,295. An accessible Exponent 4/111 to 1995 for the de luxe Mastro model SC-995.

Console models feature SC-259, a 68-inch vertical, en- vironmental unit designed to serve also as a room divider or accent furniture. The mod- el is constructed of aluminum peps and walnut veneer cabinet.

Sylvania’s 1970 HOME ENTERTAINMENT line includes Model CLG920, a vertically designed stereo unit which also may be used as a room divider or accent furniture. The mod- el is constructed of aluminum peaks and walnut veneer cabinet.

WARRANTY: REWRITTEN

MIAMI—Sylvania Entertainment Products is including an easy-to-understand warranty, in question-and-answer form, with its 1970 line of home entertainment products. Marketing vice- president William Boss explained.

"The new warranty is pre- sented in a single question-and-answer form. Customers should have no difficulty understanding the terms under which Sylvania warrants its television sets, stereo phonographs, radio consoles and tape recorders. We appreciate that prior to this type of presentation customers may have been confused by sometimes nebulous warranty language. This new Sylvania approach should eliminate the confusion.

SOLVING THE NEWS

Dante Marcelli has been named an audio products district sales manager for Bell & Howell video and audio products division. According to national sales manager W. R. McFarlane, Marcelli is responsible for the New England territory.

NEW PRODUCTS

CHICAGO—Ever-Disc, a rec- ord preserving, is being launched into national distribution here by 20th Century-Fox, a firm headed by engineer- chemist Pierre J. Gladk. The chemical, which has a suggested retail of $3.65 for four-ounce bottle, has been on sale in several Chicago retail record outlets for some while on a test market basis, Gladk said. He claims that one coating pres- serves a record for up to 500 plays and will improve the sound on an old record.

"I played a record 1,000 times after coating it with the chemical and finally stopped because I was tired ... but there was no loss in sound."

Sylvania’s 1970 HOME ENTERTAIN- TMENT line includes Model CLG920, a vertically designed stereo unit which also may be used as a room divider or accent furniture. The mod- el is constructed of aluminum peaks and walnut veneer cabinet.
With the hits currently riding high on the LP chart, this hot new package will prove Jones' talent ever at its peak and bring him to the top of the charts once more. His unique vocal timing, performance style, and ability to reach into his head-voice and bring out every bit of his potential, to hit every note with a perfect pitch, will assuredly bring about a major hit on this package. The hits currently riding high on the LP chart are "Hey Jude," "Let Me In," and "The Back o' the Barrel." The package will be available for purchase at all major music retailers. Have a listen to the hits and experience the magic of Tom Jones' voice once more.
Phinney Looks Ahead To AMDIE in 1970

LAS VEGAS—With his first American Music Dealers Industry Exhibit (AMDIE) show behind him, President Ed Phinney is looking ahead to next year in terms of boosting attendance and exhibitors and eliminating a few "bugs." Attendance at last month's show is estimated at 5,000.

"There will definitely be a show next year," said Phinney. "As for the dates, it looks like February but I still have to survey the dealers and exhibitors. Nearly half of this year's exhibitors have already approved me concerning next year's show. Most wanted increased space. "As for new exhibitors, we're going after both the record industry and the hi-fi and component manufacturers. I feel the record industry is a part of our industry in that many dealers sell records. We're also thinking of consumer days, opening the show up to the public for a couple of days. This year, we invited musicians.

"If someone asked me to compare our show with the Chicago show, my answer would be that I can't really compare because this is our first show. I guess I would have to compare with their first show which was before my time. All I can say is that we don't think that progress is our most important problem.

"One of the "bugs" that has to be eliminated is noise. Concerning this, Phinney said: "Amps will definitely be segregated in the South Hall next year. We have already opcioned the hall which contains an addition of 40,000 square feet. The Convention Service Co. will build about 80 soundproof booths with lights and air conditioning.

"As for the $5 registration fee, we shouldn't have called it that. It's a tax thing. We're not an association, so without a registration fee, the create of the show is not a convention, according to the IRS. Consequently, the registration fee proves that the dealers and manufacturers were really here. We just didn't do a good job explaining it. The fee was not only for registration but it went toward gifts.

"I think attendance can be helped by the exhibitors themselves. Hohner was very successful, as was Merson which brought out its dealers. I hope more exhibitors follow this trend."

Summer Program

ROSALYN HEIGHTS, N.Y.—Friends World College, in association with the Guitar Workshop here, is offering a summer guitar and folk song program open to nursery, kindergarten and elementary school teachers. The program is under direction of Dr. John Scott, visiting professor at Rutgers University and author of "Ballad of America," Kent Soden, director of the Guitar Workshop, is musical director.

VOX is now shipping its most elaborate portable organ, the Continental Baroque. The solid-state instrument features two 63-note keyboards, 10 pre-set upper keyboard solo voices, knee control for bend and wah effects, built-in 25 watt RMS amplifier and two wide-range six-inch by nine-inch speakers.

AMarie Revisited

PATTI PALMER and Lou Rosales were on hand to greet dealers at the Gulbransen exhibit.

THOMAS SET for 'Fair' Series

LOS ANGELES—Thomas/Vox launches "A Fair to Remember" June 10 when the company begins a series of five city shows for trade and public alike.

Opening in Philadelphia, the show will run two days there and in each of the other cities. Each visit will consist of displays of new products, dealer seminars and a talent show.

The dealer seminars will touch on sales and product training, promotion merchandising, administration handling and publicity.

The live talent show will be hosted by Dick Clark and showgirl Barry Sadler, Bobby Rich of the Young Americans, plus Byron Melcher, Ralph Wolfe, Bill McCoy and Don Duff.

One of the displays will feature the home entertainment control of the full-sized display what keyboard and guitar instruments could look like in the next century.

