Ampex Prod. Deal On Rights in High

By LEE ZHITO

NEW YORK — Ampex is stepping up its multimillion-dollar drive for hot independent producers by financing their record firms in return for the exclusive world-wide tape rights to their points.

The latest to join the Ampex fold are Lee Hazlewood and Jimmie Bowen. The Hazlewood and Bowen deals follow the pattern established by Ampex when it concluded its Bob Mersey-Cyclone Records deal as exclusively revealed by Billboard (Nov. 30).

The financing of independent production firms is Ampex’s answer to the industry-wide threat of a shrinking product supply for all tape duplicating-marketing firms. It is known that Ampex plans to build a

Panasonic’s Cassette Adapter

By HANK FOX

NEW YORK—Panasonic is developing a cassette adapter for 8-track tape CAtrtridge players. Billboard has learned.

It is believed that engineers from Matsushita Electri- ctics, Panasonic’s Japanese parent, arrived here late last week with the first prototype of the adapter.

The revelation of Panasonic’s device falls hot on the heels of a disclosure that AWA, another Japanese electronic equip-

Latinis Give Hits 2 Lives

By EARL PAIGE

CHICAGO — An increasing number of top-selling U. S. songs are enjoying repeat popularity when recorded by Latin American artists. Such songs as “Honey,” now available in at least six Latin versions, are in- fluencing a growing youthful buying public in both Latin na- tions and in the U. S. Latin-speaking market, according to Marshall Frenkel, vice-president, Pan American Records here.

The trend here among Latin-speaking consumers is all the more interesting, because, as Frenkel points out, the U. S. Latin market is normally “topsy turvy.” As an example, Frenkel finds that his current “outfit” stereo by anything from 4-10 to one, 4-track CAtrtridge will equal to 8-track, extended play 45 albums account for 30 per cent of all 45’s sold and a demand for 78 r. p.m.’s still exists. (Continued on page 8)

Gap-Breaking Group Set Up

By CLAUDE HALL

WASHINGTON — Both the radio-TV and record industries moved to bridge a long-standing gap last week when the board of directors of the National Association of Broadcasters approved the establishment of an NAB-RIAA liaison com- mittee. It was learned that four NAB members and four RIAA members would be named to the board the week after the 47th annual NAB convention here March 23-26. All will be from top management levels.

Charles Stone, vice-president for radio of the NAB, and Henry Brief, executive director of the RIAA, have talked about such a move for some time. In fact, both men moved to bring closer harmony between the two industries last fall when record (Continued on page 4)

Campus Conflict—Film vs. Talent

By BILL WILLIAMS

MEMPHIS—The dispute be- tween campus bookers and tal- ent agencies over “riders” in contract clauses flaird up again at the ninth annual meeting of the National Entertainment Conference held here Feb. 2-5.

The hot issue opened up the possibilities for a wider booking of films in place of “live” tal- ent.

The complex “rider” plan is an outgrowth of “riders” tackled on to contracts by artists and bookers and is designed to give the colleges some bargaining strength. The faction opposed to the plan said it would hurt the legitimate booked act as well as the fly-by-night, and could be detrimental to some strong groups. The purpose of the “rider” is to give NEC member schools the same protection which the American Guild of Variety Artists and the Ameri- can Federation of Musicians give artists and musicians. The “rider” relates to everything (Continued on page 4)

Fox Broadens U. S., Int’l Ties

By PAUL ACKERMAN

NEW YORK — The Harry Fox Office, publishers’ agent, and trustee, is expanding its op- erations on national and inter- national levels. Overseas, repre- sentation is being stepped up in the Far East and in Europe, and plans are set for intensive coverage of South America.

Negotiations for on-the-spot representation in the Philippines are nearly concluded, and Hong Kong and Singapore will be the next, according to Al Berman, of the Fox Office. Berman added that Ng Lian Chin, presi- dent of Hup Hup Records, a major manufacturer in South- east Asia’s Kuala Lumpur, rec- ently met with Fox executives to negotiate the settlement of a claim arising after a swing through that area with Fox audi- tors. A substantial five figure (Continued on page 8)

U. S. Packs Int’l Confab

NEW YORK—Domestic reg- istrations are leading the field for the International Music In- dustry Conference co-sponsored by Billboard and its London- based sister publication Record Retailer, to be held April 20-23 at the Paradise Isle Hotel, Para- dise Island, Nassau, in the Bahama- mas. According to Coleman Fin- kel, vice-president of James O. Rice Associates, stage of the conference, between 65 to 75 per cent of the registrations in (Continued on page 8)

San Remo Hurls Block at MIDEM

By MIKE HENNESSY

SAN REMO — San Remo Festival organizer Edo Rada- delli will launch an Italian version of MIDEM during the 25th San Remo Song Festival next year.

The venture was revealed by Raddelli in an exclusive Inter- (Continued on page 78)
It's time.

BLESS ITS POINTED LITTLE HEAD

JEFFERSON AIRPLANE

Available on RCA Stereo 8 Cartridge Tape
JOHNNY WINTER, center, talks over his deal with Columbia Records, with Clive J. Davis, right, president of the label, and Steve Paul, his manager.

**Col. Signs Winter in Hot & Heavy Bidding**

NEW YORK — One of the hottest bidding agreements for an artist in recent years came to a close last week when Columbia Records wrapped up a long-term contractual agreement with Johnny Winter. Texas-born blues-rock guitarist. Although no figures on the deal were given, tradecrafts believe that the months of competitive bidding by several record companies brought the price for Winter up to a "good" six-figure mark.

The deal was set by Clive J.

**Thiele Signs 4 Prod. Deals**

NEW YORK — Producer Bob Thiele has signed deals with Capitol Records, Columbia Records, K-Ranwood International and Pulser Records for his new Flying Dutchman Productions.

For Impulse, Thiele will produce singer-girl group Chevron, Oliver Nelson big band and tenor Tom Scott. Steve Allen will be featured on a "Scat-Brass" LP. Thiele will also produce George (Harmonica) Smith for Blue Note Records.

For Capitol, Impulse will release a road orchestra LP for Ranwood.

The Mercury-distributed Pulsar label has turned over to Thiele for production Jeremy Raikes, a folk artist, and a new pop group.

**Carleton Visiting DJ's and D districts**

NEW YORK — Joe Carleton, vice-president, general manager of Capital Records in New York, is visiting Detroit, San Francisco and Los Angeles, meeting disk jockeys and distributors.

While on the West Coast Carleton will also discuss forthcoming recordings with the label's artists as well as scouting new talent.

**WAXIE MAXIE'S OPENS PLANT**

WASHINGTON, D. C — Waxie Maxie's Quality Music Company, the noted chain of record stores here, has opened a warehouse and office at 5772 Seventh Street, N.W., according to Ron Sherman, who heads the operation, said that he had opened two new stores in the last six months, making it necessary to set up a new warehouse so that all stores could be serviced centrally. The new plant will include a lounge for the company's artists and employees of town, complete with fresh coffee, stereo equipment and all amenities.

**'Zingara' Wins San Remo; Humdrum Close Second**

By MIKE HENNESSEY

SAN REMO — The ballad "Zingara," performed by Gianni Morandi, Luigi Alberti and Enrico Riccardi and published by MIMO/Kodici, won the contest. The song, which is about a gypsy girl, was composed by the late Giulio Lattuada and arranged by Carlo Bizzarri.

**Beatles, Apple Name Klein as Business Mgr.**

NEW YORK — Allen Klein, head of Apple-Parkway Records, and manager of the Rolling Stones, has taken over the business affairs of the Beatles and their Apple operation. Klein said that he will be in no way connected with the Beatles as a manager.

However, as a result of the Beatles-Klein tie-in, the band went step way up nine points when the story broke Tuesday in the trade paper selling on the American Stock Exchange for about $15 in recent weeks.

Klein's function regarding the Beatles will be to negotiate and coordinate various business activities of the group. The deal may well be affected by either party at any time.

**Grammy Entries: Accent on New**

NEW YORK — New faces and new sounds were the predominant factors in this year's Grammy competition. Fifty-six songs and 18 albums will be honored at the annual Grammy Awards ceremony on March 2 at the Radio City Music Hall.

The winners will be announced at the annual Grammy Awards ceremony on March 2 at the Radio City Music Hall. Los Angeles, Nashville and Chicago.

Up for the 'Record of the Year' are the Beatles with "Hey Jude," soft rock with a "Harper Valley PTA," Simon and Garfunkel's "Mrs. Robinson." The Beatles, the Beach Boys and Simon and Garfunkel are also finalists for Album of the Year Grammys, respectively, for "Magical Mystery Tour," "Surf's Up" and "Pandemonium." Among the nominees are "Mr. Tambourine Man," "Simon's "Mrs. Robinson" is up for the Song of the Year award along with "Harper Valley PTA," "Honey," "Hey Jude" and "Baby, It's Cold Outside.

The awards ceremony will be broadcast live on CBS from Los Angeles.

**Disc-O-Mat is Eased As A Promotion Tool**

LOS ANGELES — Capitol, Dot and Columbia Records invested in promoting singles in the next 45 r.p.m. record vendor, according to Don Onati, Disc-O-Mat president.

Onati and David T. Gerowitz, developer of the record vending machine, have had conferences with Bob Yohe, Capitol vice-president, Jack Levy, Dot merchandising director, and an executive with Columbia, on how the labels can promote and merchandize product in vending machines.

Disc-O-Mat is looking to work with record companies to vend Hot 100 releases simultaneously with their release on radio stations, tapes and regular distributors.

Onati said his company also will work with the Drake radio stations in Chicago, Cleveland, Los Angeles, Boston, Detroit and San Francisco to program "pick-of-the-week" selections for the machine.

**Chess in Pact With Abbey**

CHICAGO — Chess Producing Corp. has signed a long-term publishing agreement with the Cleveland-based production firm of Abbey, Inc.

The agreement, which calls for exclusive distribution rights of all Abbey product by Chess, is to be handled by the Abbey's vice-president and general manager Max Haber, chief financial officer; Max Haber, president; Dennis Haber, secre-tary-treasurer and Max Neuber, executive vice-president.

The Cleveland-based company will produce Top-100 product, which will be distributed through the Ohio area. Abbey production will keep track record- ing unit, personnel, marketing and publishing and a staff of songwriters, producers and promotion men.

Abbey has already inked two major recording contracts with The Who and The Fog. Their first sides are scheduled to be released within 60 days.

**Mainstream’s LP $$ HIKE**

NEW YORK — Mainstream Records has increased its album price from $4.98 to $5.98 effective on Saturday (15). Increases of $2.98, $4.98 and $5.98 will be effective on various records released between several companies in different cases.

Bills are expected to be released within 60 days.

**Deal With K-K**

NEW YORK — Larry Ulut, Bell Records president, has signed a deal with Kasnetz-Katz Associates. The first release under the new agreement is "Gimme Gimme Good Lovin'" by the Crazz Elephants, issued on the Bell label. The song was written by Ritchie Cordell and Joe Levine. Bell will also be produced by Levine & Resnick Productions for Kasenetz-Katz Associates.

Ulul said that the production agreement with K-K marks the label's first "bubblegum" product at the same time introducing blues bubblegum.

**Charles Pact With ABC Is Renewed**

NEW YORK — Ray Charles has re- signed with ABC Records. Charlie will continue to record exclusively for Tangerine Record Corp. and will appear on the ABC label, which also carries the Tangerine logo.

ABC president Larry Newton said that Tangerine, which Charles owns, would be releasing more product this year and that there will be more activities with Charles' product, including tours and also cover the Tangerine label.

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Executive Turntable

Richard G. Franklin appointed manager, advertising and promotion, RCA Records Club. He will report to James Balitoss, who held the position until his recent promotion to manager of marketing for RCA from Birts Publishing. ... Judd E. Winick elected president of Triangle Industries Inc., parent firm of Rowe International, a wholly owned subsidiary of ASCAP.

Franklin

LOTT

Steve Tyrell named national promotion director, Specter Records, with over-all responsibility for the Scepter, Wand, Toddlin' Town labels. Based in New York, Tyrell, winner of the 1968 Bill Gavin Recording Industry Promotion Award (see April 7, 1969), will report to Florence Greenberg, Specter president. ... Alan Lott appointed national advertising and promotion manager for Kapp, reporting directly to Herb Goldberg, vice-president and national promotion manager. Previously Lott was with Universal Record Distributors as Philadelphia branch manager. Kapp appointed vice-president of Amos Productions. He will report to Jimmy Bowen and will coordinate activities between the parent company, Amos Productions Inc. and its three divisions, Amos Records, Amos Engineering and Amos Promotions.

Walt Gallaway transferred from San Francisco to Los Angeles promotion staff, Warner-Bros.-Seven Arts. Billy Smith joined the company as a New York promotion man. Walt Gallaway was formerly manager of Nappy's Music Center, New York, is responsible for record buying, shipping and promotion. ... Chuck Alston appointed general manager, Calla Records, has resigned. He was also a&r and sales director of Calla. ... Mark Lichtman joined William Morris Agency in California resigning his CMA post. He had been an executive of the company's Craven-Hays Department for seven years. Lichtman will be an executive in the TV and motion picture department of William Morris.

Pint Size Signs Deal With Tower

NEW YORK—Johnny Cymbal and George Tongue of Tower Records have signed a production deal with Tower Records, Cymbal and Tongue, who between them have worked on the production of such popular acts as Donovan, Johnny Cash, Bob Dylan, Roy Rogers, B. B. King, Ray Price and Diana Trask. Kinetic Art; Herbame, the Magnificent; Imp; Brass; the Dells; Chords; the Merry Macs; Franky Croft, Miguel Rubio and the Tempetes.

Creative Executives to Head NARM'S Business Opener

NEW YORK—The opening session of the 1969 NARM Convention will be held March 1 at the Century Plaza Hotel in the hotel's renowned group of creative talent. The session, titled "The New Sound," will be guided by Clive J. Davis, president of Columbia Records.

On the platform from the ranks of composers and lyricists, will be Marvin Hamlisch and Hal David and Jimmy Webb. En listing their own production companies are:- Don Kirshner, who is putting together an organized record label will be represented by Joe Shorwin and Lee Harley. From the ranks of record company presidents will be Ahmet Ertegun, president of Atlantic, and Jack Homan, of Elektra. Representing the entertainment world is Robert Emmet, of the second largest record industry is an integral part, but not the only part, are Roy Steven (Columbia/COBY), James Crabtree (parent company of Tetragrammaton Records) and Don Kirshner, of Elektra. The speakers will be followed by the Foundations and Fun and games. The last item on the program will be the first successful English group.

"United" once before had four singles on the charts, this is the first time all the products have been included. Don Gunn attributes the timing of the shows to the company's policy on careful releases. From an all-sales standpoint based on singles and album sales, Maurice is a top seller, followed by the Strawberries and Eggheads. Maurice is the label's first single to be the successful group.

College on a Collision Course: Films Vs. Talent

From time arrival of the artists to the peak of their performance, they are in their performance.

The subject of whether an artist or a producer would be required to give interviews to campus newspapers and, the validity of the school paper's appeal to the art work of the campus came under attack last week. An absolute lack of agreement, members of the NEC were advised to implement. A," Said "Being Forced"

Charlottesville—Representing the Hubert Long Talent Agency, said the agencies were being forced to "hand over" their artists to their own to protect the artist. "When an artist doesn't get a fair shake, he has to do something to protect him the next time around," Neese said.

Even though the matter of "riders" on campus contracts brought a storm of protest about the cussions of the four-day conference, Frank Harris, student director, of the University of Kentucky who moderated the panel: "I don't think the rider is a dead horse." The panelists included D. W. Philp, of the University of Virginia, and Henry Holman, of the University of North Carolina, and chairman of the Society of N.E.C. associates. In addition to the "杭" disrupt, other factors opening up in the new avenues for film booking in lieu of, or to supplement "live" entertainment are the availability of "good" motion pictures and the time demands on the students. Alan Twyman, of Twyman Films, said that this was the year when "Big" acts are bringing in films in all areas of entertainment. "There are many foreign films," Twyman said, "but the best ones are films which normally would be found in neighborhood theaters."

Los Angeles—.uni will broaden the repertoire base of its Revue subsidiary to expand the emphasis on script and music, in the role of the label into pop. At the same time, uni is strengthening its own r & b representatives.

Both moves occur when U is enjoying its strongest sales volume in its two-year history, with four angles on the national best-selling chart. From Revue's inception it has been a hit, but uni general manager Russ Regan now plans to build a new roster of pop acts to augment the CAP blues groups. Regan's concept is to despecialize Revue and make it a rounded line.

uni's third label, Shamley, is a pop-oriented label using outside producers like its sister line. Uni, with 15 acts on Revue, with the music and artists competition to a new roster of pop and blues-oriented acts. Uni's r & b representation has brought it a major break in the Betty Everett's chart hit, "There'll Come a Time," plus Hugh Masekela's instrumental hit, "Ndulumo." Uni to the blue bag are the Mirelettes (who formerly cut for Revue) and a new group from Oakland, Marvin Holmes and the Four.

A management re-evaluation at uni sees the MCA-owned label as having a more cautious release program. The roster has been pruned from 38 to 15, and uni recently began emphasized that release scheduling is a careful process so that too much product isn't released at one time.

uni is also taking a look at its independent production deals, after having released a large number of albums.

Besides chart singles by Everett Regan other current hot product is the "rooster: Merrell Frankhauser, Future: a hit with "Sunset and Skyline Drive," a male quartet.

NA s RIA

Jerry Johnson, who动作 at the national programming conference held by the NAB in various cities across the nation.

The move to bring about closer liaison between the promotion and public relations activities was spurred by Erny Tannenbaum, owner of several radio stations and publicity for disc jockey P.D. Herne, Chester, PA, and WYRE, Annapolis. One new item at the first annual Billboard Radio Programming Forum last year, Tan-

Kapp Sets Up New Distributions in 2 Areas

NEW YORK—Kapp Records has set up new distributors in Pittsburgh, PA, London, England, and New York. (See the first three weeks of the New Edition.) Now representing the label in Pittsburgh are the Humba Bros., a long-time distribution house handling the line in Shreveport, and Roll Ensemble; Salt Water Taffy; the Hoppin:"BROAD- way: a group composed of Peggy Scott; Guess Who; Ron Clark; Hank Thompson; Mary Taylor, and the Teddys; Taxi Boys; B. B. King, Ray Price and Diana Trask. Kinetic Art; Herbame, the Magnificent; Imp; Brass; the Dells; Chords; the Merry Macs; Franky Croft, Miguel Rubio and the Tempetes.

REVIEW

TYDELL

Drummond, and John T. Bell, general manager, will be responsible for record buying, shipping and promotion. ... Mark Lichtman joined William Morris Agency in California resigning his CMA post. He had been an executive of the company's Craven-Hays Department for seven years. Lichtman will be an executive in the TV and motion picture department of William Morris.

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Mongo's
"Cloud Nine" is going great.

MONGO SANTAMARIA
STONE SOUL

SIDE 1
"SEE-SAW"
"SON-OF-A-PREACHER MAN"
"LOVE CHILD"
"WHERE WE ARE"
"HITCHCOCK RAILWAY"

SIDE 2
"STONED SOUL PICNIC"
"WHO'S MAKING LOVE"
"THE NOW GENERATION"
"LITTLE GREEN APPLES"
"CLOUD NINE"

In his new album, we save it for dessert.

On Columbia Records and Tapes

*8-track tape cartridge 9-track tape cartridge reel-to-reel tape
LOS ANGELES — World Pacific is signing its own pop music act, the pop pop roster while continuing to work in the ethnic areas of jazz and Indian. Under its autonomy to-sign acts directly and in competition with the other labels, WP has signed the Crash from Charlie Green, the Mercy, from Bill McKuen and has Imperial artist Kim Fowley producing a new girl group. Set for a major promotional effort in the pop vein is Carnival.

A vocal quartet consisting of three former members of Brasil 66, with instrumental back-up and production by Bonnie Howe. 1st U. K. Rock Product. The band has its first British rock product from the Ground Hogs and Harper and Rowe, with a more established act, filling out the release during the next several months. Lipman last worked with the Searchers while he was at KABC. Dick Bock, WP's general manager continues recording material for these two fields, with Steve LeVere preparing a new series for WP, Bluesmakers, which presents vintage blues performers in newly recorded performances.