The fair will appear in Atlanta, July 15-16; Kansas City, August 12-13; Seattle, Sept. 9-10; and Los Angeles, Sept. 23-24.
U.K. Retailers Seen Swinging To Self-Service to Hike Profits

Continued from page 1

self-service concept as a means of increasing sales and partially solving the staff problem, but all expressed concern about the effects on shoplifting.

Laurie Krieger, chairman of the Groupphone Record Retailers' Association, said that three self-service outlets within his chain warned that shoplifting was such a danger that without owner-control, most shops would be rendered uneconomic. Admitting that he still had reservations about the system, Krieger nevertheless conceded, "The time is coming when we will have to do it—but I hope trade will give us better margins."

Profits margins are also causing concern among Britain's 600 retailers of sheet music, while publishers, and retailers, too, urge the need for higher and more realistic prices.

Britain's sheet music remains the cheapest in the world as a result of high tariffs behind the cost of living for 30 years, said John Dyer, manager of Chappell's education division. In many cases, he claimed, it had become an "economic sham."

Dyer's contention that higher prices were needed so that the public should be educated to the fact that maintaining a balance, it's worth paying a fair price for," was well received.

But Dyer sharply criticized the floor for suggesting that agitation for discounts to be raised was "unrealistic" and that there was no surplus percentage available for anybody.

One dealer wanted a 50 per cent discount and music presented as attractively as record sleeves, while another argued that if prices had gone up six times since the war, there was a case for the cost of music to be similarly increased.

A third speaker commented: "Some dealers will do a good job, if they have a satisfactory markup to allow them to do so. But you have to give us the materials at a fair price and then let retailers and music dealers a chance to show what they can do."

Rounds Price

One firm, at least, it was revealed, has taken a step toward revamping its price and discount structure. Terry Moss, sheet music manager of Bossey and Hawke's, gave the conference first hint of the company's plans to amend "enormous" price increases in August, delete slower-sellers from the catalog and launch a two-tier service aimed at giving preferential treatment to the country's top 150 dealers.

Bennett and Mill's Music chief Cyril Glee echoed similar feelings about lack of promotional policies linked in connection with selling sheet music.

Gee, recently back from a three-week visit to the U.S., pointed to the lead the U.S. has over Britain, especially in the publication-dealer-customer relations. He said he agreed with the idea, but pointed out that sheet music does not sell, but qualified his remark by pointing out that "if you can break through the cost of the problem."

Good news for retailers, long concerned about lack of any officially recognized form of training for newcomers, is that the MTA is forming a committee to consider best way of implementing a scheme.

It will eventually be mapped in conjunction with government's Distributive Industries Training Board, recently established on the basis of a 0.5 per cent levy on payroll of firms involved.

The Conference, the first since the merger of the MTA and the National Sheet Music Publishers' Association, pulled an attendance of 200, the highest ever. Record division membership ship now stands at 120, with overall MTA strength standing at 253.

Music Forum In for Vienna

VIENNA—Classical and jazz pianist Friedrich Glaum has announced the program of his second international Music Forum to be held in Vienna June 27 to July 5.

The Forum will open with a performance by Leon Haselbacher on June 27 and will be followed by two recitals, the second by Wilhelm Backhaus. An avant garde concert of electronic music (Dieter Kaufmann), atonaric music (Oto M. Zykan), free jazz, and an art song cycle will be held on June 29, and on June 30 there will be a pop concert by British soul singer Duncan Brown and Austria's Jack Gruber, followed by the Mexican evening with Lucero Téllez, Mannix, and the Spanish group Trio Pared on and on July 3 Jazz International will feature Jean-Luc Ponty and his group and the group of Dexter Gordon.

Glaum arranged and directed a piano recital on July 4. The Forum will conclude July 5 with a round-table discussion.

New Copyright Law Is Passed in Hungary

BUDAPEST — The Hungarian Parliament has passed the new Hungarian Copyright Law, which will become effective July 1, 1970.

The new law, in addition to safeguarding the financial rights of authors and composers, also recognized the "moral rights" — rights which were not covered by the old Copyright Law — such as the right of the creator's name or pseudonym to be published (in the case of pseudonym, the creator's name is in parentheses) and the protection of works against change or distortion.

These rights are secured even after the termination of the normal protection period (50 years after the death of the creator) and will be safeguarded by the Hungarian association for the protection of authors' rights (ARTUS).

The new law only gave protection to the titles of literary and musical works in cases where there was personal attachment to the work as well as to the title of any work. The new law also gave protection to the presentation of the title of any work.

The Hungarian radio and television producers have also refused to publish work in unchanged form without the author's consent, regardless of the fee paid. For any adaptation of a work, the author's consent is obligatory. A scale of "adequate" fees is to be worked out by the Minister of Culture and Education. Introducing the bill in Parliament, the minister said: "We know that we have to do much in the further development of our fees system. As our financial situation permits, we intend to increase the funds which are available for artistic creations."

ISRAEL SONG FESTIVAL TO A BALLAD SUNG BY GAON

JERUSALEM—The sentimental and dramatic "Ballad Lechovesh" ("Ballad to a Mede") took first place ($340) in Israel's Seventh Song Festival in the National Buildings here.

The song, written by Shlomi Almog and Vito Netzer, was sung by Yehezqal Gaon (CBS). Gaon also took second prize ($252) with the song "Ez Haaloni" (The Oak Tree), written by Yoram Tesharay and Morwen Amrami. Third prize ($215) went to the song's only heat number, "Buderech Chazara" (On the Way Back) sung by Avi Tolodno (EMI). The festival was presented by the Israel broadcasting authority and was attended by 5,000 subscibers to the music songs because of poor quality, invited 12 leading Israeli songwriters to create special songs for the festival with particular talents in mind.

Of the 12 songs, 11 were sentimental ballads, written very much with the winning songs of previous festivals in mind.

It is significant that Yehezqal Gaon, one of Israel's top singers, sang three of the 12 entries. Other artists taking part were Edna Oron and Kobi Rechav (CBS). Yoram Tesharay, Morwen Amrami, and a group of CBS, Vidal Basham (Hed Ariz), the Haparvarim Duo (CBS) and Kivrak (EMI).

For the first time the song festival was on Israeli TV.

Israel Digs Remo Songs

TEL AVIV—Records from the 1969 San Remo Song Festival have met with considerable success in Israel following an Israeli TV screening of the event.

One of the first local records on the market was an album of the Remo songs in the festival, released here by CBS-Israel on its Epic International label. The album features the winning song "Zingara," by Bobby Solo, which has sold 10,000 copies in Israel, and the CGD festival album with Gigi Marchi, which has sold 3,000 copies. Another festival version of this song, sung by France Gall, has been featured in the Top 20 records released by Hed Ariz on the La Compagnie label.

Hed Ariz has also released the Fonit Cetra festival album featuring "Iontonio Dagli Occhi," a song by Sergio Endrigo and the same song recorded by Mary Hopkin, released by Fonit Cetra in Italy; re-released by EMI on an EP which also includes "Goodbye."

Hataf has released an "Zingara" with Enzo Zanetti, an EP of Fausto Leali's "Ciao Fa" (RI-FI), and a Durium EP of Little Tony's "Baba Bambina."

"Ma Che Fredo Fa," by Nada, has been released here by RCA.

U.S. Writers On Nonesuch

LONDON — Polydor is re-issuing its entire U.S. catalogue of albums in the fall, devoted to U. S. music.

The albums will mark the debut of a new packaging idea, with each album being given a ring of four white discs on the front of the album and continuing on the reverse with a white disc. Each ring will have a large black disc in the middle.

The band is being sold as a three-album study of modern music, with the black disc being sold in the present of "Spectrum," the set contains works by Fred- erick Myrow, Roger Reynolds, Stefan Wolpe, George Rochberg, Seymour Shifrin, Jacob Druckman, and Alex Joseph Schwartz. The album will be sold by John Harbison.

June 7, 1969, Billboard
Rita Reys
Europe's First Lady of Jazz at the New Orleans Jazz Festival

to be recorded live exclusively for Philips
Canadian News Report

Irish Rovers: Quintet Running Wild

By Ron Tepper

Of all the Canadian acts that have come South to find fame and fortune in the U.S., the Irish Rovers have been—and will undoubtedly continue to be—among the most successful.

Their CD, Arista Records opened the doors for them to Universal Studios and RCA, the giant entertainment complex of which Decca is part, and now they are on the verge of starring in their own television series. The series, which is currently being developed by Universal for the group, would be a comedy (either half-hour or hour), and could air as early as January, 1970, "depending, of course," explains Willie Millar, the Rovers' leader, "on whether the concept for the series is completed on time and if there is an opening for a mid-season replacement.

In the meantime, the Rovers will continue their TV guestings (they've appeared on Universal's "The Virginian" three times in addition to numerous variety shows), recording and concert activities.

Recording plans for the quintet, which first shot to prominence in 1968 on the strength of their first album, "Unicorn," are also being revised. There'll be more emphasis on single production ("P.F. O'Toole" will be released shortly) and albums will be more contemporary. "Tales to Warm Your Mind," their next LP (early June) will be a departure for the group, but it's said that two of the songs were written by the Rovers and, for the first time, the musical backing will be "contemporary," says Willie. "We've used some of the top studio musicians in the country for it. It isn't an 'Irish' album. It's up-to-date. About the only thing Irish about it is our voices. You might say we sound somewhat like an Irish Simon & Garfunkel."

Despite the move to a more contemporary sound on their L.P.'s, the Rovers will continue to utilize the same material as in the past—happy, carefree tunes. "We could never," Willie says, "do anything else.

Concerts (they did about 100 in 1968) plus club dates will make up the remainder of their schedule. East Coast is the heart of the Rovers' fan base, but now the group has fans in warmer areas, too. "There are more Irish Canadians" than any other part of the country. Usually, 20 per cent of their concerts are in Canada. The Canadians built a series of new concert halls for their Centennial celebration and I don't think there is an arena in the world that can top them," Willie says. Called "New Centennial Auditorium," they're about 3,000 and are located throughout Canada. To an act like the Rovers, which needs the intimacy and feedback from the audience, the Centennial auditorias and crowds that filled them last year were the finest. During their careers, the Rovers have come to know those Canadian audiences.

"There's a remarkable quality in Canadians. An old-world flavor. They're not afraid to join in and sing-a-long with entertainers. They're not afraid to clap or show emotion either. In America it's different. Everyone has become suspicious, self-conscious. They look to see what their neighbor is doing before they do it. I guess Americans are just too sophisticated. Canadians haven't reached that stage yet.

To Willie and the Rovers, Canada is a country that "is still evolving musically. They're searching for a native sound that don't want to be a subsidiary of the U.S. although American Country music is highly influential there."

The best-known Canadian "product" (to Canadians) is Gordon Lightfoot. "He's a phenomenon," says Willie. "He'll go from town-to-town like the old minstrels and fill auditoriums all across the country. He's about the only Canadian entertainer that will never have to leave Canada for 'greener' pastures. Unfortunately, there aren't many Lightfoot's around. Canadians...Willie says thoughtfully, "can't really support entertainers because of one thing—antiquated liquor laws."