The first two Bluesmakers albums will be released Feb. 17 and spotlight two Chicago names, George Smith and Shakey Jackson. Three other acts, Sonny and Slim, the Oakland Blues Band and Big Joe Williams, are slated for future.

New product on World Pacific Jazz (the Pacific Jazz logo has been redesigned) will be from Michel Legrand and Bud Sherry, along with first rate recording facilities;

Bobby Bryant, Hilton Felder (of the Jazz Crusaders), Richard Rodriguez Holmes and Buddy Rich, who will record his first album of r&b hits, using Bill Holman charts.

With Rich and his band now playing underground dance/concert halls, WP has been merchandising his efforts on FM program services.

WP's other attention-getting jazz attractions are the Gerald Womack/Frankie Laine and Pat Boone.

ABC's Oldies Out to Distribute

NEW YORK — The first release of ABC Records' new OldiesTreasure Chest, was shipped to dealers. Following a reorganization of the company's pressing plants scheduled for later this month, the general manager, ordered the pressing plants to concentrate on the ABC's past successes, to give an advanced favorable advance order position.

The new series features back-to-back old hits on one single. Pacts with a team of independent label companies form campaign features individual distributors, available for browse use. Artists featured in the first release include Ray Charles, Lionel Rich, Tommy Roe, the Impressions, Frankie Laine and Brian Hyland.

Super Kid to be Saluted on "Upbeat" Show

CLEVELAND — The "Upbeat" syndicated television show, produced by Herman Spero, will salute the "Super Kid" theme Thursday (20). Jerry Kasnetz and Syd and Gary, who head up the label distributed by Buddha, will fly with their entire staff to Cleveland, screening five of the 10 major acts on Super K Records. Besides tapping the "Upbeat" theme for its broad market in the nation, a company headquar team will be held the following Saturday night.

Dick Gold, general professional manager of Super K's Kansas City music, who leads the K.C. pro's and producer of "Upbeat," said, "The kids are the future of what we're doing.

Eschenbach at Tanglewood

LENOX, MASS. — Pianist Christoph Eschenbach manages his Tanglewood debut July 4 in the opening concert of the Boston Symphony's 1969 Berkshire Festival here. Erich Leinsdorf's new concert as the Boston's music direc tor will close the season on July 11 with Eschenbach leading his first program at Tanglewood. "Symphony No. 9" featuring soprano Beverly Sills, contralto Faye Robinson, tenor Richard Tucker, and baritone Raymond Michalski.

In addition to Arthur Fiedler, who conducts the New England Pop concert on Aug. 5, other conductors will include Henry Lewis, Charles Mingus, Pierre Boulez, Daniel Barenboim, Karel Ancerl, David Zinman, and, of course, the "Tycoon," famed conductor and composer, Jon Folkinger, violinist Pincas Zuckerman and Joseph Silverstein; cellist Jacqueline du Pre; sopranos Marilyn Horne, Anne Elgar and Maralin Niskan; tenor George Shirley, baritone Morris Robinson, and Richard Cassilly; baritone Robert Brait; and, last but not least, our own Forte baritone Raymond Michalski.
The Temptations have another runaway hit...

"Runaway child, running wild"

and another runaway chart album

"Cloud Nine"
35 Albums for Jad in '69

LOS ANGELES — Johnny Nash's Jad label has 35 albums projected for 1969, including 10 by the singer. All the company's recordings are done in Kingston, Jamaica, where Nash and his manager, Danny Sims, are building an 8-track studio. They presently record in the Byrnon Lee Studio.

All of Nash's albums are in the 350,000 and were recorded prior to the release in the States of his "Hold Me Tight" hit single last fall.

There are albums of a medi-

New Entries For Grammy

* Continued from page 3

nese conductor Seiji Ozawa has been nominated twice, once for his conducting of Stravinsky's "Rite of Spring" and top conductor's honors, he competes with, among others, two previous Grammy winners, like Vladimir Horowitz, Jascha Heifetz and Arthur Rubinstein, and the composing of a cross-section of established and upcoming stars, while in the jazz field, such veterans as George Shearing and Mel Torme will be vying for votes with several new acts that are already established winners.

Numerous winners will be invited to appear on the Record Academy's annual TV special, "The Best on Record: The Grammy Show," to be telecast over NBC on May 5.

Seyton Sets Up 3-Fold Company

LOS ANGELES — Seyton Music, a publishing company, has formed Great Saint Productions to expand into artist management, merchandising and featured services.

The company has three acts, Brother Nigel's Proxy Party, the Hawk Delano Quartet and Lee Roy Rogers, and three songwriters, Joseph Gregg, Frank Harford Jr. and Charles Show.

Eric Seyton, president, said the company's initial film scoring project is "Soul Ain't For Sale," for Sollan Productions. Gregg is scoring the film and writing the title tune.

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FEBRUARY 15, 1969, BILLBOARD
THE MAN ON THE LEFT IS LISTENING

THE MAN ON THE RIGHT IS SINGING

EXCLUSIVELY ON WARNER BROS.-7 ARTS RECORDS
F I N A L  N O M I N A T I O N S  F O R  1 9 6 8  G R A M M Y  A W A R D S

RECORD OF THE YEAR
HARVEY VALPER P.T.A.—Janet C. Riley (Plantation)
MRS. ROBINSON—Steve Barri (London)
MRS. ROBINSON—Bobby Watson (London)
MRS. ROBINSON—Paul Th. Brown (London)
ALBUM OF THE YEAR
STEVE MCQUEEN—Steve McQueen (Capitol)
FLOYD CULLEN—Jameel Hire (Columbia)
A TRUMP TRUMP—Richard Harris (Columbia)
SONG OF THE YEAR (SONGWRITERS’ AWARD)
HARVEY VALPER P.T.A.—Janet C. Riley (Plantation)
COUNTRY GUESS—Lolita Price (Columbia)
MRS. ROBINSON—Bobby Watson (London)
MRS. ROBINSON—Paul Th. Brown (London)
BEST COUNTRY FEMALE VOCAL PERFORMANCE
MRS. ROBINSON—Bobby Watson (London)
MRS. ROBINSON—Bobby Watson (London)
MRS. ROBINSON—Paul Th. Brown (London)
BEST COUNTRY MALE VOCAL PERFORMANCE
THE CAROLINE COUNTY INCIDENT—Punjab (Columbia)
SOTTO VOCE—Norman Whitfield (Columbia)
THE CAROLINE COUNTY INCIDENT—Punjab (Columbia)
BEST VOCAL PERFORMANCE BY A COUNTRY DUO OR GROUP
POGGY MOUNT BREEZEWOOD—at Flint and Scruggs
MRS. ROBINSON—Bobby Watson (London)
MRS. ROBINSON—Paul Th. Brown (London)
BEST PERFORMANCE BY A COUNTRY DUO OR GROUP
POGGY MOUNT BREEZEWOOD—at Flint and Scruggs
MRS. ROBINSON—Bobby Watson (London)
MRS. ROBINSON—Paul Th. Brown (London)
BEST CONTEMPORARY POP VOCAL PERFORMANCE
ANGEL OF THE MORNING—Herbie Rush (Phil)
ONE WAY—Herbie Rush (Phil)
ONE WAY—Herbie Rush (Phil)
FALSTAFF—Ralph Rosen (Columbia)
BEST CONTEMPORARY-POP MALE VOCAL PERFORMANCE
LIGHT MY FIRE—Otis Redding (Columbia)
FUSION—Herbie Rush (Phil)
FUSION—Herbie Rush (Phil)
FUSION—Herbie Rush (Phil)
BEST CONTEMPORARY-POP VOCAL DUO OR GROUP
CHILD IS FATHER TO MAN—Bobby Russell
CHILD IS FATHER TO MAN—Bobby Russell
CHILD IS FATHER TO MAN—Bobby Russell
CHILD IS FATHER TO MAN—Bobby Russell
BEST PERFORMANCE BY A CHORUS
ANGEL OF THE MORNING—Herbie Rush (Phil)
FUSION—Herbie Rush (Phil)
FUSION—Herbie Rush (Phil)
FUSION—Herbie Rush (Phil)
BEST INSTRUMENTAL PERFORMANCE (NON-JAZZ)
CLASSICAL—Edith Mayor—William (H.B. Arts)
LADY BYRD—Caryn Montgomery (Atlantic)
GRACE IN THE GRASS—High Shekora (Phil)
HERE, THERE AND EVERYWHERE—Jim Fricklin (Phil)
R&B & FEMALE VOCAL PERFORMANCE
CHAIN OF FOOLS—Aretha Franklin (Atlantic)
RE CAPTURE—Aretha Franklin (Atlantic)
I LOVE YOU—Aretha Franklin (Atlantic)
SOMETIMES IN LOVE—Aretha Franklin (Atlantic)
BEST R&B & FEMALE VOCAL PERFORMANCE
CHAIN OF FOOLS—Aretha Franklin (Atlantic)
I LOVE YOU—Aretha Franklin (Atlantic)
SOMETIMES IN LOVE—Aretha Franklin (Atlantic)
ONE IN A MILLION—Aretha Franklin (Atlantic)
BEST BAND OR ORCHESTRA
CLOSE HORN—The Temptations (Motown)
I AM STAYING—The Temptations (Motown)
I'M A MISTRESS—Diana Ross and The Supremes (Motown)
STEVEN UP—Archie Bell and the Drells (Atlantic)
BEST RHYTHM & BLUES SONG (SONGWRITERS’ AWARD)
CHAINED—On the Dock of the Bay—Otis Redding
RARE LOVIN’—OTIS REDDING—Otis Redding
I'M A MISTRESS—Diana Ross and The Supremes (Motown)
STEVEN UP—Archie Bell and the Drells (Atlantic)
BEST CHORAL PERFORMANCE (OTHER THAN OPERA)
BROOKLYN RHYTHM ORCHESTRA—Evelyn R. Glenn (Columbia)
BROOKLYN RHYTHM ORCHESTRA—Evelyn R. Glenn (Columbia)
BROOKLYN RHYTHM ORCHESTRA—Evelyn R. Glenn (Columbia)
BROOKLYN RHYTHM ORCHESTRA—Evelyn R. Glenn (Columbia)
DATA RE THE GRAMMY AWARDS
The winner, as voted upon by members of the National Academy of Recording Arts and Sciences, will be announced on the evening of Wednesday, March 12, at the Annual Grammy Awards' Location, New York, Los Angeles, and Chicago. Please consult the March 1968 GRAMMY Awards, or contact any of the following Recording Academy Offices.

NEW YORK: 237 Ave. 46, New York, N.Y. 10017
LA: 5555 Wilshire Bivd, Los Angeles, Calif. 90036
CHICAGO: 610 W. Jackson Blvd., Chicago, Ill. 60606

BEST INSTRUMENTAL JAZZ PERFORMANCE (LARGE GROUP)
AND HIS MOTHER CALLED HIM BILL—Duke Ellington
CONCERTO FOR HEB—Willy Mann (Verve)
SING IT ON THE GROUND—Halpern (A&M)
ELECTRIC BAN-JO—Don Ellis (Capitol)
MERCY, MERCY—Buddy Rich (MPS)

BEST COMEDY RECORDING
W. C. FIELDS ORIGINAL VOCAL TRACKS FROM GREAT MOVIE HITS
FLIP WILSON YOU DON'T EVEN—Flip Wilson (Atlantic)
HELLO QUINN—Don Rickles (B.B. Arts)

BEST SPOKEN WORK RECORDING
THE CANARYS—Peter Elmhirst (Decca)
I HAVE A DREAM—The Rev. Dr. Martin Luther King, Jr.
KENNEDY'S THRONE, THE GREAT DEBATES, 1960 (Columbia)

BEST SPECIAL EFFECTS FOR A MOTION PICTURE OR A TELEVISION SPECIAL
COMPOSITION (COMPOSER'S AWARD)
CLASSICAL—Gass—Maurice Wilkins
THE BELL—Ethel Waters
THE BELL—Ethel Waters

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)
BROOKLYN RHYTHM ORCHESTRA—Evelyn R. Glenn (Columbia)

BEST INSTRUMENTAL THEMES

BEST ORIGINAL SONGWRITER'S NOMINATION FOR A MOTION PICTURE OR A TELEVISION SPECIAL

BEST CHOREOGRAPHY

BEST RECORDING (ALBUM, GROUP)

BEST RECORDER (ALBUM, GROUP)

BEST PROGRAMMED ORCHESTRA

BEST RECORDING (ALBUM, GROUP)

BEST CHOREOGRAPHY

BEST RECORDING (ALBUM, GROUP)
DEREK
A Cymbal-Tobin Production
NEW YORK — Music for "The Canterbury Tales," based on Geoffrey Chaucer's 20th Century work of the same name and occasionally a rock guitarist offstage coming from a firmly non-electric lute, mingled on stage at the Eugene O'Neill Theater Monday (3). But if the music by Richard Hill and John Hawkins dips into the pop field (Hawkins was once a musical director for the Beatles), the action is firmly, and bawdy, Middle Age. This is no case of "Your Own Thing"—if it were, the Pilgrims would probably be students on a protest march to a Canterbury nuclear weapons plant.

"The Canterbury Tales" is in a Polydor album, The second track is "The Nun's Priest's Tale," a newly released here, although no new cast album has yet been set. It is a neat miniature musical that deserves more IAN DOVE

NEW YORK -- "The Al Hirt Special," a one-hour TV variety show produced by Screen Craft for syndication into key markets across the country. Jerry Purcell, Hirt's personal manager, said the show will play in 150 markets within the next two months. Featured on the RCA Special are Sarah Vaughan, Dizzy Gillespie and Pete Candoli.

Led Zeppelin Fly High
Iron Butterfly, Too

NEW YORK — Led Zeppelin filled Fillmore East Jan. 31 and, in the first of four weekend shows, the British quintet seemed to could develop into the next big super group. Iron Butterfly, who have improved with each Fillmore East gig, also had a fine initial set. Led Zeppelin, Atlantic artists, have two dynamic performers in lead vocalist Robert Plant and guitarist Jimmy Page. And drummer John Bonham and bass guitarist John Paul Jones also are topflight musicians.

Page, a former member of the Yardbirds, bands with the top pop guitarists in the world and his performance substantiated his reputation. Plant is a blues-style screamer and wailer, whose vocalizing was wild.

Iron Butterfly had a tough assignment in following Led Zeppelin but the Los Angeles quartet handled its bluesy material from "Ball," their latest Aco LP, with tight musicality. Iron Butterfly's guitarist, good firm-voiced lead singer in organist DougDoug.

"The mood was one of an rhythm and ensemble rather than in individual solos, except for the fantastic keyboard work by Peter "The Big-Da-Vida," which gave Igle, guitarist Erik Keith Braun, a new musical dimension. The guitarist Lee Dorrian ample opportunity to demonstrate his considerable musical talents.

Their set also included their latest single "Soul Experience" and "In the Time of Our Lives," both solid numbers from their latest Aco LP. Both groups scored with well-deserved en-

Here's What Dailies Said

New York — "The Canterbury Tales" is in a translation from Geoffrey Chaucer with book by Martin Starkle and Neville Coghill, music by Richard Hill and John Hawkins, and lyrics by Coghill, opened at the Eugene O'Neill Theater Feb. 3. No original cast album has yet been set. Frank Music is the publisher. Following are excerpts from the daily newspaper reviews:

TIMES (Clive Barnes): "On Broadway the mildness seems to have the edge on the enchantment. Professor Coghill's lyrics... rather less than graceful, and the music—a kind of Chaucerian rock—grossly overblown and overemphatic..."

NEWS (John Chapman): "...encharming—absolutely enchanting. A sophisticated musical treatment of four of Geoffrey Chaucer's naughtly little tales...

POST (Richard Watts): "...the musical comedy... is diminished by the wildness of its bawdy spirit with a final apologetic bow in the direction of goodness and neatness. The material combines more traditional melodies with rock beat because it is successful in capturing the mood of the show."

Ray Price accepts designation as the Inaugural Ball for Texas Gov. Preston Smith, shown with Price, Mrs. Smith, Governor Smith, and several of the State's finest, including Minnesota and Wisconsin on a series of concert dates.

Joni Mitchell Gives Top Offering as 'Interpreter'

NEW YORK — Joni Mitchell charmed a packed Carnegie Hall audience on Saturday (1), singing her best songs in her best manner. Except for one number with piano and an unison "Song for America," the Reprise artist accompanied herself with guitar.

Miss Mitchell doesn't merely sing a song, the fine folk artist effectively interprets her material. And what a lineup of material! Beginning with "Chicago Morning" and ending with a tone poem from her latest album and the new "Little Green," the outstanding material flowed.

The Canadian artist had even more of an encore than with "Bluebird From Mountains" as one of her two encores, and there was much more in the one-woman show, including her "Both Sides Now (Clouds)," which is a current Judy Collins hit. This melody (Continued on page 14)

Blues Takes Over in Style at Jazz Club

NEW YORK — The world of music moves closer as the established jazz spot, the Village Gate, took a brief weekend---but possibly regular---excursion (11) into area usually staked out by the Fillmore East. Appearing for the wise "n'dine genre with numbers like "Hey Baby" and "Hard Luck and Trouble," unorthodox, her act, under-romance, King was deep down in the standard blues.

Curtis opened with a strong set of (naturally) instrumental sounds, although he took time out for a vocal "Crazy "Bout My Baby" that showed he was no slouch at blues singing. It was an evening that showed the hallmark between appealing to a jazz audience. Martin Price. Bill Graham's Fillmore proved it by putting on jazz acts, though he says the Art D'Lugoff can do the same thing (intermission) by presenting a more extensive blues act.

Jazz Crusaders Set Coast Tour

NOVATO, Calif. — Jazz Crusade Inc., formed in 1962 in New Orleans, is putting together its first West Coast Crusaders, and plans to start a record label.

The seven-man Easy Riders New Orleans Jazz Band's tour will include dates at: Santa Rosa Sunday (March 4), and Mc- Gown's in San Francisco, Monday (17) and Sunday (23). Sonoma State College (24), University of California at Santa Barbara (25), and the Ohtire Ebel Theater in Los Angeles (26). And the annual Ball in Palm Desert (6).

The company moved here from Chicago last fall. The group makes, and plans for a new label, Hologram Records, call for recording an unrecorded talent in the blues, folk and modern jazz field.

Country artist Jeanne Seely has signed a recording contract with Producer Norman Pettry will record Larry Santos, the Affection Corporation, and the Fred for Stereo Dimension's Evolution label. Seely, 23, was recommended to the director, will record another new record for the label. and the Four Fuller Brothers to Decca.

The Experts, rhythm and blues duettists known perhaps only to the Four Fuller Brothers to Decca.

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The Experts, rhythm and blues duettists known perhaps only to the Four Fuller Brothers to Decca.
THE DOORS
AND
ELEKTRA RECORDS
WISH TO
THANK
YOU FOR
ANOTHER
MILLION-SELLER.
San Francisco a Danceland
As Ballrooms Get a Footing

SAN FRANCISCO. In mid-January, this city had but one regularly operating ballroom—Fillmore West. Now it has three, and before long may add a fourth.

When Family Dog Productions was forced to close the Avalon Ballroom in early December after losing a fight for its dance permit, the field was left to Bill Graham.

Then, Jan. 24, two former Family Dog employees, Gary Scanlan and Bob Simmons, reopened the Avalon, operating it under the management of John Whioley, who leases the building from the Scenic Rite Temple Association. On Jan. 31 Fred Ickelson Jr., whose father owns the Holiday Lodge and Pickwick Hotel here, and Herb Lane took their first venture into rock 'n' roll dance promotion, opening Longshoremen's Hall for weekend dance-concerts.

And Family Dog is known to be negotiating for a ballroom site near the beach. While arrangements on this are being worked out, Family Dog is operating occasional dances at Winterland, largest dance site in the city.

Ickelson and Lane, who are partners in the operation at the International Longshoremen's and Warehousemen's Union hall, plan to promote dances under Aquarius Productions.

Steve Miller Band, Sir Douglas Quintet and Sons of Champlin were on the first bill. Tim Buckley, Taj Mahal, West and the Flamin' Groovies were featured on the second.

Ickelson has a two-year lease on the 3,000-capacity building near Fisherman's Wharf. They will operate Fridays and Saturdays only, instead of the four night a week shows at the other ballrooms. Jeff Trager, who does promotion here for several labels, is handling bookings.

JONAH JONES' opening at the London House, Chicago, recently brought with it his first LP release on Motown, "Along Comes Jonah," recorded in D. C., Feb. 22; University of Maryland, March 5; Princeton University, Princeton, N. J., March 7; University of Illinois, Bloomington, Ind., April 12; Louisiana College, Easton, Pa., April 14; Lehigh University, Bethlehem, Pa., April 28; and John Hopkins University, Baltimore, May 2.

At the University of Florida, Gainesville, Fla., Feb. 21; George Washington University, D. C., Feb. 22; University of Maryland, March 5; Princeton University, Princeton, N. J., March 7; University of Illinois, Bloomington, Ind., April 12; Louisiana College, Easton, Pa., April 14; Lehigh University, Bethlehem, Pa., April 28; and John Hopkins University, Baltimore, May 2.

NATIONAL ART DIRECTOR

Field Manager

EXECUTIVE OFFICES: LOS ANGELES - PHILADELPHIA
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Talent

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — Last time we checked it was the Hal bypass, 55 per cent of all the hit chart records were made by groups. Men singers made 33 per cent, 10 per cent featured solo female vocalists, 1 per cent was purely instrumental and the remainder was so bad musically that you couldn't tell what it was.

Back in the Big Band Era of the 50's, the big names among prominent personal managers were Harold Arlen, Curly George, Artie Shaw, Mr. and Mrs. Cy Shribman, Billy Burton and Arthur Mitha. Among recent stock select groups such as Sami Lutz rated far from the top.

But in 1955, when virtually all the other bands were moribund, Sam daringly negotiated a deal with ABC-TV calling for Lawrence Welk to be featured for $25,000 a week in prime time network on a 10-week trial basis. And now the affable Lutz has signed a new elder brother for $500,000 monthly for Welk and his troupe to tour, work Saturday night musical through a thirteen and fourteen year period and sometimes play at the Welk Theatre in California. As well, he fattened the Welk's already volatile audience with a mediacum of enthusiasm, as "the second most visually freaky group," captivated, topped only by the Crazy World of Arthur Brown.

Leader Alice, singing in a beautiful buritone, was notably effective with "Nobody Likes Me." And there's the reason. Alice Cooper is a man.

Joni Mitchell

• Continued from page 12
die meaningful selection closed the first half.

Among outstanding songs were "Bohemian Rhapsody" by Queen; "The Sound of Silence" by Simon & Garfunkel; "Abide With Me," "I'm Only Dancing," "My Girl," "Paperback Writer" by The Beatles; "White Rabbit" by The Chambers Brothers and "Cactus Tree." She only sang one song that was especially disturbing to her as she turned "For What It's Worth" into a singalong.

This was followed by a singalong in "The Circle Game." Miss Mitchell's performance is contributed to the expected evening.

FRED KIRBY

February 15, 1969, Billboard
a new high...
STEPPENWOLF
their third million single in a row!
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D 4182
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EXCLUSIVELY ON
DUNHILL abc
A SUBSIDIARY OF ABC RECORDS, INC.
Philips to Buy Uruguay's 1st Tape Product

By Carlos Alberto Martins

MONTEVIDEO – Enrique Lascano, head of Philips de Uruguay, revealed that the company will be the first to release pre-recorded tape products in this country.

The only configuration which (Continued on page 22)

San Remo Songs to Get Big Output Play

By MARILYN TURNER

MILAN—San Remo Festival songs were given their first extensive tape cartridge and cassette treatment this year. Compared to just one year ago, when Philips was the only record company reproducing San Remo songs with its EP cartridge system, this year there were over six Italian record companies making their San Remo songs available on cassettes and/or 8-track tape cartridges.

The most extensive coverage is planned by Ricordi, with blanket coverage in all three of the most popular tape cartridge and cassette forms. It will issue an LP cartridge on its own called “San Remo ’69” featuring its seven San Remo artists: Milva, Rita Pavone, Bobby Solo, Wilma Goich, Tony Del Monaco, Lucio Battisti and the Dik-Dik.

The company will also grant Philips sub-publishing rights for five Philips EP 4-track tape cartridges and 9-track tape cartridges, four songs by five Ricordi artists: Rita Pavone, Bobby Solo, Milva, Wilma Goich and Lucio Battisti; while discussions concern Philips’ editions of Ricordi’s two remaining San Remo artists are in the mill.

A CGD/CBS Italiana spokesman said the companies plan a San Remo LP, cassettes, and a

NEW LOGO for Channel Marketing, manufacturers of tape CARtridge series, Philips will identity the company on all packaging, stationery, advertising and displays.

Tape CARtridge

Cap. to Unveil Cassette Plan on Browsematic; to Dealer in March

BY ELOT TIEGEL

LOS ANGELES—Capitol counterto, the Browsematic.

The program is designed display costs $575 to be available to retailers March 1. It was designed by Fred Rice, Capitol in-store merchandising expert and holds 120 cassettes.

The unit may not be purchased outright or acquired through several sales programs. The unit allows the customer to browse through the titles by flipping a series of levers on the outside of the cabinet top which is locked, prevents pilferage, but allows the customer to check the physical properties of the tape.

The unit dimensions are 26 inches wide, 8 1/2 inches high and 21 inches deep. Each set of 26 cassettes will be included with the unit which is shipped fully constructed.

Capitol will provide a large number of cassettes tied to the Browsematic, plus an educational tape for store owners, designed to explain the Browsematic tape merchandising.

Also tying in with the music thrust is three new cassette (Continued on page 22)

PANASONIC PLANS CASSETTE ADAPTOR

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Auto Accessories Expo to Show Rash of New Products

CHICAGO—This year’s Au-

tomatic Accessories exhibition, opening today (11) and running through Thursday here at the Navy Pier, is expected to unfold several technological advances in the tape CARtridge industry. Expected to make the biggest splash are the cassette automotive units employing the Starr slot-load insertion principle. At last year’s show, some four manufacturers previewed this type of equipment, but only one, Automatic Radio, was able to deliver product. Now, however, it is reported that many Japanese electronics companies are set for spring pro-

duction on the unit which permits automatic reversal.

In what is predicted to be the biggest show in its history, some 16,000 automotive accessories industries are expected to visit the 600 manufacturers exhibiting. Of that number, more than 75% are believed to be displaying tape cartridge hardware or software. Several companies are believed to be unwrapping their tape cartridge wares for the first time at the show.

Another product to be heavily promoted at the Navy Pier are tape accessories and radio (Continued on page 18)
NEW FACILITIES
NEW LABELS
NEW PRODUCTS

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MGM
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PHIL. L.A. OF SOUL
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PROJECT THREE
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SCEPTER/WAND
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WHITE WHALE

1275 Bloomfield Ave., Fairfield, N. J. 07006 (201) 228-1050
Variety Pack Reviews

COUNTRY SHOWTIME VOL. 2
RCA—R-8 PSBS 1273
This cartridge is an early country show featuring Country Smiles. The songs are performed by various artists and represent some of their best material, although some songs are by an unknown artist and are somewhat disjointed. This volume is intended for those who enjoy classic country music.

MORE MUSIC FOR A SUNDAY DRIVE
RCA CAMDEN—B-TWIN PACK CB5-5042
This cartridge is a series of country hits recorded by RCA's successful living strings, bands, and solo artists. It features some of the most well-liked songs of all time.

NEW YORK—Now is the most opportune time to begin promoting tape CARTRIDGE variety records. This is the opinion of Eliot Horne, RCA's recording manager, who has been one of the foremost exponents of variety packs. Horne believes the advent of the stereo concept has given the industry a chance to keep up with the competition from other formats. While RCA has established the largest catalog of variety packs (some 50 titles), the company has not yet perfected the type of product this time. "The first phase of education had to be for the stereo 8 concept," Horne said. "We can now use promoting variety tapes when the average consumer didn't know what a stereo 8 was."

Horne believes that the major educational thrust for the stereo 8 concept has been accomplished, and that the company is now in a position to develop a variety pack catalog. He said, "For the better, more traditional labels who are trying to release variety tapes, this is a good impetus."

Lib Offers New Items in Pack

By ELIOT TIGELE

Variety Pack Sales of Sales Life, Chicago Dealers Find

CHICAGO—Local dealers, with healthy sales as evidence, are reporting a heavy demand for variety packs.

“I think the 8-track variety pack is the hottest thing on the market,” said Carol Hyde of Auto Sound Inc., in Skokie, Ill. “With the variety pack, you usually get the top songs with the top artists. Our big sellers are ‘England’s Greatest Hits’ on London, ‘Teen Star Trek’ on Columbia and ‘Hitmaker’ on Capitol.

“Often, a teenager will come in and say he’d love to get a certain tape but can’t afford to buy it just for the one or two songs. On the contrary, the variety pack solves this problem. Also, if a boy comes in and is not sure what he wants, then he can always get the variety pack because he already knows the song.”

Ray Cloud of Rose Discount Records in Chicago’s Loop said he wishes there were more variety packs available.

“We keep getting requests for more. I recommend that I can’t see how you can sit around in a car and listen to the same artist sing the same songs over and over. Isn’t the object of music to listen to a variety of artists?”

“Customers ask for suggestions as to what to buy. I always recommend stock of variety packs. More adults are buying them. I think the teenagers don’t care about the variety as long as they are the same artist.”

Auto Accessories Expo to Show Rosh in New Products

• Continued from page 16

packs. Automatic Radio is said to be planning a major push for its line of AM, FM, FM, stereo and AM/FM units. GW Electronics, too, will seek to draw dealers with new re- unveil its radio pack line.

The main excitement, however, is expected to center on Pana- sonic’s expanded radio pack line (see separate story). Tape cartridge distributors and rack jobbers will also main- tain large displays promoting their services.

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Suggested at $2.75

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Tape CARtridge

New Tape CARtridge Releases

FIESTA-GRECOPHON
Fiesta-Grecophon
DEUTSCHEGRUPOPER KOPPS GERMAN
MARCHES—VARIOUS ARTISTS (B) BSC 1814
SABA B.V.-Nachblicke in Mahagony (B) BSC 1507
THO BEWARK-Popular Favorites (A) BSC 521

GRF
Bell
SOUSSOUSSE LONDON—25th Gift Wall; (B) 813 3065 M, (A) 612 6665 X
Blue Thumb
ASHWELL HEATNECK—Revelations; (B) 875-444M, (A) 487-14
Kapp
MEL DUST—Let Me Talk to You; (B) 800-5544 M, (A) ROGER WILLIAMS—Only for Lovers; (B) 800-556-5588
Monogram
MUSIC CAROLS—Come On Strong; (B) 844-819159, (A) 544-1802 X
JEANNE DELL—Light Things; (B) 844-1804 M, (A) 544-1804X
Plantation
JEANNE C. WILSON—Yearbook & Yesterday; (B) 874-445X, (A) 874-4454 X
Rainwood
LAWRENCE WILSON—Memories; (B) 858-8644 X, (A) 858-8644 M
Scepter
DOROTHY WARDWICK—Valley of the Dolls; (B) BROADWAY PROMOTION, PROMOTION: (B) 819-6871
SSS International
PEGGY SCOTT & JO JO BENSON—Soulshake; (B) 874-4424 M, (A) 874-4424X
Tower
ORIGINAL SOUNDTRACK—Sillies Three; (B) 880-5141 M, (A) 880-5141X
VARIOUS ARTISTS—Star of the Soundtracks; (B) 880-5148 M, (A) 880-5148X
Unv
HUGH MASEKELA—Promises of a Future; (B) 829 7841 X

ITCC
Bell
THE DELINQUENTS—Delinquents Sound of Sex Sound; (B) 768-1151, (A) 768-1151
SHORTEN LIMAH—Off the Wall; (B) 796-0959
LARRY PAUL BACH—Page Full of Hits; (B) 792-2500, (A) 792-2500X
Douglas
RICHIE HAYNES—Electric Rain; (B) 7-9780, (A) 7-9780
Jamie
VARIOUS ARTISTS—Older & Older; (B) 6-3031, (A) 6-3031
Laurie
THE ROBBINS—Unparalleled Equities; (B) 36-2027, (A) 36-2027
JERRY AND THE PACEMAKERS—The Second Most Popular; (B) 36-2027, (A) 36-2027
Lil Darlin'
JOHNNY PATHCHECKS Greatest Hits; (B) 74-8012, (A) 74-8012
Mia
RJ DORMEZ—My Grammy; (B) 69-1002, (A) 69-1002
Plantation
JEANNE C. WILSON—Yearbooks & Yesterday; (B) 874-4454 M, (A) 874-4454X
Plantation SS Int.
PEGGY SCOTT & JO JO BENSON—Soul Shake; (B) 874-445X, (A) 874-4454X
Roulette
TOMMY JAMES & THE SHONDELLS—Crimon & Cora; (B) 22-4002
Scepter
VARIOUS ARTISTS—Groups Are the Greatest; (B) 91-91, (A) 91-91
Tegrammation
JOHN LENNON & PINK FLOYD—Two Virgins; (B) 5-3001, (A) 5-3001
20th Century
SOUNDTRACK—Queen; (B) S-420257, (A) S-420257
SOUNDTRACK—The Girl From Barley; (B) S-420257, (A) S-420257
Varve
Oual of MISS MONTGOMERY; (A) 1-4577
Vee Jay
THE SHELLS—Stay In My Corner; (B) 20-1141, (A) 20-1141
Wend
CHUCK JACOBS—Tribe za B & D; (B) 72-0265, (A) 72-0265

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Liberty
THE VENTURES—Underground Time; (B) LTR 8195, (A) LTR 4919, (C) C 0919

THE 30 GUITARS OF TOMMY GARNETT—The Sound of Love; (B) LTR 8020, (A) LTR 4903,
JAZZ CHORUSES—Lighthouse '68; (B) LTR 4905 C 0901
CLASSICS WE'VE FORGotten; (B) LTR 4922, LTR 4923, (C) L 0912
LEE MORGAN—The Sorcery; (B) LTR 8023, (A) LTR 4924, (C) 0912
VICTOR FLEMMING—From Jazz With Love; (B) LTR 4924, (C) C 0924

MUNTZ
ABC
A Portrait Of THOMAS; (A) ABC A 672
Blueberry
THE ELECTRIC B. R. KING—His Best; (B) LTR 5024
JOHN LEWIS NORTON—Simply The Truth; (B) LTR 3023
STORY REWIND—Down in Virginia; (B) BLU A 4014
Capitol
ORIGINAL BROADWAY CAST—Cuba; (B) 4CL 118
GRABFILM; (A) 4CL 121
FANFARE; (A) 4CL 123
Both sides at PEOPLE; (B) 4CL 113
MEL ENNIT—Smokey Guitar; (B) 4CL 2058
Crosound
DON FARBON—Lulled of the Cherokee In- due Reservation; (A) CIRE 2044
Direction
BOBBY DARIN Born Waldos Robert Cassette; (B) 51A 2158
Dunhill
REDUCED; (B) EK O 5001
FABER GRAMAFON HORN A 5005
Promotion directed by FLOR BODDIE; (B) EK O 5005
Elektra
THE INCREDIBLE STRING BAND—Wee Tune; (B) EK 7-4306
THE INCREDIBLE STRING BAND—The Big High; (B) EK 7-4207

RED HOT and ready to go . . .

CHI-LINE RECORDS has a winner with "INDIVIDUAL OF SOCIETY" by the BASIS OF THE THING
By Popular Demand
This Great 45 Single Is Now Available in Stereo
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A complete line of
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• All Gold Standards
• (Oldies But Goodies)

FREE TITLE STRIPES
All Lines of 8 Track and 4 Track Cartridge Tapes

and F.A.S-T ONE DAY SERVICE at
STAN'S RECORD SERVICE
799 Texas Street, Greenville, La.
Call Collect (318) 422-7160

FEBRUARY 15, 1969, BILLBOARD
**Tape Cartridge Releases**

- **Continued from page 21**

**VARIOUS ARTISTS**—14 Original Chart Toppers; (8) U 8135, (4) U 4135

**HOUSTON BLUES BAND**—Piney Woods; (8) U 8174, (4) U 4134

**LENO**—You're Too Fine; (8) U 8173, (4) U 4130

**ROBBY GOLDENBERG**—Can't Stop Loving You; (8) U 8139, (4) U 4139, (C) KO 139

**ROYA PENDICK**—Fly Me To The Moon; (8) U 8141, (4) U 4141

**A W W A CASSETTE** tape recorders can now be purchased in a new line of counter display units being offered by Selectron International, Chicago. Space is provided for displaying four units and appropriate feature copy for each recorder.

**Cap. Cassette Plan**

- **Continued from page 16**

players the company is offering, including a radio/player and record players.

Capitol's field reports indicate many stores are overly cautious about getting involved with cassette music and the browser and informational tape are aimed at opening new potentials for profit.

Following the cassette program, the company plans offering a cartridge browser for 8-track use. Unless cartridges obtain broader distribution, it will take some time for the product to reach its sales potential, Capitol officials believe.

**A W W A'S AUTOMOTIVE** stereo cassette tape recorder and playback models TP-1015 and TP-1025 are the featured items in a new demonstration display unit being offered by Selectron International, Chicago. The display includes stereo speakers, a converter for AC operation and a switch to operate either of the two models.

**MOTOROLA'S MODEL TM713S** is an 8-track car stereo tape player with built-in FM stereo converter. Features include program indicator, slide lever tone and balance control. The suggested list is $1159. Another 8-track unit, Model TM711S, is also available from Motorola.

**Wash. Hi-Fi Show Sets 'Hear-Ins' for Visitors**

By MILBRED HALL

WASHINGTON—A new feature of the Washington Hi-Fi Delight Music show being held here Valentine's Day weekend Feb. 14-16 at the Sheraton-Park Hotel will be foes-to-talks for the public on making tapes, selecting equipment, improving sets, and others.

Show manager Teresa Rogers says the "hear-ins" will be held in answer to many questions they get from show visitors and it will feature experts in engineering and programming. The five half-hour sessions will give about 20 minutes to the comment and 10 to questions.

On the list are "What to Listen for in Judging Tapes and Records," to be conducted by Edward Greene, president of Edgewood Studios and a member of the Audio Engineering Society.

**Electronic Assn.**

CHICAGO—The Association of Electronic Manufacturers, Inc., Central Division, will meet here Tuesday (11) for a luncheon meeting at the Cono Inn Restaurant. Guest speaker will be Richard L. Boggs, assistant economist with the Continental Illinois National Bank and Trust Co. of Chicago.

**Spar Stereo 8**

**8 Track Stereo Cartridge Tapes:*** retail

**FINES QUALITY**

**FEBRUARY 15, 1969, BILLBOARD**
Listen to both sides of The Monkees’ great new single.
(And wait’ll you hear their great new album.)

“Tear Drop City” 66-5000
Produced and arranged by Tommy Boyce and Bobby Hart.
Coupled with “A Man Without a Dream.”
Production sound by Bones Howe; arranged by Bob Alcivar,
Bill Holman, Bones Howe.

From The Monkees’ new album, “Instant Replay” COS-113. Also available on Stereo 8 Cartridge Tape.
**Rhythm & Blues**

**Soul Sauce**

**NEW RECORD OF THE WEEK:**

"I'VE GOT TO HAVE YOUR LOVE"

**EDDIE FLOYD**

(Stax)

By ED OCHS

**SOUL SLICES:** Rock 'n soul, returned to the charts by the Dells (who never abandoned it for funk or soul fever), has officially past "revival" status into chart reality. Battling the grip of homegrown soul and the new psychedelic sounds of the Temptations, Sly & the Family Stone and Jimi Hendrix are veterans Betty Everett, Shirley & the Shirelles, Billy Stewart, King Curtis and the Delfonics, of course, bluesmen James Brown, Albert King and Slim Harpo. Excollo last week issued "The Best of Slim Harpo," featuring "Mohair Samm," "Baby, Scratch My Back" and his bona fide "I'm a King Bee" hit, while Billy Stewart's revival of "I Do Love My Baby" is the top disk over much of the South. Honey-smooth soul, funk and electric blues are today's three faces of r&b, with gospel and Latin soul surfacing as the major (white) market. . . . "Breez Soul," Melvin Van Peebles' musical monologue on black urban life—and a pet plug in Soul Sauce's past—is moving into chart consideration via strong mentions in The New York Times and radio spots on FM stations. Lend an ear to Peebles' "Lily Done the Zampough" and he will borrow no note that's their's a black culture and a complex and culturally valid use as well. . . . Add to the pop-soul returns, the Ad Libs. The group who scored with "The Boy From New York City" have bounced back with a Van McCoy-produced, his inner importance to the Delfonics, Guy Dragon and the producer's Gaynna Productions—as well as Sid Bernstein. . . . Aretha Franklin sold out both shows at her Newark Symphony Hall show last week. Her latest: "The Weight." . . . Willie Mitchell and his band, now scoring with the 30-60-90 hit, will tape the "Joeisy Bishop Show" and "American Bandstand" Sunday (9) through Thursday (13) . . . Stax Records is featured in a cover story in the final issue (Feb. 8) of the Saturday Evening Post. Title: The Reunion. The group's "Footloose Fool" on the "Memphis Sound" and includes photos of Stax artists Carla Thomas, Rufus Thomas, Sam & Dave and writer-producers Isaac Hayes and David Porter.