Current laws call for a midnight time limit on serving alcoholic beverages. "A nightclub can't possibly hope to be in name and talent and make a profit if they have to stop serving by 12." The top paying room in Canada is the Imperial Room at the Royal York Hotel (Toronto) where entertainers earn from $7,500 to $10,000 weekly. Those figures are a far cry from what Willie and the other Rovers earned before they met their "Universal"

"I was Calypso singer and worked Calgary on weekends," Willie recalls. "The pay was $25 and all I could eat. Four of us made $300 for three nights work."

The pay scale in Canada may one day change, however, until it does Willie and the rest of the Rovers view it as a tragedy for the country itself. "People in the Canadian entertainment field are among the most talented in the world. For instance, CBC television has some of the finest documentaries produced anywhere but there is a limit to how far those producers can go. Once they've hit that limit they come to the U.S. like others before them."

"Perhaps one day things will change and Canadians will no longer have to look at the U.S. to find the pathway to fame."
From The Music Capital of the World

AMSTERDAM

Dutch chase player Fran van Kooten has been in the international contest for interpretation of the new Amsterdam. She has won three competitions in which 33 musicians from 14 countries took part. The joint Boulder of Bernard Pierson (Rhein), the Dutch team for the competition held in the Koninklijke Nederlandse Muziekvereniging is led by pop producer Herman Vroom (Rhein).

HAMBURG

Accomplished Art van Damme was riding on a new album for Philips, "Duke Ellington in Munich," a successful tour of Japan. Among the tracks on the album is a jazz quintet, recently back from concerts in Yugoslavia, and preparing for a tour in France next year. Tideland has signed homey rock singer W goal Thomas Heck.

DUBLIN

Phil Coulter and Bill Martin are writing a song for Danny Boy, who will be singing it at the Rio Song Festival Oct. 2. "We've got a Move on the Move" is a program broadcast a 10th birthday tribute to Duke Ellington. English rock singer Jimmy Somerville was in for his first show, opening the night's concert with "Make Me an Island," by "Little Arrows." singer-songwriter Albert Hammond (musician), producer Mike Hadley (head of Polydor), and his band are to perform "Kontinent." The first two-week tour opened and closed at Dublin's Gaeity, with trips to Cork and Limerick in between.

BOISE

Clancy Brothers and Tommy Makem are back to the city. The local artist Joe Dolan (piano) has contributed a new film score, "Out of the Shadows." The film is directed by "Little Arrows" singer-songwriter Albert Hammond (musician), producer Mike Hadley (head of Polydor), and his band are to perform "Kontinent." The first two-week tour opened and closed at Dublin's Gaeity, with trips to Cork and Limerick in between.

MUNICH

Edward Konner has taken over production at the Konner. "Koch Kamin" and "Gurke" are the single and album titles. The band has recorded "Koch Kamin" and "Gurke" for the Konner. They have signed an exclusive contract with Polydor. The German single, "Verliebte Menschen," has been released on the Konner.

BOISE

Jazz pianist and composer Openmura has established his West German enterprises. Emotions, a new album, "Bach," has been released. The album includes "Bach," a new single by Openmura, and "Elton John," a new single by Openmura.

DUBUQUE

Lulu, the Scottish pop singer, released "Reaching for the Stars," a single featuring 21 tracks, on the Scottish label. Lulu's latest single, "I'm Gonna Be a Star," is out now.

BOISE

The Konner has reached a new high with their latest album, "Koch Kamin," which has been released. The album includes "Koch Kamin," a new single by Konner, and "Gurke," a new single by Konner.

CHICAGO

Aretha Franklin, who performed here a couple of months ago from a who's who of the Who's Who, has re-released "What a Man!" to celebrate the 25th anniversary of her recording contract with Columbia Records. The album, "Aretha Live at Fillmore East," was released in the fall. The singer has completed a session here with Sunny Burke—and are looking for a new album release to include with their continuing appearances at the Fillmore West and the Fillmore East. The Konner Brothers are in their fourth engagement at the Fillmore West, and the Konner Brothers are looking for a new album release to include with their continuing appearances at the Fillmore West and the Fillmore East.
See FILSCAP, PBA Near License Accord
By OSKAR SALAZAR
MANILA — The long-protracted licensing negotiation between the Filipino Society of Composers, Authors and Publishers (FILSCAP) and the Philippine Broadcasters Association (PBA) is expected to be concluded this month, it was announced by FILSCAP executive secretary Simplicio U. Susa.

This will mean the society will issue a collective license to some 52 radio stations and 12 TV stations in the Philippines, authorizing each broadcasting to perform a musical composition from FILSCAP’s repertoire of Filipinos, English and native music.

The negotiations between FILSCAP and the PBA started early last year between lawyer Jose Masayko and Susa. Prior to this, the society’s separate proposals for a licensing agreement to various other radio and television stations was considered an impractical approach. Top-10 percent of the PBA became known to the society, it was unanimously decided to negotiate through it.

The latest report from the lawyers of the PBA states that a meeting was held among the representatives of the PBA members and that during this meeting, the conferees agreed to create a complete report to their respective managers. The conferees are to meet again soon to complete the association’s decision regarding the matter.

Should the collective licensing materials, FILSCAP will automatically elect the 30 percent status. The licensing is seen as the first major achievement of the society. Membership to the society has been short of what can be tapped. Potent mem-

KARAJAN PUSH
BY POLYDOR
LONDON — To tie in with the concerts of the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, at the Royal Festival Hall Wednesday (4) and Friday (6), Polydor is launching a compilation for the orchestra and conductor for this month.