**FILES OF SOUL:** Also profiied in a magazine cover story is James Brown—in the Feb. 18 issue of Look under the cover question "Is he the most important black man in America?" The article, "The Importance of Being Mr. James Brown," explores the rag-to-riches career of the soul singer and his inner importance to the groups. Thanks again, Sam & Dave, president of Action Records Appreciation Society in London, who threatens to visit Soul Sauce when she treks to the U. S. this year, Says Sue about Joe Tex's show at the London Club on Jan. 19. "Joe Tex showed up tonight, and excitement it was... in the number "Tighten Up" Tex invited girls to dance on the stage with him one at a time. Then, . . . suddenly from the crowd jumped Tom Jones, Billy Preston, Billy Stewart and Nancy Wilson. The audience, so excited by the great performance of Tex, lifted him on their shoulders from the stage and carried him around the club while he sang. I thought I'd seen it all when Aretha Franklin graced our shores but Tex made me wonder!" Due to visit Britain, adds Sue: Ben E. King, Stevie Wonder, Wilson Pickett and Martha Reeves. . . . First by the Isley Brothers from Buddh: "It's Your Thing." And new from the Impressions on Curtom: "My Deceiving Heart." . . . Mercury is buzzing over a sleeper (and Soul Sauce pick) that woke up: Die Dre. "Appreciation" on over 100,000 and 33,000 in New York. . . . Joe Tex returns home from his European tour for a two-weekend engagement at New York's Village Gate (March 14-15 and 21). . . . Yinka Johnson of radio WBNS in Nigeria has introduced a half-hour show on his station called—that's right, Soul Sauce. . . . David R. Hendrick of Wisconsin State University writes that he's in need of a name attraction for his "Soul Spectacular" on campus March 22. Travel expenses, raised by the student body, will pay the way for any soul star willing to donate his soul. Also in steering with Mack Rice's "Cool Man," while Atlantic is rushing-releasing a new Albert King single, "As the Years Go Passing By." . . . Tyrone Davis' first LP, titled after his "I Can Change My Mind" million-seller, is due next week. . . . Wilson Pickett and the Sweet Inspirations performed last week at the Stax Remo Music Fest. . . . Thank you Gene Hawkins for your personal choices for points in the Rhythm and Blues Hall of Fame, now taking positive shape through Billboard. . . . Dave Clark of Duke-Peacock holds us for not mentioning anything about "America's No. 1 100 per cent soul label—soul owned and operated. You can't say we're not making any noise, because we are and have been for 20 years. Soul Sauce extends an invitation to any label committed to soul to air his news and views each week in Soul Sauce. Duke-Peacock is making smoke with disks by Billy Lamp, Buddy Ace, Soul Twins, John Roberts and Bobby Bland. . . . Cotillion Records have signed Sea and the Shells, formerly the Sand Pebbles. . . . At least Dave Clark of Duke Peacock reads Soul Sauce. Do you?

**The charts tell the story—**

**Billboard has THE CHARTS**

FEBRUARY 15, 1969, BILLBOARD
### BEST SELLING Rhythm & Blues LP’s

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pub.</th>
<th>Works on Chart</th>
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<tr>
<td>1</td>
<td>TCM</td>
<td>Connie Francis, Atlantic 5020 (3)</td>
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<td>SOULFUL</td>
<td>Steve Turre, Blue Note 8831 (2)</td>
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<td>LIVE AT THE COPA</td>
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<td>4</td>
<td>ANN BORELLI &amp; THE TEMPTATIONS</td>
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<td></td>
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<tr>
<td>5</td>
<td>FOR ONE IN MY LIFE</td>
<td>Steve Wonder, Tamla TS 290 (3)</td>
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<td>6</td>
<td>THIS IS MY COUNTRY</td>
<td>Impressions, Corton 595001 (3)</td>
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<td>7</td>
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<td>8</td>
<td>WHO’S MAKING LOVE</td>
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<td>9</td>
<td>PROMISES PROMISES</td>
<td>Dionne Warwick, Scepter SP 377 (1)</td>
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<td>10</td>
<td>1961 TIN PAN ALLEY</td>
<td>Various Artists, Atlantic 3612 (3)</td>
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<td>11</td>
<td>ARETHA IN PARIS</td>
<td>Aretha Franklin, Atlantic 8032 (3)</td>
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<td>12</td>
<td>SILK IN SOUL</td>
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<td>JAMES BROWN LIVE AT THE APOLLO, VOL. 2</td>
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<td>LOVE CHILD</td>
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<td>HICKORY HOLLER REVISITED</td>
<td>O. C. Smith, Columbia (No More), CS 9692 (5)</td>
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<td>SLOW DOWN</td>
<td>Aretha Franklin, Atlantic 8032 (3)</td>
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<td>SPECIAL OCCASION</td>
<td>Smokey Robinson &amp; The Miracles, Tamla 15206 (3)</td>
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<td>POOL ON THE HILL</td>
<td>Smokey Robinson &amp; David Ruffin, ABC-SP 4160 (3)</td>
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<td>19</td>
<td>IN PERSON AT THE WHITNEY A GO-GO</td>
<td>Al Green, A&amp;M No. More, 35042 (3)</td>
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<td>TIME PEACE/GREATEST HITS</td>
<td>Ike &amp; Tina Turner, Atlantic 50190 (3)</td>
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<td>21</td>
<td>SELF-ESTEEM</td>
<td>Joe Frazier, RCA Victor LST 4045 (3)</td>
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<td>22</td>
<td>FEELING SHARP</td>
<td>Joe Frazier, RCA Victor LST 4045 (3)</td>
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<td>23</td>
<td>HOLD ME TIGHT</td>
<td>Johnny Nash, A&amp;M No. More, 35067 (3)</td>
<td>22</td>
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<td>24</td>
<td>THE WORM</td>
<td>Bobby Womack, Scepter SS 18045 (3)</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>CHEAP THRILLS</td>
<td>Big Brother &amp; The Holding Co., Columbia DS 39900 (3)</td>
<td>19</td>
</tr>
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</table>

GRT to Issue First Singles

LOS ANGELES — Initial single releases for recently formed GRT Records are “Plaster Sky” by Basil, rock group from England, and “Sanctuary of Your Love,” an instrumental by the Rubber Band, a rock group.

First album will be “The Cream Songbook,” by the Rubber Band.

The company has lined up 26 domestic distributors, including California Music, Los Angeles; All State, Chicago, Music Suppliers, Boston; David Rosen, Philadelphia; H. R. Bruford, San Francisco; B & K, Texas; Main Line, Atlanta, and Jay Kay, Detroit.
**Country Music**

**Law Takes Front Seat as Vanderbilt Course Starts**

**NASHVILLE** — One of the largest seminars ever conducted at Vanderbilt University began Jan. 30 aimed at training legal minds for the music industry.

The course, **"Legal Problems in the Music Industry,"** is being conducted by Dr. Ray Patterson of the Vanderbilt faculty and Richard Frank, Nashville attorney who specializes in music and copyright cases.

It is attended by 22 students on a four-hour-a-week basis, three of whom are established attorneys with their own practices. Others are in the graduate law school.

"This is a most significant turn of events," Patterson said. He noted that most seminars consist of 10 to 12 students, but an exception was made by the University because of the unusual interest shown in the course.

We hope to train the lawyers with all aspects of the industry, so that they may be involved in the legal, business and artistic aspects very near future," Patterson said.

Vanderbilt recently started a regular copyright course as part of its curriculum, and Patterson sees that as a further expansion project.

Depends on Racketing

"The full degree to which we can expand and enlarge now depends on the West Coast, where the support of the music industry," he said. The lawyer-professor noted that there are no moving pictures grants, no outside funds available for those courses, and that the risk he assumes them because of a need rather than a developed financial assistance.

As part of this seminar, the University is planning its first seminar in April for attorneys and all members of the music industry (Billboard, Jan. 25).

The event, which will include such panels as Stanley Adams, Ed Gremer, Leonard Feist, Leo Strauss and Harold Greinen, will directly precede the Billboard International Music Industry Conference in Nashville, a significant event that is said to fly on to the meeting.

Vanderbilt's Bobby Lord played a dual role at the big Florida Fair meeting in Tampa. He served as chief of the music promoter panel and also appeared with the Johnny Cash Show on the Grand Ole Opry.

In New York, Lord made it a combination working trip, giving seminars on all radio and TV stations in the area.

MSM has secured the use of Dave Overton to add the additional trumpet to the Nashville session. The band’s AM-FM air staff was the 1963 Miss America winner, Miss Betty Huddleston of New York.

In a year, a dual role, and he said an album was put together and Sidney, the song was released. A short time back, however, everyone one remembered, and when an album was put together, they were all the "Jim Reeves Show" on the ABC network.

Jim Reeves recorded. Over the years, RCA Victor lost the masters and the song was forgotten. A short time back, however, everyone one remembered, and when an album was put together, they were all the "Jim Reeves Show" on the ABC network.

Hurt now is devoting his time to developing artists and to the production of music, with a strong focus on the country music market. He is also working with Tommie Overstreet to publish his own record company in Nashville.

Overstreet, who records for Dot, writes for Falcon Records and now runs all of the Dot-owned publishing firms, may be the only artist-writer anywhere running a handful of recording company-owned publishing companies.

Met on Coast

Hurt and Overstreet first met on the West Coast, where they worked together in the Pat Boone organization for five years.

When Hurt moved to Nashville, signed Overstreet first as a Falcon writer and then in 1967 as a Decca writer. He also has written for ASCAP and three BMI writers, and four of them are written exclusively by the Hurt-Overstreet staff.

Overstreet has a fair amount of publishing, having written such tunes as "Spanish Crick," recorded on Reprise, and his own sons on Dot including "Lonely Again" and "Everyday I Fall More in Love With You."

Mitchell, who concentrates most of his promotional activities in the country music market, has the understanding of the record industry, and has been among the people trying to push in that direction.

Not only is Dot complex becoming a country oriented record company, but also youth accepted. Hurt, Overstreet and Mitchell are young, young men, but they have enjoyed the sweet smell of success early.

**NARAS Adds 36 Members**

NASHVILLE — Thirty-six members joined the Nashville chapter of NARAS as a result of the successful gathering there and a meeting of the board of governors and officers.

A special meeting of the board was held Dec. 2 and immediately called for Dec. 24, 1967, in Nashville, the board was called. All of the board members present were then called for the special meeting of the board and then was called for the special meeting of the board.

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**Dot, Para. Music Add to Roster & Offices; Divide Exec Roles**

**Looking for Talent**

**Booking an Act**

**Billboard's International Talent Edition has the ANSWER**
"THE BIGGEST THING IN THE COUNTRY!"

On Albums, Reel-to-Reel, 8-Track Cartridge and Cassette Tapes

At Capitol it's Merle Haggard Month ...and Everybody's going to know it!

- Country Buyer Radio Advertising: Will capture total audiences at the nation's top country-music outlets from coast to coast in a major
- Merle Haggard Spot Campaign ...reaching 20 million country fans ...beginning February 27, AND
- Personalized Merle Haggard Radio Station Broadcasts on the Top 63 Country Outlets
- Trade Advertising
- Publicity Releases: Articles to Trade and Country Magazines
- Point of Purchase Display
- Consumer Magazine Ads
Johnny Duncan & June Stearns—
BACK TO BACK (WE'RE STRANGERS)

EXCLUSIVELY ON—
COLUMBIA RECORDS #4-44752

Johhny Duncan
June Stearns
‘BACK TO BACK’
(WE'RE STRANGERS)

JOHNNY DUNCAN & JUNE STEARNS—
BACK TO BACK (WE'RE STRANGERS)
(Fred, Huck Jones) (Writer, Publisher) [Warner, ASCAP].

Billboard COUNTRY SPOTLIGHT

Billboard SPECIAL SURVEY for Week Ending 3/15/69

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label &amp; Publisher</th>
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<tbody>
<tr>
<td>30</td>
<td>29</td>
<td>&quot;THE BALLAD OF FORTY DOLLARS&quot;</td>
<td>Bing Crosby, RCA Victor 47-9642 (MCA, ASCAP)</td>
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<tr>
<td>31</td>
<td>30</td>
<td>&quot;WHEN THE GROUND GROWS OVER ME&quot;</td>
<td>Roy Acuff, RCA 47-9667 (Triton, BMI)</td>
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<td>32</td>
<td>31</td>
<td>&quot;IF THAT'S THE ONLY WAY&quot;</td>
<td>(Barnaby, BMI)</td>
<td></td>
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<tr>
<td>33</td>
<td>32</td>
<td>&quot;I WISH I HAD A MILLION&quot;</td>
<td>Tom T. Hall, Columbia 15079 (Columbia, BMI)</td>
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<tr>
<td>34</td>
<td>33</td>
<td>&quot;THEY DON'T MAKE LOVE LIKE THEY USED TO&quot;</td>
<td>(RCA Victor, BMI)</td>
<td></td>
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<tr>
<td>35</td>
<td>34</td>
<td>&quot;LET IT BE ME&quot;</td>
<td>(ABC-Dunhill, ASCAP)</td>
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<tr>
<td>36</td>
<td>35</td>
<td>&quot;I'M YOUR KIND OF LADY&quot;</td>
<td>(MCA, BMI)</td>
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<tr>
<td>37</td>
<td>36</td>
<td>&quot;LONELY&quot;</td>
<td>(MCA, BMI)</td>
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Billboard Hot Country Singles

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<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label &amp; Publisher</th>
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<td>&quot;MY SONG&quot;</td>
<td>Jack McDaniel, Decca 32423 (Bluebird, BMI)</td>
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<tr>
<td>39</td>
<td>40</td>
<td>&quot;THEY DON'T MAKE LOVE LIKE THEY USED TO&quot;</td>
<td>(RCA Victor, BMI)</td>
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<tr>
<td>40</td>
<td>41</td>
<td>&quot;LET IT BE ME&quot;</td>
<td>(ABC-Dunhill, ASCAP)</td>
<td></td>
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<tr>
<td>41</td>
<td>42</td>
<td>&quot;I'M YOUR KIND OF LADY&quot;</td>
<td>(MCA, BMI)</td>
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<tr>
<td>42</td>
<td>43</td>
<td>&quot;LONELY&quot;</td>
<td>(MCA, BMI)</td>
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Billboard SPECIAL SURVEY for Week Ending 3/15/69

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<td>44</td>
<td>&quot;D.K. SONG&quot;</td>
<td>(Bluebird, BMI)</td>
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<tr>
<td>44</td>
<td>45</td>
<td>&quot;I DON'T WANT TO GET MARRIED&quot;</td>
<td>(Smiley, BMI)</td>
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<td>46</td>
<td>&quot;LONELY&quot;</td>
<td>(MCA, BMI)</td>
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FEBRUARY 15, 1969, BILLBOARD
Clap your hands all peoples...
shout to God with loud songs of joy...

STONEMAIL JACKSON
THE OLD COUNTRY CHURCH

Including:
SOMETHING GOT A HOLD OF ME
KNEEL AT THE CROSS/FARHER ALONG
WHAT A FRIEND WE HAVE IN JESUS
SAVE A LITTLE PLACE FOR ME

In his latest album, Stonewall Jackson captures the spirit and excitement of the old revival meetings. Backing Stonewall on this LP are some of Nashville's greatest musicians and gospel singers. That old-time religion gets its due on this album, and country fans will love it.

On Columbia® Records and Tapes
Honors Sharecropper Son

JACKSON, Tenn. — This West Tennessee town of 40,000 honored Carl Perkins, its sharecropper-turned-songsayer, a n.d. singer, in a community-outstanding Tuesday (4). Perkins, who learned much of his music from the black sharecroppers who worked by his side as a briefly educated youngster, was cited for his contributions to music, to his State, and to this town which once knew him as a child only whose guitar was a gift from a cigar box.

"I was the only white sharecropper man here," he was re-called, "and I learned much from them." That "learning" included the talent and ability to write top songs a decade apart, with considerable success in between.

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Honors Sharecropper Son

Joining the city of Jackson in the celebration at Lambuth College were Bill Denny, president of Cedarwood Publishing, BMI's Harry Warner, and representatives of the Country Music Association. Among those who sent telegrams of congratulations were Marty Robbins, Sonny James, George Morgan, Chet Atkins, Red Sovine, Jerry Lee Lewis, Chris Lane, Howdy Forrester, Tommy Hill, Pet Drake, Roy Horton, and publishers from other areas as Belgium and Switzerland.

In an excellent presentation involving the radio records, Perkins' life was recounted from the day he practiced his "Grand Ole Opry" show behind a chicken coop until he wrote the current Johnson City hit, "Daddy Sang Bass." His first hit, "Blue Suede Shoes," was written on a potato sack in Jackson. The cash hit was written on a note pad in a dressing room in Omaha, Neb.

Perkins had just returned from a tour to Vietnam, and spent much of his time here making calls to patients of wounded servicemen the.

All orders shipped same day.
Write, Phone, Wire or Call Collect.

JOHNSON CASH AT FOLSOM PRISON
Capitol, Wash., C 3619 (5)

30 STAND BY YOUR MAN
Tommy Wynette, Epic, NV 24601 (5)

18 D-I-Y-O-B-C
Tommy Wynette, Epic (No Mono), NV 24699 (5)

19 SOLID GOLD 68
Capitol, WH 4004 (5)

20 I'VE GOT YOU ON MY MIND AGAIN
Bette Davis & Buck Owens, WNBC, Capitol 131 (4)

22 LILLIE LOUVIN HITS
Lillian Louvin, Decca (No Mono), NV 75055 (5)

23 I ALREADY LOVE YOU
Billy John, Stax, C & W, Wash., Capitol 149 (4)

23 LOVE Takes Care of Me
Jimmie Davis, Decca 75055 (5)

24 HOLY LAND
Johnny Cash, Columbia, C 75056 (5)

25 Best Of Eddy Arnold Albums
Readers' Choice LP, Capitol WH 3655 (4), LP 3655 (5)

26 A TIME TO SING
Capitol, WH 4006 (5), LP 4006 (5)

27 SONGS OF PROPHET...CHARLEY IS THAT?
Charley Pride, Capitol, WH 4007 (5), LP 4007 (5)

28 LOOK LYNNS GREATEST HITS
Decca (No Mono), NV 75055 (5)

29 NEXT IN LINE
Country First, Dec, NV 75056 (5)

30 JIMMY REEVES AND SOME FRIENDS
Capitol, EP 4112 (5)

31 THE ROMANTIC WORLD OF EDDY ARNOLD
Capitol LP, NV 4009 (5), LP 4009 (5)

31 COMING ON STRONG
Capitol, EP 4107 (5), LP 4107 (5)

33 DRINKING CHAMPAGNE
Capitol, WH 3654 (5), LP 3654 (5)

34 BY THE TIME I GET TO PHOENIX
Capitol, WH 4009 (5), LP 4009 (5)

35 BEST OF MELLE HAGGARD
Capitol, WH 4010 (5), LP 4010 (5)

36 הגדולroids & Yesteryears
Capitol, WH 4011 (5), LP 4011 (5)

37 HEY DADDY
Curtis Moore, Capitol 1300 (4)

38 SOUTHERN BOUND
Buck Owens, Decca 77514 (5)

41 MEET GARRELL MCDAL
Produced 31 1030 (5)

42 A NEW PLACE IN THE SUN
Merle Travis, Capitol, Wash., C 2050 (5)

43 BEST OF LYN LINDSAY
Merle Travis, Capitol, Wash., C 2050 (5)

43 FEMININE FANCY
Capitol, WH 3653 (5)

44 NAT STUCKEY SINGS
Capitol, WH 3652 (5), LP 3652 (5)

45 HONKY TONKIN'
Carl Butler & Paul, Columbia, C 9760 (5)

46 BEST OF THE COUNTRY QUETS
Various Artists, RCA Victor LP, 4013 (5)

There's a World of Country Music! It's All in Billboard

FEBRUARY 15, 1969, BILLBOARD
LONDON — Recording artists in America and Britain are usually the butt of social commentators, instead of mere music-makers. 1968 has seen the emergence of the Lafayette and its sleeve as a medium of social comment among the young generation of radio and newspapers. And because record stars are usually young this new medium has been used heavily as a vehicle of protest and a means of launching social conventions. In fact records reflect the worldwide attitude of student dissent towards the other communicators form.

The most obvious example of this is the John Lennon-Yoko Ono nude sleeves "Two Virgins" album. Lennon appears to be trying to flaunt society almost as revenge for making him famous and refusing to let him out of the limelight.

If he is sincerely trying to get some message across on the actual recording, he has failed totally because all the attention has been directed to the sleeve — a reflection, he would no doubt claim, on our society.

Lennon would presumably also claim that the sleeve is perfectly natural, and that to be clothed or to remark on nudity is unnatural. He quotes from Genesis to back up his posture.

When he and his Apple chief Ron Kass ask critics "Do you think the man is only clever then?" it is difficult not to agree with them that the sleeve is natural.

The issue as I see it is whether such activities revolve around sincerity. Is Lennon making a sincere point and not only clevering it? This question is not a problem, however, that the Beatles certainly have in that and one cannot help feeling that he is laughing up his sleeve at the thousands of column inches of publicity that he needs if the sleeve has produced. The min-nomer of the LP is due to add to my feeling that we are all being mocked.

I myself would have believed totally in his attempt to proselytize if he had made this un-musical LP in a plain sleeve. As it is there is no commercial merit and the sleeve is quite simply void of any aesthetic appeal. Yoko Ono and John Lennon both being ugly to me.

Here again no doubt Lennon would depise my attitude. The fact that I would prefer to see Tarzan and Julie Christie in a nude show about what a shallow, materialist unnatural attitude have to nudity, he would claim. However, the interest is not in nudity, but in beauty, the sleeve has to be relevant to the actual content of an LP.

Unfortunately Lennon is paying a price for his popularity and fame. He has been pilloried mercilessly by the LP industry with Yoko Ono, which is his own affair and in which I have no interest at all is completely sincere.

But the bad publicity of his divorce, his drug cases and his other activities have not affected the Beatles popularity one iota. They are just coming off one of their biggest ever selling singles with "Hey Jude" and have once again demonstrated their sustained versatility and enormous selling power with the double album.

The whole incident of the nude LP has produced a number of highly comic reactions, however, and I feel sure this alone must have given Lennon some satisfaction. I must say I find the idea ludicrous of Tetragrammaton distributing the album in a brown paper bag in America with circles cut out for the couple's heads!

In many ways the Lennon album is the culmination of a "permissive" trend in Western society that has accelerated in the last year. For years people have been talking about the "new morality" (which Beachcomber brilliantly dub's "the old immorality") and 1968 has seen a whole wave of youth-led rebellion against conventional taboos, with recording artists often leading the way.

"Hair" has been a major tavo-breaker with its harmless nude scene and four letter words (that last phrase is an interesting euphemism that conveniently covers three words of many of us say but never write.)

And there can be no doubt that records, plays, films, books and other expressions of culture are leading the way to a new era of frank speaking.

After the Lady Chatterley case two newspapers were severely censured for printing a four letter word that appears throughout the novel. But last week the Press Council upheld the right of the editor of the Evening Standard to print the word in a report from James Cameron about the slogans students were daubing on Chalcots walls about the town's deceased Mayor Daley.

The danger for the recording industry is that catchphrase managers and label chiefs may exploit this trend for profit and not out of artistic or social integrity.

I consider the Jimi Hendrix sleeve fails straight into this category. Here a bunch of weary nudes have been put on the sleeve for no reason other than to attract publicity and attention. The girls have no relevance to the album contents whatever.

Track's Kit Lambert, who playfully talks of artistic freedom, is in my opinion riding on the back of the "permissive" bandwagon without making any cultural contribution to the development of society.

Against this album, the Rolling Stones' banned graffiti strewn lavatory sleeve seemed innocuous compared to some of the religious and despotic politicians. In deference to the many people with opposed views to the peace, I have never, chose to withhold the sleeve that mocked God, LBJ and many other people. What is significant and successful stand by Sir Ed- ward Lewis for the permissivie trend but in the eyes of the Stones a gag on free expression.

In fact albums that involve politics are more controversial than sleeves involving sex. Most of us believe in sex, but on political issues there are often even-
Fifth Dimension Behind Spot Wheel of Chevrolet

By CLAUDE HALL

NEW YORK—A new television commercial featuring the Fifth Dimension singing about Chevrolet will debut Wednesday (19) on "The Glen Campbell Goodtime Hour" network TV show. The musical part of the commercial was produced by MBA Music for the Campbell-Ewald advertising agency. Neil Quinn, vice-president and creative director at Campbell-Ewald, guided the commercial. Quinn said it was the first time the Soul City Records group had appeared on film, although their voice-overs had been used before. He termed the group "expensive, but worth it" for a 60-second commercial as they sing: "Move Along With Chevrolet."

Marc Brown, chairman of MBA Music and its affiliated firms, has exclusive rights to the Fifth Dimension, the Rascals, the Free Design, and the Fourtune

JAIME PRAGER

Retailer Prager Expanding Into Producing of Spots

By BRUCE WEBER

LOS ANGELES—Jerry Prager, owner of Music Hall, a record store, is expanding into producing radio commercials for record companies.

Prager's commercial production company, Spot House, specializes in recorded spots for about eight labels, including A&M, Liberty, United Artists

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TV Drive On Love, Cosmetic

NEW YORK—Menley & James' new cosmetic Love has been musically Kylo-Roed for a 60-second TV commercial by Herman Elden Associates, composer of TV commercials for record companies. Jerry Kraeger was agency producer for Wels, Rich, Good, Groan, and the composition of Wells, Rich, Greene was written by Robbins, and Dick Hyman, signed to Herman Elden, wrote the score—a contemporary sound.

(Continued on page 33)

Electra, Imperial, Sceptr, Dot, and Viva. The commercials, for both local and national radio exposure, range from promoting a hit album to artist appearances.

Spot House, initially aimed at the underground radio market, has branched into commercial product for top 40, easy listen, and specialized music stations, including KPPC, KJL, KSL, KQMT, and KPL.

For the most part, Spot House uses the label's studio facilities and engineers, said Dan Goff, sales and production director. The recording studios are charged a slightly higher production fee, said Goff, with the studio work being at Gold Star.

Also recording the finished commercial, said Goff, it's up to the label to purchase airtime, decide if it's a radio spot or video, and the product. Some companies will turn the commercial into promotional records for disk jockeys.

With a staff of three, Goff, Terry Allen and Peter Deuel, Spot House has produced new commercials — the evolution from jingles to the point where electronic music is the effect. Ulrick pointed out that many of the more elaborate commercials today being shown on TV have scores written by name composers, just as do movies.

"Jingles haven't been done away with...there are still jingles. But now you'll find music being manipulated creatively to produce desired results. It's often fancier, more complex, and out of this comes some good music, including record his hit 'Girlfriends Theme' and the Alka-Seltzer tune.

"Commercials are becoming a part of the programming..." (Continued on page 33)

Commercial" to Dodge's "Do You Know the Way to San Jose" campaign.

COMMERCIALS

(Continued on page 33)
Blore Turned On to the Unusual

By ELIOT TIEGEL

LOS ANGELES — Chuck Blore Creative Services has just finished a Bardahl commercial that key's on singers musically imitating the sound of cars racing. Blore’s commercial is slated to hit the air this month, said Mike Blof, president of the radio commercials firm.

This is just one of the usual approaches Blore uses to give a commercial a new attention-getting twist. Blore's company continues to welcome creative contributions from inception to final master. Blore does not produce commercial copy, but works with copywriters and other scriptwriters to get results that fit the needs of the clients.

A former program director at KFMB, Chuck Blore, chairman, believes ad agencies are becoming hipper and more aware. This broadening of attitudes stretches the limits to which Blore’s own company can now reach for effects. Blore sees this as a sign of a market in which the sound of a radio commercial is slowly getting out of its “safe tent” whereby all commercials sound alike to the listener at the time. The business of copying the successful sound of one commercial is something Blore fights.

He believes radio is the best communications medium and, as such, advertisers should seek an image for themselves, not merely fall in line with whatever is the current sound on the musical hit lists.

Hits Jingles

Blore specializes in commercials, not jingles. Jingles, he feels, are nothing more than a copy line set to music. “We don't do them because we don’t feel it’s fair to the client. For commercials, the analog is a song written for a commercial. Blore believes, at many agencies, which feel they must suppress the sound levels on radio commercials.

There is the other extreme, Blore said, which means that a 30-second spot, less than any tracks as possible.

Clean Sound

Blore goes after a clean, distinct sound for each commercial. He views Al Capp as his chief musical arranger and all music written by Hoffman is controlled through the company’s own Million-Air Music, an ASCAP firm. Hoffman estimates he writes four “musical events” a month, varying from 60 seconds of original material to four bars of “punctuation music.”

Music is always the last item in the project. Lyricists are created first and to set the mood of the message, music usually has two days to create his themes before going into the company’s recording studio. Will Scott mans the controls in a production capacity.

the same amount of money he can have a complete song with all the emotional qualities and bonuses of a hit tune.”

Blore notices the change taking place in the commercials field. “As little as three years ago 80 per cent of our business was in Los Angeles. In the last quarter of 1968, 75 per cent of our business came from New York agencies, which means that the major agencies are saying, ‘Hey, we’d better use radio.’

The lyrics for all Blore’s commercials are created by Blore, Don Richman and Mal Sharpe. Stan Hoffman is the original musicologist and a director in the company along with Blore, its board chairman, and Mill Klein. Fees vary from $2,500 to $5,000, plus production costs. Blore’s concept for music is to “be as alive as a commercial recording.” He feels there’s too much of a difference still in the sound levels of a radio commercial and a commercial recording. Pop music records overshadow commercials. This is due to an ‘archaic attitude, Blore believes, at many agencies which feel they must suppress the sound levels on radio commercials.

Or there is the other extreme, Blore said, which means that a 30-second spot, less than any

the stock used by the Moog Synthesizer, for example, because of the creative sounds available on the instrument.

“Agency people are looking for new sounds, and for the same reason as the recording industry.”

Ulick, who has worked on commercials for Eastern Airlines and was also one of the four producers of the public service “Give a Damned” campaign, pointed out that musical work in commercials was no longer considered “prostitution by the musicians.” It’s good money and it’s demandingly creative. Stu Scher and Bob Dorough—a young team—are a good example of the creative talent growing up in the commercial field. He also mentioned Tom Dawes.

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Billboard has the "In" side story on Audio Retailing

FEBRUARY 15, 1969, BILLBOARD

33
**Can Top 40 Radio Survive A Multilevel Onslaught?**

By CLAUDE HALL

NEW YORK—Top 40 radio across the nation is facing its biggest crisis since Todd Storz and Gordon McLendon popularized the concept of repeated play of a given number of records.

Right and left, listeners have been abandoning stations that once held anywhere half or more of the market. Research studies estimate that a once steady audience of Top 40 are now predicting its demise and the reasons (excuse) vary.

- **Demographics**
  - The advent of aggressive easy listening stations on the scene which are usually operated by former Top 40-trained people.
  - The recent surge of competitive FM stations, especially the growth of the progressive rock format on FM.
  - More music programming.
  - Lack of good Top 40 product.
  - Lack of a teenage craze at the moment.
  - Psychodelic music.
  - Lack of creative personalities.

Whatever the reasons, several Top 40 stations are resorting to a variety of measures to capture some of the audiences they believe they are losing. Many stations are now adding country music records to their playlists. WLOF in Orlando is doing it because of the tough competition from WHOO in the market.

WHOO is a country music station. This type of action caused station record directors recently to get pop sales and more may be broaching the gap in the near future. Shane, program director of KGA, Spokane, claims he had a valid reason for playing Sonny James and Tammy Wynette. "These were pop hits. Country stations alone can't put records like these onto the Hot 100 Chart."

**WOKY Comment**

WOKY in Milwaukee has been playing country records by a program director George Wilson feels the same way. He says "Carroll County Accident," by Porter Wagoner hit 20,000 in sales in the city, according to RCA Records national promotion director Angie Bloom. "And Bloom said that 5,000 in a big city here usually."

"So, there's more to records like these than just country music."

 contador: 2/29/69

**Century Seminar A Key of Broadcasters Convention**

WASHINGTON—The eighth annual March Century Programming and Sales Seminar for Owens Station Goes Country

BAKERSFIELD, Calif. — KBBY-FM, owned by Capitol Records artist Buck Owens, has switched from rock to country music. The station broadcasts one of the highlights at the convention of the National Association of Broadcasters which will be held March 24 at 8 a.m., announces Milton Merson, president of the program and production services firm. The seminar will be in the Engineering Department, Shoreham Hotel here and will feature such speakers as FCC Commissioner Kompton, Plough Broadcasting President Harold R. Kretlman, and Metromedia general counsel Robert A. Dreyer.

Subjects will encompass the relationship of the broadcast industry to the FCC and the Commission expects of the broadcast, said Merson, who is also president of all Metromedia Music stations of which Market Century is now a division. Several hundred
direct mail last year's seminar. Broadcasters are requested to write to Market Century, 65 West 54 Street, New York, N. Y. 10019 for reservations.

**'Sound' Exhibit at Radio Forum**

NEW YORK—The "sound" of a select group of the nation's best radio stations will be exhibited at the second annual Billboard Radio Programming Forum here June 19, 20 and 21 at the Waldorf-Astoria Hotel.

The stations will represent a cross section of these formats: Hot 100, easy listening, country music, r&b and progressive rock.

In addition, the small market station that features block programming will be represented.

The exhibit, billed as "The Sounds of the Time," will feature the general sound of between 30 and 40 radio stations on tape cartridges. Radio directors are requested to forward tapes to have the opportunity to hear what some of the most successful stations in the nation sound like. The generic tapes will include the deliveries of all of the station's personalities at work, exactly what makes the stations successful amongst commercials to jingles to production.

The exhibit will include a full presentation on each station's programming content, management, owner, program director, personnel, frequency, audience ratings, national recognition, type of logos used, jingles, etc. In all cases, a member of the station's staff will be on hand during the Forum to answer questions about the station.

**NAB Booklet Out**

WASHINGTON — The National Association of Broadcasters has just released a booklet titled "Methods for Measuring FM Set Penetration." The eight-page booklet describes how to determine the number of FM receivers in a market.

**BOOK REVIEW**

**'Operating Guide' Is Work for Small Ops**

NEW YORK—Sol Robinson, manager of WLAD in Danbury, Conn. "Broadcast Station Operating Guide," published by TAB Books, has turned out a good, basic handbook intended more, perhaps, for the small market station operator than the polished professional. In fact, no small market operator should be without this book. In concise, clear details it elaborates on topics ranging from establishing a new station to market studies and programming concepts.

Robinson is a little old-fashioned in his programming section of the book, in fact, he skips over matters that warrant much further exploration. However, the advice he gives in explanations on payola, public service announcements, etc. Robinson feels that if a record distributor or manufacturer supplies a radio station with 25 or more records to give away announcements would be required, just as they are in a commercial. No announcement, however, is required when records are supplied only for broadcast purposes without performance guarantees or other considerations.

"One of the problems confronting station management is the appearance of disk jockeys on the record hop and the fact that . . . the problem is the plug or casual mention of the record hop the announcer makes whenever the station or the employee is receiving remuneration and that fact is not made known to the public." He discusses the problem at length, including the various safeguards. Listeners also come up for debated discussion.

In a section on demographics, Robinson is right to the point: "Listening habits do not remain static and a program director must always be flexible and in a position to change the station's programming as listening habits change." Later, he adds: "Lining in the past is risky business for any individual."

Everyone has a nostalgia for the days when a music program was the sincerest form of flattery, he says. However, in today's race to achieve larger and larger radio audiences a program director cannot afford to stifle creative ability by relying too heavily on what went on before.

He centers on one target, from how to blueprint a new small station to license clearance and programming the thinks radio soap operas are still hit) does he does.

TAB Books No. 697, $1.95.

**Format Shift for Shannon**

DETOIT—CKLW-TV has shifted the "Tom Shannon Show" to a variety format similar to that of the "Tonight Show" and other late night shows. First week guests include Tom Rush, the group Taj Mahal, the Precisiones, the Camel Drivers, Chris Country and Wayne Cochran. The show will be in color 4:35 p.m. Monday through Friday and 6:57 p.m. Saturday. The show, formerly in a bandstand format, is hosted by radio station CKLW deejay Tom Shannon.

**WXVT-TV to Air Rio Fest of Songs**

NEW YORK — WXVT-TV (Channel 41) here will broadcast "Rio Fest of Songs," the Festival of Songs held last October in Rio de Janeiro, as a series of specials called "Rio: The Music," starting Feb. 11. Thirty-four countries participated in the festival, in which first prize went to Cynara and Cybele of Brazil for their song "Sahia," TV Globo videotaped the event.

**RECORcNING ARTIST BOBBY VEE HOSTS a press conference of high school and college newspaper reporters. Bobby Vee, director of KRLA in Los Angeles, Cox, who doubles as a World Pacific Records public relations director, was chosen as the newest LP is "Do What You Gotta Do." From left, Cox, World Pacific national sales manager Macey Lipman, national promotion director Ben Scotti, and Vee.

**FEBRUARY 15, 1969, BILLBOARD**
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UP, UP AND AWAY • GENTLE ON MY MIND
THEME FOR 'ELVIRA' • SPANISH EYES
THE LOOK OF LOVE and others

MOVING UP ON THE CHARTS.

KS 3565
This is an album review from Billboard Magazine dated February 15, 1969. The review discusses various albums and their musical contents, including comments on the performers, arrangements, and overall quality. The review mentions the New York Philharmonic and the Julliard, among others, and includes specific titles and artists such as Cream, Cream, and Led Zeppelin. The text is a natural representation of the information as it appears in the review.
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Radio TV programming

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**TOP 100**

1. "I'm Livin' in Shame," Marvin Gaye and Benson, Easy to Come By, Motown.
2. "Baby Why," Teddy Pendergrass, MCA.
6. "The Love I Lost," Al Green, SHS.
10. "Just Once," Al Green, SHS.

EASY LISTENING

1. "Me a Mod," Frankie Laine, ABC.

RHYTHM AND BLUES

1. "Don't Let the Sun Catch You Crying," Stevie Wonder, Tamla.

HOT 100

2. "I'll Be There," The Four Tops, Motown.
6. "Living Inside Your Love," Al Green, SHS.
7. "I'm in the Mood," Marvin Gaye and Benson, Easy to Come By, Motown.

COUNTRY

1. "The Best of Times," John Denver, RCA.

OTHER PICKS

1. "I'm Only Lying," Willi Sumner, Polydor.
2. "I'm Ready," The J. Geils Band, Columbia.
3. "I'm Ready," The J. Geils Band, Columbia.
4. "I'm Ready," The J. Geils Band, Columbia.
5. "I'm Ready," The J. Geils Band, Columbia.

By CLAUDE HALL
Radio TV Editor

David Ernest Brunk is now with WSAV, Huntington, W. Va.; he'd been with the station for a while. He's now on the spot with a promotion that he has for WSAV. W. Va. Wayne (Wayne B.)
Beaver has joined KHOM in Fort Worth, Tex.; he'll be handling promotion there. Terrell Merlino. If you want a promotion
manager who knows how to handle promotion, give him a call. He's just the type of person who can handle promotion.

Program director Ronnie Calloway of WHF, Hot 100 format station in Philadelphia, Pa.; he's in charge of promotion there.

George Owner Croy of WPED, P. O. Box 153, Cranford, N. J.; needs records badly. This is a brand new station, and they're looking for the right one.

WNCN-FM, New York, is in need of a promotion manager and a general manager. Stan Garrett. WNCN-FM is in charge of promotion manager.

Radio program manager at KGB in San Diego, Calif.; he's looking for a new promotion manager.

John C. Ramey, Assistant Program Director, WBOB, Blacksburg, Va.; needs a new promotion manager.

**NEW LINE-UP**

The line-up at WDW, Melbourne, Fla.; they're in need of a promotion manager.