All back catalog on Deutsche Grammophon will be featured in a specially produced 12-page brochure and new releases will be issued. Dealers ordering 50 or more albums will receive free copies of the sampler album “Karajan in Rehearsals,” retai-

From the Music Capitals of the World

HONOLULU
Capitol artist Jeff Apaoka has moved to the Surf Room of the Royal Hawaiian Hotel. Joes artist Ed Kennedy is back in the Montego Bay, and his wife, dancer Beverly Noa, is co-starring along with the Barbara Salt and Sounds in Blood, Sweat and Tears (Columbia) are due in Honolulu for a summer date at the Waikiki Shell. The Rascals are expected back at the Honolulu International Center Arena, too.

Jani Hendrix’s two-date visit May 30-31 will remain at the Ikko’s Cancer House until June 4. Then they have a hectic round of summer shows, including a 3:30-1:20 booking at Latitude 20 in Los Angeles and a 2:30-5:30 date at the Marine Room of the Olympic Hotel in Seattle, Wash, and other dates in San Francisco and Reno.

Warren Marley, who Atlantic signed in January, is in Los Angeles, recording a new 12-5,900 album, and the Male Skippers have signed an in-

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Executive Turntable
Sergio Di Gennaro, formerly record sales manager of the Italian distributor, Settala Messaggerie Musicale, Milan, has been appointed a director of the company in a management reshuffle. Di Gennaro, head of the record department of the Muzik wholesaler, Hans Dammel, Gmbh, Munich, for ten years, He will be succeeded by Hans Dammel Jr. . . . Enrico Jorge appointed Puerto Rico representative of Mussart Records of Mexico and Honduras, Fe. Replacing Mario Caparro, he will be based in the capital, San Juan.

Julia, executive with J. Martinez Vela, also the record distributor in Puerto Rico, has taken over record promotion duties in the island. They also handle Bargaintown operation. Juan Jose Colon appointed to take charge of the company’s Bargaintown outlets and the firm’s two stores in San Juan and San Juan ...

John Cooper, assistant sales manager, Transatlantic Records, London, for the past two years, named sales manager, replacing Paul Ellis who has left the company. New assistant sales manager is Thomas Davies.

June 7, 1969, Billboard
BELGIUM

(Country: Belgium)

This Week

1. "GET BACK" — Beatles (Apple)
2. "TAFEL" — Ennio Morricone (CBS)
3. "HAMBURGER MEAT" — Manfred Mann (Epic)
4. "BREAK UP THE MARBLE" — The Hollies (Columbia)
5. "GOLD ON THE BEACH" — The Rolling Stones (London)

BRITAIN

(Country: Britain)

This Week

1. "GET BACK" — Beatles (Apple)
2. "TAFEL" — Ennio Morricone (CBS)
3. "HAMBURGER MEAT" — Manfred Mann (Epic)
4. "BREAK UP THE MARBLE" — The Hollies (Columbia)
5. "GOLD ON THE BEACH" — The Rolling Stones (London)

FRANCE

(Country: France)

This Week

1. "LE MEFIO" — G. Montal
2. "OH LADY MARY" — David McCallum (United Artists)
3. "CATHERINE-LOU" — Jacky Deargent (TNT)
4. "BON AMI" — Mireille Mathieu (Philips)
5. "HÔTEL DE VICHY" — Jean-Claude Vassal (EMI)

ITALY

(Country: Italy)

This Week

1. "L'AMICIO" — Enrico Macias
2. "PAPA'S MAMA" — The Veil
3. "DIZZY LOVE'S" — Marisa Paredes
4. "FAITH" — The Dave Clark Five
5. "MUCHO" — The Tami Twins

JUKEBOX CONTEST

- Continued from page 58

JAPAN

(Country: Japan)

This Week

1. "DAMNED" — The Rolling Stones
2. "WAS DAS LIEBE" — The Beatles
3. "DO YOU WANT TO KNOW A SECRET" — The Beatles
4. "BAMBOO BANG-BANG" — The Beatles
5. "MOTHER" — The Beatles

KOREA

This Week

1. "THE LAST OF THE TANKS" — The Rolling Stones
2. "GET BACK" — Beatles (Apple)
3. "TAFEL" — Ennio Morricone (CBS)
4. "HAMBURGER MEAT" — Manfred Mann (Epic)
5. "BREAK UP THE MARBLE" — The Hollies (Columbia)

YUGOSLAVIA

(Country: Yugoslavia)

This Week

1. "GET BACK" — Beatles (Apple)
2. "TAFEL" — Ennio Morricone (CBS)
3. "HAMBURGER MEAT" — Manfred Mann (Epic)
4. "BREAK UP THE MARBLE" — The Hollies (Columbia)
5. "GOLD ON THE BEACH" — The Rolling Stones (London)

From the Music Capitols of the World

- Continued from page 62

25 Mil. Sold

During the tour, the Beatles have appeared in front of packed houses in major cities worldwide, including London, New York, Tokyo, and Buenos Aires. Their concerts have been attended by millions of fans, many of whom traveled long distances to see them perform. The Beatles' songs and their music have become synonymous with the decade, and their influence continues to be felt in the music industry today.
**16-TRACKS GAIN IN USE IN LOS ANGELES STUDIOS**

LOS ANGELES—Local recording studios are installing 16-track recording machines with greater frequency.

Many of the studios are buying the Ampex MM-1000-16 recorder which has the capacity to permit each instrument or group of instruments to be recorded separately. The list price for the MM-1000 is $17,000.

Pacific Recording outside San Francisco is working with 16-track equipment and engineer Ron Wickersham likens multi-track taping to "making a layer cake."

Wickersham says that recording layers of sound allow for the separation of various instruments. "With multitrack capability you can make decisions to add a drum solo here or a chorus there. This is known in composing with a multi-track," Wickersham said.

Among the local studios ordering 16-track machines are Columbia, Don Costa Producing, RCA, Soul Recorders, Sound Studios, Vox Studio, and Lewiston.

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**Otis & Wall Street Firm Move Disk, Management Firms**

NEW YORK—Argon Records Inc. and Cosan Management have been formed by music industry veteran Clyde Otis and Aubrey Seeman of the Wall Street firm of Granger-Seeman Co. The companies will deal with managing young artists and the distribution of their works on both domestic and international markets.

Outlets have already been established in Italy, Britain, and the Benelux and Scandinavian territories. Negotiations for domestic distribution are under way.

Artists already signed with Argon are Jean Wolfe, Memphis Slim, Mike Harris, Eddie Carlton, Jean Terrell, and the Performers. The addition of several other top acts to the roster is expected in the near future.

Mills Wells, Miss Harris, and Carlton have singles ready for release. Wells and Carlton are being managed by Cosan.

Argon will follow an open-door policy regarding both performers and producers. Among the independent producers affiliated with Argon are Norman Harris, Early Young, and Ronald Baker of Philadelphia.

Otis, president of the two companies, has functioned in several capacities in the record field. He had been producer, writer, as well as technical director and music advisor for several films. The Argon Records mark is an old man's first venture into the entertainment business.

Offices for both companies are located at 1697 Broadway.

---

**Critters to Play in N.Y., N.J.**

NEW YORK — The Critters, project artists who play a series of New York-New Jersey dates this month with appearances slated for the Malibu Beach Club of Lido, L.I., on Friday (6); Westchester Country Club of West Paterson, N.J. Tuesday (10); Huntington (L.I.) The Four House (12-13); Leonard's of Great Neck, L.I. (13); Vincent Viola, L.I. (20); and El Patio of Atlantic Beach, L.I. (25).

Dee Dee Fuzzy Bunnies open at the Bay Lounge in Queens on Wednesday (4) for two weeks. The group plays the Club 615 in York, Pa., June 23-28.

Both groups are managed by Billy Fields of the Sid Bernstein office.

---

**Vox Jox**

Duff Roman has been appointed program director of CFRW, Winnipeg, Canada, and Dave Cartwright has joined the station from CFRK in Fort Atkinson, Wisconsin to supervise the afternoon drive show. . . . Joe Benson has shifted to WLM in Wilmington, Del., as evening personality on the uptempo easy listening station he'd been part-time at WAM's a rockier in the same city. Ned Foreman, who's been on WNEW in New York the past four years, is now in theộ chain at WBNX/WIFI in Miami. This marks a return to Miami for Foreman, who worked on WNZ and even worked his way up to program director of the station back in 1958. The life is good down there. Good luck, Ned.

A note from Paul Drew, consultant, WIBG, Philadelphia, in regard to a recent Vox Jox "Truth is, I did listen to every tape I got (eventually). Found a 17-year-old show in the dustbin still on the air and thinking (saving him for the future), and a young jock who sounds like he could be in a market. Right now, the staff at WIBG is set, but I wouldn't rule out a year in the future, I've got some talent in the wings." Okay, so was okay. Some program directors do listen to all of the tapes. It's up to the director regarding job applications. . . . Gary Mitchell, the noon-3 p.m. disc jockey at WBNX, Philadelphia, has been appointed acting program manager. This goes for KWWL in Philadelphia recently raised more than $30,000 in pledges in a week-end marathon for the station. . . . John Test is in the studio with his "Member for a day" program on WINR and even worked his way up to program director of the station back in 1958. The life is good down there. Good luck, Ned.

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**Continued from page 31**

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**Billboard Easy Listening**

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<th>No.</th>
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<td>LOVE THEME FROM ROMEO &amp; JULIET, (Toscanini, RCA, ASCAP)</td>
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<td>PRETTY WORLD, Sergio Mendes &amp; Brasil '66, A&amp;M (ROCK, ASCAP)</td>
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<td>WINDMILLS OF YOUR MIND, Harry Nilsson, Atlantic 6535 (British, ASCAP)</td>
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<td>GOOD-BYE, Mary Wells, Apple 1016 (Motown, BMI)</td>
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<td>LOVE ME TONIGHT, Two Teens, Farrett 4293 (Decca, BMI)</td>
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<td>16</td>
<td>RIGHT AROUND TWINE, (Sam &amp; Felice, Columbia 44785 (United Artists, ASCAP)</td>
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<td>I'M A DRIFTER, (Hank &amp; the W.I.'s, Decca 6028 (Hank &amp; the W.I.'s, BMI)</td>
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<td>TIME WE HAD, (Jesse &amp; The Comets, Al SCM 7479 (CBS, ASCAP)</td>
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<td>HEAR ME AGAIN, (Leo Wilson, Cadence 2468 (Hollywood, ASCAP)</td>
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<td>EVERYWHERE YOU GROO, (Clemence, V Imperial, 60378 (Soul, ASCAP)</td>
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<td>GALVESTON, (Roger Williams, Epic 1007 (Decca, ASCAP)</td>
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<td>I'M GONNA FALL IN LOVE AGAIN, (Frankie Laine, Decca 53523 (United Artists, ASCAP)</td>
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<td>PLAY IT AGAIN SAM, (Renee &amp; The Hi-Numbers, Columbia 44855 (Reprise, ASCAP)</td>
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<td>TRUCK STOP, (Jerry Butler, MG 11140 (Jerry's Music, ASCAP)</td>
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<td>SPRING FEVER, (Danny Marquis, Sparrow 12349 (Blue Sky, ASCAP)</td>
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<td>HURT SO BAD, (Trammps, Capitol 2402 (Vogue, BMI)</td>
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<td>IN THE Ghetto, (Bobby Blue Bland, ABM 0511 (Stax, ASCAP)</td>
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<td>GOOD MORNING STARSHINE, (The Very Best of ABM, ABM 0511 (Stax, ASCAP)</td>
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<td>SPINNING WHEEL, (Bob Dylan, Columbia 12048 (Blue Sky, BMI)</td>
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<td>30</td>
<td>IT HURTS TO SAY GOODBYE, (Dick &amp; the Young, (You Tube) 0028 (You Tube, BMI)</td>
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<td>SUN TRAVELING MAN, (Elvis, RCA Victor 73456 (Sunbury, ASCAP)</td>
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<td>SOREWORLD, (Bill James, ABC 1049 (Sunbury, ASCAP)</td>
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<td>YESTERDAY WHEN, (The Byrds, Capitol 2406 (Vogue, BMI)</td>
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<td>FRIEND, (Rose, Ballad, Ascot 3001 (Ballad, BMI)</td>
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<td>35</td>
<td>SONG OF THE SILENT, (Drake Kent, CBS 7279 (CBS, BMI)</td>
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<td>36</td>
<td>PATIENCE, (Kenny Dorham, United Artists 3057 (United Artists, BMI)</td>
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JUNE 7, 1969, BILLBOARD
81% of all radio programmers spend the most time reading Billboard*