John C. Ramey, Assistant Program Director, WBOB, Blacksburg, Va.; needs a new promotion manager.

Bob Smith is the new promotion manager at WBOB, Blacksburg, Va.; he's been with the station for a while. He's looking for new promotion people and new program ideas.

**NEW PROMOTION MANAGER**

Bob Smith is the new promotion manager at WBOB, Blacksburg, Va.; he's been with the station for a while. He's looking for new promotion people and new program ideas.

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**POSITIONS OPEN**

High School: All-Format Large Market Ticket Seller. Requires experience as a reliable, responsible, self-starter. Salary based on experience. Contact Claire Hall, Billboards, Billboard, BB.

**POSITIONS WANTED**

WANTED—Air personality for top hot station. Must be 21 or over and have on-air experience. We need good people and good ideas. Send tape, resume and photo to Box 866, Springfield, VA 22153.

**SITUATION WANTED**

Top-notch Jock at a top station is a mobile market athlete. If you can play up to 140 East 12th Street, Holland, Mich. 49423, needs Hot Market Athlete. Send resume and photo to Box 866, Billboard, Billboard, BB.

**OTHER PICKS**

- **Continued from page 43**

**Radio-Television Broadcasting**

The Channel Swim
Brass Shines In New Special
The Tijuana Brass turned up for an
special on CBS-TV Monday night.

HIGHLIGHTS
'Beat Of The Brass'
Is The Top Tele-

BEST BET — Herb Alpert
plays the Tijuana Brass on
Channel 4 tonight at 9.
The show is a musical treat.

The Bebop of the Brass” featuring Herb Alpert and the Tijuana Brass is presented at 9 tonight on Channel 4.

The show is a musical treat.

Ole! Herb Alp-

SINGER presents
THE BEAT OF THE BRASS
Starring
HERB ALPERT &
THE TIJUANA BRASS

Executive Producer for Singer: Alfred di Scipio
Produced & Directed by: Jack Haley, Jr.
Written by: Tom Mankevich
Director of Photography: Viliis Lapeniak
A Production of TJB Television, Inc., in association with MPC, Metromedia Producers Corporation

Ti-Juana Special Happy-Happy

Visual Treat

Video Review

Alpert Scores Again With Well-Paced Hour

HOLLYWOOD (UPI) — Herb
Alpert, singer and composer of
the sensational hit "Tijuana Brass"-
ized by a sophisticated brass
rhythm and blues sound, has
created another winner with the
album "Happy, Happy" from AIP.

The release of "Happy, Happy" has
established Alpert as a major
solo artist and has further
enhanced his reputation as an
innovator in the world of music.

The album features a variety of
rhythms and moods, from
up-tempo dance numbers to
mellow ballads, all performed
with Alpert's distinctive brass
sound.

Starring
HERB ALPERT &
THE TIJUANA BRASS

TUNE IN! WED. FEB. 12, 9 P.M. EST / 8 P.M. CST — NBC-TV— IN COLOR
NEW YORK — The Everest/Cetra Opera Series has come up with eight more interesting packages this month, including four-only recordings. The only listings are Leoncavallo’s “La Bohème,” Paisiello’s “Nina o La Pazza Per Amore,” Prokofiev’s “Love for Three Oranges,” and Millocker’s “The Beggar Student” (Der Bettlerstudent).

The eight albums also have an impressive list of soloists including Clara Petrella, Giuseppe Cipolla, Hilde Gueden, Renato Scarpini, Rossana Carteri, Hilde Konitzeki, Erhard Wachter, Fernando Corina, Wilma Lipp, Brenda Renee Holzhauser, Fredrick Fritz, and Kurt Bohme.

“One Bohème” is perhaps the most commercial of the group, with an admirably performed. The stirring “Gianni Schicchi” and “La Bohème” with Gielo D’Addio, tenor Antonio Annaloro, soprano Antonio Matta Medici, mezzo-soprano Nadia Casarino and baritone Umberto Ravera. In contrast, “Semele” will feature Giacomo Scrinia or baritone Antonio Resi. Excellent in “Suor Angelica” are Miss Carto, conductor Gino Fratini, and Hugo de la Vega. Several firsts are included in “Even Songs, 1967-72,” which contains music of Walter Lamb, John Browne, Neuwirth, Robert Wylykynson, William Cornsh, and Fawkyper performed by Robert Serkin and the Cetra Opera Orchestra of the Cetra Opera. The Music of London performs Maw’s chamber music for baritone and piano, which is coupled with a first recording of Alan Rawsthorne’s “The Mirror of the Mind” for Wind and Piano.

Another first is “Tomas Luis de Victoria’s Requiem Mass.” A second album of the group, including three recordings, includes Rossini’s “La Donna del Lago” with Miss Lipp, Miss Lipp, and the Cetra Opera Orchestra conducted by Robert Serkin.

Tenor Leonid Samsonov will appear in Berlin this summer with Jewl Oszawa and the New York Philharmonic in four performances beginning Thursday (12). The Cetra Opera will conduct two seminars on classical guitar at the Academy of St. Martin-in-the-Field and perform the first recording of Boccherini’s “Cello Quintet, Op. 37, No. 7” with a Mondstein.

Placid Domingo signs an exclusive RCA Red Seal contract as Roger Hall, manager of Red Seal, reports. On the Spanish tenor, who debuted at the Metropolitan Opera in 1969 and has recorded an operatic recital with Edward Downowr and the Royal Philharmonic for April release. His first complete operatic recording for RCA will be in Manon in Verdi’s “Il Trovatore” opposite soprano Patricia Racca, tenor Ferenc Harty, and the New York Philharmonic conducted by Boulez.
Merson Promotion Features Free Trip to AMDIE Show

WESTBURY, N. Y. — Merson Musical Products Corp. is sending a special promotion package and invitation to its more than 5,000 dealers explaining how they can earn a free trip to the American Music Dealers Industry Exhibit (AMDIE) in Las Vegas during May.

In order to qualify, dealers must purchase two Hagstrom guitars (V-1 and V-2) and one Hagstrom bass (C-2) with cases (DP-5 and DP-6) at Merson’s regular dealer prices. If accepted by Merson, the dealer will enable participating dealers to one free round-trip jet, airline ticket to Las Vegas, free double occupancy room accommodations at leading hotels for five days and four nights and gourmet dinners and shows every night. Also included are sightseeing tours, limited golf privileges on an 18-hole executive course and swimming pool facilities.

According to Merson national promotion director T. Warren Hamptons, the special offer is not being limited to the company’s dealers.

Endorsement

LOS ANGELES — Glen Campbell has signed an endorsement contract with Ovation and will use a six-string and a 12-string guitar on his network TV show, “The Glen Campbell Goodtime Hour.”

Music Cards

STILLWATER, Okla. — Music Cards, now available from Bradley’s here, feature the picture-word method of learning musical notes and symbols. A musical note is illustrated on each card of a 60-card pack, with the name of the note printed on the reverse side of the card. A complete set of Music Cards is $2, postage paid.

Gibson Award

COLUMBUS, Ohio — Gibson, Inc., has won the 16th annual Chris Award, presented by the Film Music Society of Columbus, for its guitar music picture, “Instrument of the People.” The 16mm film, in full color sound, depicts the history and manufacture of the guitar.

“Now we are extending an invitation to every music dealer in America to be our guest, subject of course, to our approval. We are doing this for two reasons: first of all we feel we have a moral obligation to the entire music industry to make this first AMDIE Convention a success. The second reason, of course, is to introduce and sell our Merson equipment to our guests. Our main emphasis will be placed on our Marshall amplifiers, Giannini guitars, Hagstrom guitars and Panther organs.”

Merson is extending two free Las Vegas trips to every dealer to encourage guests to bring along a friend or their wife. In addition, the company plans to supply guests with “on-the-spot” chips while they are there. This will be based on a certain percentage of our Merson sales and is explained in detail in the special promotion being sent to dealers.

BEST SELLING

Bacharach/David Songbook — All Organ

(Dimerino)

40 Groovy All-Time Hit Paraders — P.C.O. (Hansen)

Music for Portable Chord Organ —

1-2-3 (Treasure Chest)

126 Popular Hits for All Chord Organ

(Hansen)

70 Blockbusters for 70 — P.C.O. (Hansen)

Songs I Believe — All Organ (TRO)

Sound of Music Selections — All Organ

(Chappell)

TOP HITS OF ’68 AND ‘69 — All Organ

(Big 3)

With My Love — All Organ (Big 3)

With My Love — P.C.O. (Big 3)

Trio Wires

Accordion For Big Sound

By EARL PAIGE

CHICAGO — Small groups everywhere are enlarging their sound through electronics but few have gone to greater lengths than the Jack Charles Trio. The local group, headed by Charles, who owns a Selmer Varitone on his trumpet, has built its sound around Andy Kaye’s accordion, which is made to sound like an organ, bass, guitar, vibes and marimba.

In characterizing the trio’s sound, which is rounded out by drummer Bob Ehrlich, Kaye said people often say the group sounds as though it contains eight musicians.

“The accordion, because its basic reeds particularly sound so blash, was left out in all this rush to amplify instruments,” Kaye said. “We worked out different sets of reeds which produce vibrations picked up by magnetic microphones and then amplify these vibrations.”

By hitting the accordion’s buttons harder, louder notes are expressed. By holding in buttons, notes are sustained, he said. Blending is accomplished by allowing the natural accordion sound to come through, too.

To create the vibie sound, holes were drilled under the keyboard and special reeds were added. The strikers enable the accordionist to create a vibe, marimba or “sort of electric piano” effect.

A custom amplifier delivering 20 watts at 40 cycles is used for one part of the amplification; a regular organ amplifier is also used and Kaye is currently planning to add Leslie speakers.

Strings to Ampeg

NEW YORK — The Ampeg Co. is the sole distributor of Dan Armstrong Sound Systems here. The strings will soon be available for guitar and bass in 15 styles and gauges throughout the country.

The Carroll Sound chime stand combines stability and ruggedness with much needed portability. The stand is available in models to hold four, one and one-half inch or two-inch chimes, up to more than seven feet in height. A carrying case is included.

FEBRUARY 15, 1969, BILLBOARD
Latin Version of U.S. Hits
Aids Spanish Dealer's Sales

* Continued from page 1

A more dramatic example of the U.S. influence on Latin markets is Joe Feliciano, Frenkel said. "His first albums did nothing for us until he hit on the U.S. market with 'Light My Fire.' Now all Feliciano product is selling."

Frenkel said the same is true for Hobe Alpha and the Tijuana Brass.

American Influence


"Honey" is selling well by such artists as Vincentico Valdez, Marco Antonio Muniz and others. Alberto Vasquez and several other Latin artists have recorded "Love Is Blue." "Hang on Sloopy" was cut by the Mexican group, Joynt Jets, and by a local artist here, David Muniz.

Alberto Vasquez has recorded "That's Life."

Young Frenkel and his father, Harry, point out that Latin music is enjoying wider popularity here. Stations programming it include WRXT, WSBC, WEDC, WOPA and WTAQ. At least one station has already taken the steps necessary to go full time with Latin programming.

The Frenkels estimate the Latin-speaking population here at between 400,000 and 500,000, ceasing to think about 250,000 are Mexican. Another important segment are Puerto Ricans, Cubans, representing a constantly transient population, are another major influence as are the Colombians and Equidrarians.

Understanding the many variations of Latin musical tastes is an absolute necessity for dealers, they point out. U.S. Latin American staff is characterized as a "little League of Nations." Five are Mexican, one member is from Madrid, two are from Puerto Rico and one is a Cuban.

Categories

Music breaks into four "very broad" categories, Mexican as "northern," coming from Texas, and from Mexico; Puerto Rican is another; Cuban a third and South American the fourth.

ANIVERSARIO

Frenkels Mark 25 Years Giving Personal Service

By RON SCHLACTER

CHICAGO—"I have been in the record business for 25 years but I haven't learned how to manage," Marshall Frenkel, vice-president, works with his father in overseeing the combination distribution, rack-job and retail operation which deals exclusively with Latin American product.

Agreeing with his father, the younger Frenkel said: "The manufacturer is not out to get us. It's really manufacturer's income. The real sale, it's much better than the distributor price. It's this type of great that's very unfair."

The elder Frenkel started as a retailer in May 1969 with a combination record-appliance store. The business was located at 809 East Halsted and at that time, the entire Spanish-speaking population of Chicago was Mexican.

Urban renewal forced Frenkel to move to 111 South Halsted in January 1960 and then to 1344 South Halsted in April 1963. In August 1967 a second outlet was opened at 3751 West 26th Street to house the distributor and rack-job, operation, as well as another retail store.

The Halsted outlet, which is still open, is open on Sundays and attracts shoppers coming from near-by St. Francis Assisi Church, the largest Spanish-speaking parish in the Midwest. When the priest first learned that the store had to move because of urban renewal, he came to Harry Frenkel and asked that the business remain near the church because of its Sunday morning droning power.

Frenkel's replacement, located near the church, is thriving. The son, Chris, is handling the store, while Chris' brother, Steve, is in charge of the distribution.

"I feel the manufacturers don't have the little bit of personal touch that we have broken our back to get," the younger Frenkel says. "They can't supply personal service. I won't sell a lemon. When a customer comes in and asks me to select records for him, I won't give him anything that I have doubts about. Every record will be sold."

MARSHALL FRENKEL shown here on the left, assists his father, Harry, shown here on the right, in overseeing the combination distribution, rack-job and retail operation of Pan American Records.

"But each category," Frenkel insisted, "divides into sub-categories."

There are many perplexities. "What I call 'Puerto Rican Latin Soul,' is the biggest thing going in New York City but we can't sell it here."

Pan American functions as a retail outlet, distributor for about 30 labels, a one-stop and rack jobber. The firm racks in four States and distributes in another five.

At the retail level, mono albums are sold at $3.44, stereo LP's at $3.10, singles at 89 cents and extended play albums at $1.39. The store has triple inventory in cupboards and cabinets, pricing 4-track at $3.50, 8-track and cassettes at $6.98.
EDITORIAL
A Lyn Durant

The death of Lyndon Durant reminded us that the coin machine industry too often exhibits lasting monuments to its famous and deserving brethren. Durant, known to his countless friends as Lyn, died suddenly Jan. 29 after suffering a heart attack at age 60.

It can be said that Durant, former president of United Manufacturers and affiliated with several other firms, was a legend in his own right. He was generally regarded as a mechanical genius responsible for developing amusement games, now a staple part of the burgeoning leisure market.

Our industry, which is designed to play such a vital role in the growing leisure activities field, must develop more graphic arrangements. Lyn's passing now has one school for training coin machine technicians. It notably leaves the coin-box programmers and leisure equipment route managers.

There is no more fitting tribute than to develop a Lyn Durant Memorial grant for such purposes.

Memorial

See 100,000 Disk Venders

• Continued from page 3

Primary companies include monthly artist salutes, posters and banners, and by loading the record vender with product to feature an individual artist or group.

By simultaneously releasing product to Disc-O-Mat, said Orratti, can provide another source of record exposure for the labels. Merchandise plans call for 100,000 machines to be in use across the U.S. this year, with vending locations away from regular record rack jobbing outlets.

Locations will include supermarkets, resort communities, teen-oriented retail stores, youth and recreational areas, specialty stores, schools and franchise food locations.

"To give the vending machines a music industry image," said Orratti, "will distribute a Disc-O-Mat edition of Go magazine, a weekly publication. The news magazine will be distributed in racks attached to the record vender.

Terror A.R.A.'s Music Plans

PHILADELPHIA — David (Dray) Goldstein, president of Terror A.R.A., an amusement machine and corporate acquisitions, Automatic Entertainment Industries, Inc. (AREA), said last week that his company "is interested in acquiring music operating firms where it fits our planning or is advantageous. We're only interested in music firms."

New Films for Rowe Phono Vene

WHIPPANY, N.J.—Ron Golden of Decca-Disc-3243, owner of Terror A.R.A. for Rowe Manufacturing, has confirmed that his company is following closely the slate of replacements for the Rowe Phono Vene:

Big Movements: L-2918A, "Do Your Thing," Ato-6641; Fortune Cookie, L-2918F, "Gonna Be a Showdown," Atlantic-2583; Hang up, L-2918, "I'm Making Love," Polygram-1965; Escape, L-2917V, "Gonna Wall Fun: $$

MIAH—Fantronics, which specializes in the manufacture of two-player, electronic wall games, is being kept extremely busy by one customer. The secret customer has ordered 542 machines with the game for 6,000 games of various types. The order was placed with a dealer who has delivered 250 of the games.

All of the games are the brainchild of Fred Hurley, designer and Vice-President of Fantronics. In 1964, Hurley, then a designer and vice-president with Orbit Engineering Co. of Fort Lauderdale, Fla., developed the first two games, Tic-Tac-Toe and Pitching Horse Shoes.

(Continued on page 50)

(Continued on page 50)
Longshoremen’s Strike Still On
but...BELAM
HAS SOLVED
ALL SHIPPING PROBLEMS
AND CONTINUES
TO SUPPLY THE GOODS

BY AIR
(From NEW YORK)
BY TRUCK
(From ANTWERP)

yes: BELAM
has Plenty
of
Phonographs
Flipper Games
Arcade

IN THE WAREHOUSE
IN ANTWERP
IMMEDIATE SHIPMENT

For Complete Prices, Catalogs and Other Details,
Write, Phone or Cable at Once.

R. H. BELAM COMPANY, INC.

Eastman Music Programs
For Black R&B Market

- Continued from page 49
pany spends between $30,000
and $40,000 a year for new
equipment. “Better locations are
generally in black areas,” said
Brown. “Consequently, through
the years the best equipment
has been put there. Tavern owners
are quite friendly with each
other and know what’s going on.

“For example, we had a
three-year-old machine at a lo-
cation that was doing better
than a new machine at another
location. However, the woman
with the older machine talked
to her friend at the other location
and then told us that she wanted
a new one.”

“Of course, another factor is
that 90 per cent of the people
are sound conscious. The artists
today have their own sound and
there has to be equipment to
reproduce this sound.
One problem that Brown does
not face is what records to pro-
gram. Since all locations are
180, the only distinction made
is between soft and hard jazz.

“I consider soft jazz as having
a sentimental appeal for the 35
and older group,” said Brown.
“Examples of artists would be
Bennett, Sinatra and Wilson.
Meanwhile, the young crowd
favors hard jazz with such artists
as Donaldson, Marschalk, John-
Hart, Art Blakey, Miles Davis,
Watts, Montgomery and Stan
Gietz.

“The black community is such
that it overlaps. Each person,
whether from a middle-class
or poorer area, appreciates Ray
Charles because he is an artist.
Because of this, the music is
basically the same at the various
locations. It’s just the manner
in which the people accept it
that is different. This makes it
easier for me to program than
it would be for a white oper-
ator.”
Caught in today's profit squeeze?
The new Seeburg Gem can increase collections 30% and more
(without increasing overhead)
Take a look
Take out a pencil and figure your costs! They're up. They're all up! And eating into your profits more and more. Beat the cost-of-operating escalation with the new Seeburg Gem, featuring the Dollar Bill Acceptor and 2-for-25¢ play.

Check these Seeburg Gem features:

1. **Animated Digital Selection.** Colorful selection indicator to attract customers. Each selection remains lighted while playing to help identify numbers for replay.

2. **Selector Buttons.** Designed for easy, finger-touch at a convenient level.

3. **Attractive Styling.** Exciting rosewood finish with striking illuminated panels, complimented with ruby-like decorative accents.

4. **Seeburg "full dimension" Stereo Speaker System.** Full fidelity, ear-level sound. Rich and resonant. Two high compliance woofers, and two middle-range speakers. Seeburg's new tone enclosure delivers four times the sound power per input. Entire speaker system is acoustically isolated to prevent sound vibrations.

5. **Optional Seeburg 2-for-25¢ and Dollar Bill Acceptor.** The profitable Dollar Bill Acceptor accepts dollar bills, encouraging your customers to buy more music. And saves you the trouble of constantly making change. The 2-plays-for-25¢ feature will increase your profit along with increased over-ride.

6. **Optional Print-Out Income Totalizer.** Gives you an up-to-the-minute printed total of all coins and bills deposited in the phonograph. Stamps the cash total on a collection slip and shows the amount on the Totalizer itself.