7% of all radio programmers spend the most time reading Cashbox*
4% of all radio programmers spend the most time reading Record World*

That means that 81% of all station managers, program directors, music directors, and disc jockeys have the greatest opportunity to read the reviews of your records, see your chart action and react to your advertising in Billboard. If you would like to see even more impressive statistics, write us today at 165 West 46th Street, New York, N.Y. 10036 for a copy of the complete survey.

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DECCA WELCOMES MIKE DOUGLAS' FIRST SINGLE

"THE DAY AFTER FOREVER"

B/W "SOMEDAY YOU'LL BE SORRY"

232495

DECCA
A Division of MCA Inc.
EDWIN STARR—I'M STILL A STRUGGLING MAN (Prod. James Brown) (Soul—Atlantic, Warner)—He hit the chart solidly with "Twistin' Power." This pop/driver rhythm title has been the most popular on the AC charts due to its strong vocal vehicle. Title: "Papa Love You" (Jamma, BMI) T. 5077.

**BOBBY BUNTON—THE DAYS OF SAND AND SHOVELS** (Prod. Frank Chacksfield) (Soul—West Coast, Warner)—His title was a top 40 hit in the Mid-Atlantic region and is his most popular title. Title: "The Softest Love" (Fame Records, BMI) T. 4244.

CLARENCE CARTER—THE FEELING IS RIGHT (Prod. Rick Hall) (Soul—Atlantic, Warner) Following his "Burnin' and Runnin'" release, his title was a top 40 hit. This song was recorded in a beautiful manner with a top performance. Title: "The Feelin' Is Right" (Soul—Atlantic, BMI) T. 4254.

JAMES BROWN—MOTHER POPCORN (You Got To Have a Mother For Me) (Prod. James Brown) (Soul—Brownout) (Soul—World War Three, BMI)—This was the music industry's first hit on the soul charts, a hit song with a good arrangement and a top performance. Title: "Mother Popcorn Part 3" (Soul—Brownout, BMI) T. 4546.

**ARCHIE BELL & DRELLS—GIRL YOU'RE TOO YOUNG** (Prod. Gene Winfield) (Soul—Bellout) (Soul—World War Three, BMI)—The popular discotheque version proves powerful material for broken and broken rhythm titles. With a strong rhythm and a top performance, "Girl You're Too Young" (Soul—Bellout, BMI) T. 4564.

**FRANKIE LAINES—DAMMIT GOD'S NOT LAST NAME** (Prod. Johnny Jennings) (Soul—Atlantic, BMI) Laine's has a strong title, "Dammmit God's Not Last Name," that hits the charts. Title: "I'm Telling You" (Soul—Atlantic, BMI) T. 4566.

COUNTRY & WESTERN

**DUSTY RINN—But For Love (Prod. Chart Atkins) (Western—Country) (Acapella, BMI)—Even to come out with a pop reggae rhythm item, and was indeed. Title: "But For Love" (Western—Country, BMI) T. 5077.

**LUCINDA BARTLEY & BILL FAYE—If My Heart Was A Mountain (Prod. Steve DeBarge) (Western—Country) (Acapella, BMI)—This title came out with a pop reggae rhythm item, and was indeed. Title: "If My Heart Was A Mountain" (Western—Country, BMI) T. 5077.

**STEVE AND THE GIDDEYS—Why Did You Come To My Door (Prod. Steve DeBarge) (Western—Country) (Acapella, BMI)—This title came out with a pop reggae rhythm item, and was indeed. Title: "Why Did You Come To My Door" (Western—Country, BMI) T. 5077.

**ROBERT DORAN—Don't Be A Stranger (Prod. Frank Chacksfield) (Western—Country) (Acapella, BMI)—This title came out with a pop reggae rhythm item, and was indeed. Title: "Don't Be A Stranger" (Western—Country, BMI) T. 5077.

**LINDA ROLAND—You're Not Beautiful (Prod. Frank Chacksfield) (Western—Country) (Acapella, BMI)—This title came out with a pop reggae rhythm item, and was indeed. Title: "You're Not Beautiful" (Western—Country, BMI) T. 5077.
"Theme From A Summer Place"

THE VENTURES

Produced by Joe Saraceno

The biggest selling instrumental group in the world!

Hit song No.2 from their giant LP
"Hawaii Five-O"  LST 8061

Liberty Records
GOVERNORS OF NARAS NAMED

LOS ANGELES — Fourteen new governors and seven inclusions were named to two-year terms in the local NARAS chapter.