7. **Easy, Up-Front Loading, Servicing and Collecting.**

8. **Optional Remotes For More Profits.** Stereo Consolettes and Extended Bass Consolettes. New universal column auxiliary speakers that can be wall mounted either vertically or horizontally. Plus remote volume control you can adjust to the size of your crowd.

All these features plus... easy maintenance... dependability... faster profits...
No operator can escape the increased costs of service, maintenance and overhead.

Join the hundreds of operators across the country who have been doing something about it. How? By switching to Seeburg's new Gem play and Dollar Bill Acceptor! It will increase your collections more than 30%.

It's a fact! It works! In hundreds of profit-conscious locations, collections have gone up and profits have gone up with Seeburg's 2-for-25¢ play and Dollar Bill Acceptor! Join the operators who have switched to Seeburg for bigger profits. Contact your Seeburg distributor now!
U.S. exports of billiard tables were $3,592,837 in August and September of 1967, up from $2,308,059 in 1966.

**CHICAGO — Successful tournaments utilizing co-inoperated billiard tables are being held in several parts of the U.S. Operators hope for a national tournament eventually.**

Leonard Schneller, sales manager, U.S. Billiards, Ltd., and Vihon, Atlas Music Co. here, have been working with two new groups in Illinois and Iowa and offer the following suggestions:

- The best nights for male competition is "off-nights." Sunday afternoon, Monday and Tuesday nights are often best.
- Schedule women on busy nights. "The girls won't come in on light nights and boyfriends and husbands like to show off girls on the busiest nights."
- Revalue the table and furnish new cues sticks the day the tournament opens.
- Operators should stay away on tournament nights. "This way the operators remain neutral and won't hit for a lot of free drinks."
- If the operator needs to come in to get a journey off the ground," make the visit during the day.
- Make sure patrons understand lescons can be kept up to each week. "The way the double elimination system works is..."
- Only one winner from each location can qualify in finals. "We ask for identification. This way a winner can't compete under two names."
- Publicize the tournament. Call sports editors of local papers. Erect billboards (one operator is paying $60 a month for a billboard).

**DISCOTEL phonograph, displayed by British Automat Company, Ltd., at the recent Vending '69 show, it is available as a 40 or 80 selection machine; can operate wall boxes; has 14-inch speakers and 12-watt amplifier.**

**MILWAUKEE — Nutting Industries here has established distributors in 14 European countries and is furnishing films for its I.Q. Computer Knowledge-film unit in several foreign languages. John Shelley, based in Sweston, England, will head up the International sales force.**

**When answering ads... Say You Saw It in Billiard**

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**When answering ads... Say You Saw It in Billiard**
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.

Just one more feature that makes WURLITZER AMERICANA III a Blue Chip Investment.
ADAMS BROS.
You Can’t Use Yesterday’s Ideas
If You Want Tomorrow’s Business

OKLAHOMA CITY—Gentry and James Adams believe that bulk vending manufacturers too often use “Yesterday’s” ideas and do not create for the future. The brothers, partners in Adams Vending Co. here, have been forced to prepare 50 per cent of their mixes. “I work the route two weeks and think the next two weeks,” Gentry Adams stated.

The two men, who have a younger brother, Jerry, whom they hope to turn into the business, employ such colorful terms as “value-price-cutter” and “meat items” when speaking of their formula for mixing charms.

Aside from their chief complaint that manufacturers aren’t producing “something different,” they also believe that manufacturers’ prepared mixes too often feature uneven portions.

“We always make sure that each individual charm in a mix is included in equal portions. We have seen too many instances where a prepared mix will have only a few of the leader or ‘stinger’ items in it. ‘A kid will play a machine as many as 10 times to get a stinger. But if he fails he will tell all his friends that there are none of that item in the machine,’” Adams said.

“We have parents approach us on location and skeptically inquire if there are really any of the higher value merchandise in the machine. We simply dig down and show them that there are plenty of the top items. Our volume has more than doubled since we concentrated on even mixtures.”

Adams said he uses two stingers, or attention-getting items, offered at a combined cost of 9 cents. He next mixes in one or two “price-cutter” items such as Go Go Rings, which cost him as little as 1 cent. To fill out the 10-cent mixes “meat items,” or what he defines as “break-even” items, generally costing 3 or 4 cents.

The Adams’ build their own display fronts at a cost of 51 each, including our labor,” James Adams pointed out. They buy the material in sheets of 12-inch by 36-inch.

Their typical six-unit stands consist of one 216-count charm, one 115-cent or century gum, a machine filled with either wrapped 1-cent gum or Tootsie Squares, a 5-cent capsule, a dime and quarter capsule unit.

In high volume locations they are experimenting with 5-cent capsule machines. To overcome the rising price of penny gum they have dropped the cost of the charms mixed with 1-cent gum from 43 cents to 36 cents and are using 216-cent machine.

In total sales they estimate 40 per cent is penny merchandise, 25 per cent quarter items, 25 per cent dime capsules and 10 per cent nickel capsule.

Funtronic Wall Games $$

He has been with six-month Funtronic, Hurley has created ping-pong, dart and birdshot wall games.

“We have developed the games with three objects in mind: second, we wanted to introduce a game for high-class locations; second, we wanted a game that would take up no space, and third, we wanted a game that anyone could play.”

“The appeal has always been there for the games, but just recently the games got off the ground production-wise. Our newest project is a game utilizing solid-state circuitry. There are no relays or sliding switches. We have already been offered $5 million for the project.”

Hurley, who re-acquired the patents for Tic-Tac-Toe and Pitching Horse games from Or-

If your competition is giving you location trouble ... You may find the answer to this problem by operating the most advanced idea in bulk vending — the all new Victor —

SELECTORAMA®

With six different combinations to select from to fit any of your locations, will vend a variety of merchandise and coin combina-

If you are interested in selling our equipment, please contact a Victor Regional Sales Manager. If you are interested in selling our equipment, please contact a Victor Regional Sales Manager. If you are interested in selling our equipment, please contact a Victor Regional Sales Manager.

Hutchinson Spells Out Aims for New Vendors

ATLANTA—The bulk vending field offers career opportunities for young businessmen who have a minimum amount of working capital and a desire to work hard. This is the view of H. B. Hutchinson Jr., president, National Vendors Association and veteran operator-distributor here.

Hutchinson’s suggestions:

• Start out with fresh, new equipment, purchased from a reputable distributor.
• Approach locations with the proposition that you are going to install the latest, most modern bulk vending equipment and keep it filled with quality merchandise.
• Don’t start by jumping in on locations that already have equipment. All you will be doing is fragmenting the available bulk vending business in that spot. Look for new, fresh locations.
• Offer normal location commissions. Paying exorbitant commissions simply because you have heard that someone else does is a sure way to go broke.
• Assume from the start that this can be your full-time business. This kind of career viewpoint carries over into all your dealings with locations as well as suppliers.

Where should the newcomer look for profitable bulk vending locations? “Supermarkets are today’s most productive spots,” according to Hutchinson. “Truck stops are next, followed by bowling alleys and shopping centers. Don’t ignore the corner taverns, filling stations and groceries. These are still the easiest locations with which to open a bulk vending route.”

Hutchinson is also a strong advocate of accurate business records for the bulk vendor. “Know at all times how much your merchandise and equipment costs, and how much money you are taking in,” he said.

(Continued on page 57)

BULK VENDING NEWS

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FEBRUARY 15, 1969, BILLBOARD
Natoli New CAVC Chief

By BRUCE WEBER

LOS ANGELES—Small operator tax and sugar problems, employee training and convention planning were leading topics at the recent meeting of the California Automatic Vendors Council (CAVC). Robert Natoli, Canteen Service, San Diego, succeeded Clarence Landis, Canteen Corp., Millbrae, Calif., as president.

Other officers of the State council are Claude Witbeck, Servomation-Bay Cities, S. A. Francisco, and Richard Goglein, Interstate-United Corp., Los Angeles, both vice-presidents, and William Dennis, Standard Change-makers, Los Angeles, secretary-treasurer.


Past presidents and ex officiо members of the board are Lane, John Lumpp of Los Angeles, Dwight Dickens of, Charles Manian of Los Angeles, Ted R. Nicolay of Long Beach and and P. Wheaton of Long Beach.

Outline Laws
For Operators, Taverns in Tex.

• Continued from page 49

son owning the amusement-type coin machine received the money to the holder of an alcoholic beverage license. The committee also proposed that the law be drawn so as to ban any lending through loan companies organized by the coin machine operators. Existing loans would be phased out, without renewal.

• A prohibition against a vending concern's holding any interest in the tavern or club business or from holding a lease in such establishment.

• A requirement that a nontransferrable tax stamp be attached to each machine with a corresponding serial number.

• A requirement that all agreements for placing machines in taverns be on a written contract with forms prescribed by LCB.

• That alcoholic beverage licenses be suspended or canceled for any person who accepts a loan from a vending operator or who accepts a lease from a member of the vending industry or enters into any business partnership with him other than for operation of machines.

• A requirement that all applicants for alcoholic beverage licenses disclose all their obligations, security and persons to whom debits are owed.

• A provision for semi-annual affidavits that the Liquor Control Board licensee of permittee is himself operating each tavern and club.

• Requirement of a photograph of the applicant on each license.

• A new regulation requiring county judges to notify local law enforcement officials and the Department of Public Safety of all liquor and beer permit applications and of the hearing date.

• Raising of the on-premise beer-handlers' license fee to $510, the wine and beer fee to $150 and the retail off-premise fee to $50.

• Automatic refusal requirements for any license request where the applicant has been convicted of a felony in the last five years.

• Provision for refusal of license for five years after conviction of such misdemeanors as prostitution, gambling and narcotics offenses.

Cory said recommendations would be incorporated into two or three proposed bills and offered to the Legislature.

New Vendors

• Continued from page 56

advises, "Unless you keep track of expenses and income you could be losing your shirt without even being aware of it."

This calls for an effective bookkeeping system. And Hutchison credits his wife on that score. For a long time after he added distributing to his bulb vending operation, his wife, who had accounting experience, handled his firm's bookkeeping chores.

And to the newcomer who may be tempted by the Blue Sky promoter's claims of "Make Money With Your Spare Time in Vending," Hutchison has this final pointer: "The main ingredient for success in bulb vending is still hard work, no matter what anyone says. After 22 years I still put in long, hard days and many nights and weekends. But I've never regretted it one instant."

Coin Machine News

Coming Events

March 6-8—Music Operators of America, directors' meeting, Hotel Monomoye, New Orleans.

March 7-9—National Automatic Merchandising Association, West Coast Convention, Ambassador Hotel, Los Angeles.

March 21-22—National Automatic Merchandising Association, spring management conference, Executive Park Hotel, Atlanta, Ga.

March 22-23—South Carolina Coin Operators Association, annual convention and trade show, Hotel Wadsworth, Columbia.


April 12—Alabama Automatic Merchandising Council, Governors House, Montgomery.

April 17-19—National Vendors Association, annual convention and trade exhibit, Hollywood Beach Hotel, Miami.

April 18—Wisconsin Automatic Merchandising Council, Biltmore's Forest Green Bay.

April 18-19—National Automatic Merchandising Association, spring management conference, Sheraton Des Moines, Des Moines.

April 25-26—National Automatic Merchandising Association, spring management conference, Sheraton Plaza Hotel, Boston.

April 25-26—Indiana Vending Council, Inc., annual meeting, Speedway Motel, Indianapolis.

May 1-4—Illinois Automatic Merchandising Council, Lake Lawn Lodge, Delavan, Wis.

May 2-4—Canadian Automatic Merchandising Association, annual spring convention and trade show, Hotel Bonaventure, Montreal.

May 9-10—Ohio Automatic Merchandising Association, spring management conference, Broadmoor Hotel, Colorado Springs, Colo.

May 10—Ohio Automatic Merchandising Association, annual meeting, Sheraton Columbus Hotel, Columbus.

May 15-18—Florida Amusement & Marketeers, Port-Of-Call, Tierre Verde Island, St. Petersburg.

May 16-17—New Jersey Automatic Merchandising Council, Holiday Inn, Atlantic City.

)...
Can Top 40 Survive Onslaught?

* Continued from page 34

 Country music is coming in strongly, perhaps these types of records wouldn't work in an r&b-flavored market. He felt that the growing importance of demographics in programming had brought some on this changing scene in Top 40 programming in general, since more than a dozen stations are adding country records to regular programming fare. He pointed out that the demographics of country stations have been showing up well.

Phil Nolan, national program director of Westinghouse Broadcasting, suggests that there may not be enough teen business to support two Top 40 stations in some markets. Some stations like KILT and KMUZ in Houston, he says, are run by stations whose shares have remained larger over the years than other stations in similar markets. KHI and KRLA could exist profitably in Los Angeles, he says, if they both were Top 40 stations could exist well in cities like Oklahoma City, without economic pressure.

Mike Joseph, a leading program consultant, has been worried about Top 40 shares. He thinks a solution would be to avoid R&B and psychological records during parts of the day. Too, too often radio might have to become a split-personality—appealing to one type of audience during the day and another in the evening. He would determine this by careful audience flow studies to find out what kind of audience was available precisely there. His major worry is that there's a tremendous lack of talent personalities to do communication with the audience. They don't bring on an act. In a night situation, they'd bring on an act, and bringing on a record should have some of that same excitement.

Several people criticized "more music" concept has bored listeners, chasing them away from other formats, such as country music.

Mort Crowley, program director of KXOK in St. Louis, thinks that "Top 40 is going in the wrong direction," but it "takes greater skill today.

Nearly all Top 40 stations still offer their sound during the midday, and perhaps, the strength of the trouble. The reason for soften- ing the sound, of course, is demographics. Stations have been led to believe they should go for the housewife during the day. They think, erroneously, that all housewives go for softer music. This ranges all the way to easy listening artists. In 1971, the Top 40 program directors claim: "They're making the chart. The Top 40 program is really not my forte. It's the only way to put the public in KRIZ, which scores with every age group, on the air. Some good records are being played any country records because there were three full-time country stations in the market. But, Crazyhorse is a tremendous group here with the public. We have a group of people who, after" broad-casting as a broad cross section of music as we can—and even experiment with some of the LP cuts, including the long cuts by the Led Zeppelin and the Iron Butterfly at the Mayflower restaurant," by Arlo Guthrie.

Several AM stations are re- solving the problem of rock music to keep late-night listeners. But experts in progressive rock programming, and there aren't many, believe this rock music should switch to FM.

WMCA in New York has gone on a direct program driv- ing toward r&b records rather heavily in its battle against WABC.

Some people believe that the "more music concept has bored listeners, chasing them away from other formats, such as country music.

Yesteryear's Hits

Change-of-program programming from your librarian's shelves, featuring the disks that were the hottest in the country field 5 years ago from 1964 to 1969. Here are the Top 40 of your librarian's chart at that time.

COUNTRY SINGLES—5 Years Ago January 15, 1964

1. I'll Take Care of You—Billboard 36
2. I'll Take Care of You—Billboard 45
3. I'll Take Care of You—Billboard 57
4. I'll Take Care of You—Billboard 58
5. I'll Take Care of You—Billboard 60

Yesteryear's Country Hits

Change-of-program programming from your librarian's shelves, featuring the disks that were the hottest in the country field 5 years ago from 1964 to 1969. Here are the Top 40 of your librarian's chart at that time.

COUNTRY SINGLES—5 Years Ago January 16, 1969

1. But I Take Care of You—Billboard 36
2. I'll Take Care of You—Billboard 45
3. I'll Take Care of You—Billboard 57
4. I'll Take Care of You—Billboard 58
5. I'll Take Care of You—Billboard 60

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3. I'll Take Care of You—Billboard 57
4. I'll Take Care of You—Billboard 58
5. I'll Take Care of You—Billboard 60
ORPHEUS' INTO ENGLISH—B'WAY-BOUND MUSICAL

RIO DE JANEIRO—Brazilian poet Vinicius de Moraes has translated his play, “Orfeu da Conceicao” (flibac Orpheus) from Portuguese to English for presentation as a Broadway musical.

With the Orfeu project, Vinicius has joined the ranks of a number of other foreign composers who have produced successful Broadway musicals in the past—although, unlike Offenbach, who wrote his operas to popularize French cabaret music, Brazilian composer Chico Buarque, will visit Rome to start a campaign to make Brazilian music more popular in Italy.

In Rome, de Moraes will record his own music as well as the works of other Brazilians.

Mexico Cheetahs Hit Foreigners

MEXICO CITY — Foreign groups may be restricted here to “groups with an international reputation of a category equivalent to that of the Mexican groups” by the Union of Foreign Group Members, which seeks a tax on the profits of foreign groups working in Mexico.

The proposal is a part of a campaign, initiated by Venus Rey, Union general secretary, to compel “clean out” foreign groups working in Mexico. A ruling is required requiring foreign groups to pay $200 per musician as well as 10 per cent of salaries to the Union for the right to work in Mexico. Mexican musicians pay 5 per cent.

On top of this, the Union will insist that foreign groups of musicians earn less than their Mexican counterparts.

The campaign was triggered by revelations that numerous groups of foreign musicians and individual foreign musicians are working illegally in Mexico, dodging payments to the Union.

Venus Rey said he hoped the new campaign would motivate American musicians to band together and secure the right of the foreign musician to “leave some of his artistic heritage in Mexico.”

Clubs and hotels have joined Gallo’s Control Of Troubadour

JOHANNESBURG — Gallo (Africa) has acquired the repertoires of Troubadour Records, a South African company active for the last 18 years.

Troubadour has concentrated mainly on the Bantu market and released a large roster of Afrikaans and Coloured artists, paying little respect to copyright or repertoire rights. All form part of the Gallo takeover.

Troubadour logo involved in the acquisition is that of Troubadour, F.M. (Goli), HIT, Soweto, MOD, Church, Scepter and Amadeo. Featured in Troubadour’s in-house bands are Bobby Solo, Dione Warwick, Peppino, Petruzzelli’s 15-piece band, Alpo Torres, Chris Oberholtzer, Van Wyck Broers and Chris van Niekerk.

Troubadour’s black repertoire includes the Elvis Dance Band, Tremors and the Lyscum Combo, while it has Kid Margo and Sammy Benga in its batucada line-up.

LP Output in Britain Gained

—Singles Down

LONDON—Album production overtook singles output by a massive two million units in March, according to the latest reports of the Christmas sales boom.

Album output for the month rocketed by 39 per cent to a total of 5,772,000 while single output dropped 23 per cent to 3,646,000.

And the latest Ministry of Technology statistics confirm that the record industry kicked off the last quarter of 1968 on the crest of a sales boom.

Home Industries Development Corp. is rushing to release two albums by Philip Glass, Boys Choir, who are appearing here March 20-23 under the auspices of the San Francisco Opera and Art Center. The albums will contain Glass’ new tape, “The Cello” and “A Life in the Attic.” However, the new group is available, at a charge, from a CBS Super Record Co. on London last year, Impression Africa, released the last album the Boys Choir March concert as early as January and the group has still eared here twice, successfully. However, low sales of sales over sales of the Swinglin’ Singers, “Back to the Hill,” released by Esquire Records, which was released in the last album, may be attributed to the growing interest in folk music.

Total major album sales were up 18 per cent at $18,400,000, an all-time high, with $4,543,000 records, 6 per cent more than October 1967.

MANILA

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Beatles’ Pkg. BiggestClick In S. Africa

JOHANNESBURG — The Beatles’ latest double album has been the most financially successful of the group’s LPs in South Africa, ranking as an EMI (South Africa) spokesman.

In addition, the group’s single “Hey Jude,” which topped the 25,000 sales mark, qualifying for the Top 10, has also earned the top spot on the Top 10. The group’s second album, “Dun” recorded in 1964 by a group of local musicians, has been released in South Africa and has sold more than 100,000 copies.

The Beatles have already sold over 1 million copies of their albums in South Africa, and the group’s next album, “Help,” is expected to repeat the success of the previous releases.

SADACI Is Paying Fees After Delay

BUENOS AIRES—SADACI (Argentine Society of Authors and Composers of Music) is gradually bringing their royalty payments up to date after the serious delays that occurred two years ago.

The society has just settled payment of their recording and radio-transmission royalties to authors and publishers, representing 100 per cent of the songs released over the last two years.

The society has already paid $10,000,000 to the society’s members, representing over 50 per cent of the royalties due, and has been paying out at a rate of $2,000,000 per month since March 1967.