The newly elected board members are Julian Adderley, Don Aldridge, Al Cappo, Hank Ciele, Al Deinel, Henry Farber, Ian Freebourn-Smith, Richard Frank, Joe Goodwin, Gene Merlino, Edith Shapiro, Ruth White, Chris Whorf and Lee.

Re-elected governors include Alan Bergman, Vicerra Gomez, Larry Goldstein, Gene Gomelsky, Bob Thompson, George Tipton and Peter Whorl.

McHugh Dies; Top Writer

LOS ANGELES — ASCAP members are mourning the death of Jimmy McHugh, 74-year-old

Tetra Acquires LP

Of 'Hello Love'

NEW YORK — Tetragrammaton has acquired the album "Hello Love" by Gene and Frances from TRQ Workshop Productions, Inc. The album has material written by the duo's Gene Raskin, whose songs are published by the Richmond Orchester.

Artie Mogull, Tetragrammaton president, said he acquired the deal with Al Brinkman, TRO's vice president and general manager. The album's little song will be a Tetragrammaton single.

TEAM TOURING WITH ACT

PUSHES DEAD'S NEW LP

SAN FRANCISCO—Warner Bros. is trying a new twist in budget promotion by turning the legwork over to teams of representatives to push the Grateful Dead's "Aoxomoxa" in 15 major markets.

Slogan for the tour is "Good News From San Francisco," and it is designed to explain the rock scene here as well as advertise the LP. Total cost of the tour will be under $15,000, two-thirds of which is slated for co-op advertising in underground and campus papers.

The remainder of the cost is for expenses and salaries for the representatives, Dead's new band and their managers.

The 10-day tour, which started last week, is also to gauge the effectiveness of primary underground radio and print media, as well as help get发the word out as to establish which song should be released as a single.

The target cities are the band has played on its last two tours and includes New York, Chicago, Detroit, Ann Arbor, New York, Boston, Philadelphia, Miami, San Francisco and Los Angeles.

The teams will work in conjunction with local distributor promotion personnel to make the rounds of AM and FM underground stations and key rock stations.

Col. Fetes Williams Winners

LAS VEGAS—Eight of Columbia's key promotion men flew into Las Vegas last week for the opening of the Andy Williams show at Caesar's Palace.

ABC Into New Bldg.

• Continued from page 5

building, where a division office will be established.

Other ABC properties, including the Westinghouse label, and the True Sound recording-pressing plant will continue their present operation under East Coast management.

Also, ABC President Larry Newton announced, "All general and over-all administration activities, as well as internal, legal, special sales and production policies and programs for ABC Records, Inc., will continue to operate out of our main offices in New York.

5 Radiomen Form Complex

• Continued from page 1

ing firms. For instance, Jacobs said that Watermark would be acquiring Areux Associates, Howard Rosenberg's record production organization; this is headed by Mort Fein and is in possession of KPD0 in Honolulu.

The Miami Pop Music Festival, headed by Mitch Fisher, will be absorbed; this event drew more than 100,000 people and had the Charlatan Productions, a leading producer of record albums, and those artists headed by Tom Round, will also be absorbed.

Jacobs stated that Driscoll is a prime figure in the plan, classifying him as an "expert who plans to establish a "contemporary entertainment conglomerate," Watermark is looking into the acquisition of various broadcasting properties, Jacobs said, as well as a distribution, booking firm and an audio service company.

In addition, Rounds and Fisher launch a series of 17 shows June 13 at the Hollywood Palladium called "Magic Circus." The line-up for Watermark to be formed will fall under the name as is Austin Watermark for television promotion.

Fischer to Open Facility in S. F.

NEW YORK — Carl Fischer, Inc., is opening a new full-line musical supply and recording facility in San Francisco, at 1394 New Montgomery Street. Fischer said he hopes to serve the needs of custom publishers and independent labels in the West, and will soon set up a branch in Los Angeles.

The exact date of the opening will be announced shortly.

Meanwhile, orders are being filled through Stan Halverson, manager of the Fischer sales office in San Francisco.

Aspen Plans Expanding Act

Rosete & 2 Publishing Cos.

LOS ANGELES—Jack Jones, recording artist for Aspen, is looking to bolster its artist roster and expanding its two publishinghouses, Aspen, distributed by RCA, has announced it is starting the following and plans to build two recording studios.

Col. to Release 'Fools' Track

NEW YORK — Columbia Records will release the sound-track of "The Fool's April," a Jack Jones film for Columbia Center Films, which features Columbia's Chambers Brothers, Mango Suntam, Taj Mahal, Randy John, and California.

The title song from the movie, which stars Jack Lemmon, Cathleen Denton, Peter Ford, Myrna Loy, Charles Beyer and Jack Weston, is performed by Peter Ford and will be written by Jones.

Pete-les-produced LP includes a full orchestra, conducted by Ralph Carmichael—Keller, Ralph Carmichael—Keller, and various other arrangements.
BREAKING BIG IN MEXICO AND LATIN AMERICA

Two Entries from the First World Latin Song Festival held in Mexico

“EN UNA ORILLA DEL MUNDO”
(Carlos y Mario Rigual)
Composers of the International Hit
“CUANDO CALIENTA EL SOL”
B/W
“DIOS ES AMOR”

Recorded by the World’s Greatest New Latin Artists

Los Pianos Barrocos

on Mexico’s Hottest Label

ORFEON

from the World’s Largest Publisher

PEER INTERNATIONAL CORP.
Como put "Seattle" on the charts. Now he puts it on an album.

His new album -

SEATTLE PERRY COMO VICTOR

LSP-4183

His big single - "Seattle" C/W "Sunshine Wine" 47-9722

RCA

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