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Canadian News Report

Pickwick of Canada Label Set; Disk Out

TORONTO — Pickwick Records of Canada has formed a record label set, Disk Out, with John Leatham, Pickwick general manager. The label's first release would be shortly and Sound Canada would produce a regular priced line as well as singles. A lower priced budget record series would be forthcoming, aimed at the Canadian market.

The new line is distributed in Kapp Issues 14 8-Tracks

MONTREAL — Fourteen 8-track cartridges from Kapp have been set for immediate release on the Canadian market, announced Lee Armstrong, Apex division manager of Compo Ltd. of Canada. It is Kapp's first Canadian release, with 10 more selections scheduled for a mid-January issue.

Armstrong also stated that Compo would release Kapp cassettes on the Canadian market for $28.50.

Included in the initial cartridge release is product by Roger Williams, Louis Armstrong, the Unicorns and "Man of La Mancha" original cast.

Mandala Set For TV Shots

TORONTO—Atlantic artists in the Mandala Group at the Grand Hotel, Goooland, Hilversum. In addition to an impressive presentation of new popular and classical product from Philips, Fontana and Mercury, delegates listened to speeches about PPI's policy of staff artist sales, promotion, sales cost problems, new methods of distribution, activity of the publishing branch, and TV projects.

In his address to the meeting PPI's president Cees Solleveld reviewed the development of the company and looked with optimism to the future.

A highlight of the convention was a speech by leading British manager John Leatham. John Leatham, who talked about the Berlin project in which he has been involved for Phillips. Among the present at the convention were Jacques Chabrier, newly appointed president of the Chappell music publishing group (acquired by North American Philips and Siemens last year for $425 million); Boi Kimiorno, newly appointed manager of Philips Sonora, Sweden; Martin Clarke, Rolling Stone's European editor, who recently visited the company and expressed approval of its marketing policies.

60 Execs of PPI Affiliates at Sales Conference in Holland

HILVERSUM, Holland—About 60 PPI executives gathered at the Star Hotel, Goooland, Hilversum. In addition to an impressive presentation of new popular and classical product from Philips, Fontana and Mercury, delegates listened to speeches about PPI's policy of staff artist sales, promotion, sales cost problems, new methods of distribution, activity of the publishing branch, and TV projects.

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PHILIPS PREPARES ALBUM TO AID UN REFUGEE FUND

AMSTERDAM—The special projects department of Philips Phonographische Industrie (PPI), Baarn, attended the international sales convention at the Grand Hotel,Goooland, Hilversum. In addition to an impressive presentation of new popular and classical product from Philips, Fontana and Mercury, delegates listened to speeches about PPI's policy of staff artist sales, promotion, sales cost problems, new methods of distribution, activity of the publishing branch, and TV projects.

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Decca Ltd. May Bow An Underground Label

LONDON—British Decca is considering a new Underground label—tentatively named Arcana—in competition with EMI's forthcoming underground label. Meanwhile, Poly- done, Elektra and Bell are all releasing British underground groups.

These moves are in line with plans for its new label and is completely a short story.

The Pretty Things will be released on Vinyl on Decca with their debut on vinyl. Bob Dylan's new label, Columbia, will be called the Columbia label, and will be in competition with EMI's new label. The band, The Rolling Stones, will be the first band to release a new album on the label.

Viola Wins Brazil Prize

RIO DE JANEIRO—Brazil's Popular Music Council has given a special award to the official Golden Dolphin trophy to commemorate the 50th anniversary of Viola for his lifetime contributions to Brazilian music.

The Estácio de Sá trophy was awarded to singer Eliseu Cardoso for making Brazilian music internationally known. This is the first time that an award has been given to an Indian singer for his contributions to the world of music.

Saying over in Paris for a 48-hour break, the band members in Cannies, Thiele said he was planning experiments with his band and pop music, featuring mixtures of both on the same album. He commented that the label was not a world music label but a jazz, second to Japan inside America.

Michel Delorme, jazz label chief at Pathe-Marconi, said that the band had been working on one of the major jazz labels in France.

In the first year of operation, the band had released 12 Impulse albums and had sold over 25,000.

Color Disk System To Appear Internationally

CANNES — Records with full-color pictures printed on their albums are appearing worldwide following a series of business meetings with the company that developed the system—Ring Productions, headed up by Lisbon-born Sjöerd Spanderman and based in Bussum, Holland.

The firm developed a form of off-setting printing onto transparent disk material that was then pressed onto a disk, launched in Holland in December (Billboard, Dec. 7) with a child's album, "Lotze," a book of the same name. Several promotional singles, including a song for a coffee company, an advertising agency and a jeweler, have also been made with the same technique. The discs are pressed in Germany.

Ring Productions bought rights to a few singles which it will then print via color disks in Holland. These include records by Spain's Tony Ronald and for Moya, a Spanish singer. The label has planned for next month and will be followed by another "Lonzo." According to Sjöerd Spanderman, the company is in the market for promotion purposes, particularly with new acts, and help businessmen and advertising agencies are marketed in clear PVC outlets. The firm expects its systems to be used in general sales promotion, and merchandising. Records are sold to the color disks for their territories were made with the New Zeland Corp. of Belgium; Metro- nome for Germany and other German-speaking areas; St. Martin Records; Italy; Lynn Music, Britain; A. Merica, Australia, Canada and other English-speaking countries; Sonoplaj for Spain, Portugal and Spanish-speaking South America, and Compagnie Européenne du Disque for France and other French-speaking territories.

All disks in these deals will be marketed to the same label, and have been a further lease on life to Radio Veronica.

Recently, in the Dutch parliament, Spanderman, head of Radio and Television Affairs, Margot Koning, pointed out that the Dutch government could not sign the treaty until there had been a decision in the constitution and treaty law.

Two months ago, it seemed certain that the government would act to put an end to the ban. The ban is being argued for opening nearly nine years after a ship anchored in the North Sea was wrecked.

Two years ago, Radio Veronica is likely to make an announcement on the air for at least another year and perhaps even longer, since the government have been reluctant to suffer the electoral damage which might result from banning the most popular pop radio station in Holland and much of Western Europe.

Buddish group, will headline with Dining Room in a 70s' inspired set. Diplomat Hotel for 10 days be- ginning February 20, 1969. "Our leader is Stephen Spain, former lead guitarist with the Cream, has been appointed Professor of the University College of London. The electric guitar will be known as the "King Gustav" of Sweden.

Harry Snowdon, triple guitarist-composer, will make his acting debut when he appears in the role of "The Ghost in the NBC-TV show "The Ghost and Mrs. Muir" this week, he will also introduce his own songs.

Sid Bernstein in Puerto Rico in late January for an April concert for the Rascals in San Juan. On January 29, Bernstein flies to Mexico City to arrange another concert at the Convention Center for May.

The Italian singer and a winner at the recent San Remo Song Festival in Italy, was presented with a concert in Philadelphia Hall (Sundat). Diihn, Laurie and the Dons play a benefit for the New York, New York Club. See column.

Three New Businessmen in the Music Business

Johannesburg — ARM, a new company associated with Teal Records, has been formed to produce local records inde- pendently and release the masters. Teal will then dis- tribute them under the ARM logo.

ARM's associated music publishing company will be run by Laetrec Music. In order to record produc- tion, ARM will enter show pro- motion, management and book- ing fields.

Directors of ARM are Ger- ald Joseph, Lord (two per- cent), Margyn Green (of Teal) and Graham Beggs. Beggs resigned recently as manager for record production. The agreement with Teal permits Beggs to use any suitable recording studio for his productions.

The ARM booking agency is Terry Wyner.

E. H. Morris Buys 'Cornvale' for U.K.

CANNES — Stuart Reid of Edgar H. Morris, London, has acquired a French pressing hit, "Il Carnavale" for the U.K. from Sugarmusic's Lifer affili- ate.

Reid is commissioning records from two British writers prior to offering the song to a leading British artist.

Mandrande Paddletonier and Shasta McQueen of Portland, Oregon, have completed a new label push assisted by Neil Slavin.

Johnny Drone, producer of underground group from Amsterdam, has moved to Montreal, where he is near to finalizing a deal with Highway, the latest independent from a new British production company Dandelion, set up by a well-known broadcaster.

PARIS—Former Impulse staff producer Bob Thiele, known as the independent company, Flying Dutchman Produc- tors, has obtained two original tape recordings connected with Colani in Grenoble during a visit to France.

Thiele gave the news at a press conference staged here by ABC music distributor Pathe- Marconi.

The first tape was of Colani at the 1965 Antibes Jazz Festival, the first free state radio-TV corporation, the ORTF. The second was a recording made by a French export, for the record company in the British market.

Teal Records, has been formed under the ARM Lactre Music.

Retailers in the nine are being contacted by representatives of British Market Research Bureau. The records to be used in the tests are expected to be selected from mid-February. The tests are being carried out to collect evidence in the BPI case for continued price-fixing on disks.

ARM Bows In S. Africa

JOHANNESBURG — ARM, a new company associated with Teal Records, has been formed to produce local records inde- pendently and release the masters. Teal will then dis- tribute them under the ARM logo.

ARM's associated music publishing company will be run by Laetrec Music.

In order to record produc- tion, ARM will enter show pro- motion, management and book- ing fields.

Directors of ARM are Ger- ald Joseph, Lord (two per- cent), Margyn Green (of Teal) and Graham Beggs. Beggs resigned recently as manager for record production. The agreement with Teal permits Beggs to use any suitable recording studio for his productions.

The ARM booking agency is Terry Wyner.

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* Continued from page 60

CANNES—Publishing rights in Scandinavia for seven of the songs to be performed at the Sun Reno Song Festival have been sold to AB Svenska Musiker by one of several successful deals being struck in the Swedish firm during MIDEM.

The songs include "Far From

South Africa, which guarantees release in South Africa of 10 albums and 50 singles a year. This will include a major promotion for Raymond Leveque.

Remo number, "Piccola Picca," which is performed by Ma

Rick Leveque, SFR.

Leeds chief Cyril Simons be

involves four tracks which will be

recorded by Engelbert Humperdinck. Simons will write the lyrics to another San Remo number he would be offering Leveque. Lyon's Harold Geller is having an English lyric put into a instru-

ment number which he acquired from Fantasia in France, and which Rim will probably release.

Melodio—at MIDEM for the first time—lasted for four meetings with Everett and Ferma do Brazil. It also met with the interest of Japan and were in 

published and dealing publish with Hans Wer-

derer of the same label. The first to sign up was West Indian LPs to Disc A in France.

Eilif Haugen will write an English lyric, carlin chief Paul Rich commented, to his "Che Ho Te," which has been acquired for Shadow Music from Ekzi-

on records in the United States.

BRIAN MORTON

LONDON—Among the over-

seas representation and copy-

right issues discussed at MIDEM was a string of agreements for Page One to have its catalogue distributed worldwide by festival in Australia—New Zealand, Songplay in Japan, International Concerts in France, Philips in France, Curci-Carlo-

sello in Italy, and Panorama in Spain. The deals with Fermata in Brazil. Deals with South Africa, Japan, and Colombia are being com-

pleted.

Deals for the coming coun-

tries included a contract with Mier de Mido and Decca of Brazil for Page One's catalogue. In the Benelux region, Eurovox appointed business manager of firms.

"Honey," 'Days,' 'Blue'

Win MIDEM Prizes

CANNES—"Honey," "Comin' Thru the Rain," and "Love Is Blue" won MIDEM trophies this year as the top international hits.

Receiving awards for "Honey" (It), were the publishers, Scandinavian composer, Bobby Goldberg, singer, and Russell-Cason Music.

For "Those Were the Days" (U. K.), trophies were given to George Martin, producer, Paul McCartney, singer, and the Richard Gordon

Carpenter Publishing Corp. In the division of "Love Is Blue" (France), Pierre Cour, writer; Andre Deutz, producer, and Tutti/RML, pub-

lishers, were rewarded.

MIDEM awards are given for product that registers the most performances, and has the high-
est sales figures. Apart from the international awards, national awards, were also presented to artists whose records had topped their charts in their own countries.

National trophy winners were:

**ARTIST**

**COUNTRY**

The Beatles

England

Eddy "First"

Joplin

The Monkees

U.S.

Bill Withers

U.S.

Eumir Deodato

Brazil

Little Feat

U.S.

The Moody Blues

U.K.

Rickie Lee Jones

U.S.

Bob Feltis

Germany

Oscar Petersen

Canada

Francois Bertran

France

Blondie

U.K.

Gracia

U.K.

Bread

U.S.

Zucchero

Italy

Robert De Niro

U.S.

The Eagles

U.S.

Tourist

Britain

Ray Charles

U.S.

Belle Etoile

U.S.

The Bee Gees

U.S.

Hercules

U.K.

The Kinks

U.K.

Oscar Peterson

Canada

The Rolling Stones

U.K.

The Quiett

Italy

Sting

U.K.

Paul McCartney

U.K.

Al Green

U.S.

Pink Floyd

U.K.

Thrashin

U.S.

Duran Duran

U.K.

Sarah Vaughan

U.S.

The Starship

U.S.

Italo Gossi

Italy

Lena Zavaroni

U.K.

Udo Lindenberg

West Germany

The Temptations

U.S.

The Turtles

U.S.

Elvis Costello

U.K.

John Lennon

U.K.

Carlos Valderrama

Colombia

The Who

U.K.

The Who

U.K.

The Who

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The Who

U.K.
Two greats team-up forming a

SOLID

GOLD

HIT!

DOTTIE WEST    DON GIBSON

"RINGS OF GOLD"

RCA #47-9715

WRITTEN BY:
GENE THOMAS

EXCLUSIVELY ON
RCA RECORDS

—ANOTHER HIT FROM—

Acuff-Rose

PUBLICATIONS, INCORPORATED
FRIDAY, APRIL 18
Registration: 10:00 a.m. to 6:00 p.m.

SATURDAY, APRIL 19
Registration: 10:00 a.m. to 6:00 p.m.

SUNDAY, APRIL 20
Registration: 10:00 a.m. to 5:00 p.m.
Cocktail Reception: 6:30 p.m. to 7:30 p.m.

MONDAY MORNING, APRIL 21
9:00 a.m. to 12:15 p.m.
All Registrants Will Attend the Opening Session

OPENING SESSION Challenges to the Music Industry
Talk A. Music As an International Force
Goddard Lieberson, President
CBS/Columbia Group
New York, N. Y.

Talk B. How the Roles and Relationships Between Record Companies and Publishers Are Changing
Caen Solleveld, Managing Director
H. V. Phillips' Phonographische Industrie
Baarn, Holland

Talk C. The Universal Numbering System—A New Approach to Increasing Revenue and Income
David Rottfeld, Divisional Merchandise Manager
E. J. Korvette
A Division of Spartans Industries, Inc.
New York, N. Y.

LUNCH 12:30 p.m. to 1:30 p.m.

MONDAY AFTERNOON 2:00 p.m. to 5:15 p.m.
These five sessions are CONCURRENT. Each session will be held in a separate room and repeated. Registrants will select TWO—attending one at 2:00 and the other at 3:45.

SESSION 3 Changing Patterns in the Distribution and Retailing of Records
Talk A. Within the United States and Canada
Jules Malamud, Executive Director

Talk B. In Central and South America
Rodolfo A. Gonzalez, Director
Centro Cultural del Disco
Buenos Aires, Argentina

Talk C. In Central and South America
Kurt Kinsale, Vice-President
Deutsche Grammophon Gesellschaft
Hamburg, W. Germany

Talk D. In Australasia
Frederick C. McRea, President
Festival Records, Limited
Sydney, Australia

SESSION 4 Promoting the Artist
Talk A. New Techniques to Expose the Artist
Gilbert B. Friesen, Executive Vice-President
A & M Records
Los Angeles, Calif.

Talk B. Getting Teamwork Among the Agent, Publisher, and Record Company
Ron Katz, President
Apple Records and Music Publishing
London, England

Talk C. Merchandising the Artist—A Growing Method of Importance
Tom Smothers, Chairman of the Board
Ken Fritz, President

SESSION 5 New Strategies for Problem or Unexplored Markets
Talk A. Prospects for Marketing in Russia and Other Eastern Countries
Dr. Pavel Smolar, Director of Art
Praga, Czechoslovakia

Talk B. Growing Opportunities in the Far East
Robert (Bobby) Weiss, Vice-President
and Director of International Division
Monument Record Corp.
Hollywood, Calif.

Talk C. Organizing an Effort to Combat Piracy
Ernest S. Meyers
Lispopi and Meyers
New York, N. Y.

SESSION 6 Performance Rights for Composers and Publishers
Talk A. The ASCAP Approach
Herman Einkenstein, General Counsel
Paul Marks, Director of Distribution
American Society of Composers, Authors, and Publishers
New York, N. Y.

Talk B. The BMI Method
Edward M. Cranner, President
Broadcast Music, Inc.
New York, N. Y.

Talk C. In Europe
Michael Freegard
Deputy General Manager
The Performing Right Society Limited
London, England

SESSION 7 The Options for Establishing a Foreign Facility—Weighing The Advantages and Disadvantages
The talks that will be given in this session will cover the following subjects:
A. Setting Up Your Wholly Owned Company
B. Developing Joint Ventures
C. Selling and Working With Another Company
The panel to deal with these subjects is as follows:
Dave Soria, Division Vice-President
Record International Department
RCA Record Division
New York, N. Y.

TUESDAY MORNING, APRIL 22
9:00 a.m. to 12:15 p.m.
These five sessions are CONCURRENT. Each session will be held in a separate room and repeated. Registrants will select TWO—attending one at 9:00 and the other at 10:45.
SESSION 8 The Emergence of the Individual Artist/Composer/Producer as a Self-Contained Organization
Talk A. Organization and Operation of These Groups and the Direction of Their Growth
Roy Silver, Chairman of the Board
Campbell, Silver, Cosby Corp.
Beverly Hills, Calif.
Talk B. How the Record Company and the Publisher Can Deal With Their Impact
Speaker to be announced

SESSION 9 Merchandising the Artist and Music Internationally
Talk A. The International Tour—Its Importance and Keys to Its Success
Giorgio Gorrasi, Managing Director
Paragon Publicity and Public Relations, Ltd.
London, England
Talk B. Music Festivals as an International Promotion Tool
Claude Paschal, Managing Director
NFC
Paris, France

SESSION 10 Income Potential in Different Music Forms and Use
Talk A. Exploiting the Jingle and Spot Music in Advertising
Herman Edel, President
Herman Edel & Associates
New York, N. Y.
Talk B. The Make-UP (Pocket Disc)—A New Singles Market
Frederick L. Hyman, President
American Corp.
New York, N. Y.
Talk C. Audio-Visual Cartouche—Their Prospects for Growth
Don Hall, Vice-President-General Manager
Ampex Stereo Division
Ampex Corporation
Elk Grove Village, Ill.

SESSION 11 The Source of Music Income—A Comparison Among Major Countries
Talk A. The Breakdown of Total Sales Dollars—By Product and Source
Leo Susha, President
Prager & Fenton
New York, N. Y.
Talk B. The Comparative Increments of Expense and Profit
Henry I. Katz, Executive Director
Record Industry Association of America
New York, N. Y.

SESSION 12 Adapting Music and Lyrics for Sale In Other Countries
Talk A. Changes Needed for Sale in Europe
Edie Barlow, President
Barclay Group
Talk B. Adapting Foreign Lyrics and Music for Sale in United States
Michael Sleet, President
United Artists Music Company
New York, N. Y.

TUESDAY AFTERNOON 2:00 p.m. to 5:15 p.m.
These five sessions are CONCURRENT. Each session will be held in a separate room and repeated. Registrants will select two—attending one at 2:00 and the other at 3:45.

SESSION 13 New Sounds in Music
Talk A. Trends in Sound in the United States
Felix Pappalardi, Vice President
Fleetwood Music
New York, New York
Talk B. Emerging Musical Sound in Europe
George Mortin, Managing Director
Associated Independent Recordings, Ltd.
London, England
Talk C. Innovation of Sound and Music by the Engineer
Phil Ramone, Executive Vice President
A & R Recording
New York, N. Y.

SESSION 14 Inter-Relationship of the Broadcast and Music Industries
Talk A. Programming Concepts of Nationally Owned Broadcasting Systems—Their Impact on Promoting Records
Robin Scott, Controller, Radio & TV
British Broadcasting Corporation
London, England
Talk B. Privately Owned Radio Station Programming—Changing Need for Music
Harvey Glassock
Broadcast Consultant
Branson, New York

SESSION 15 Performing Rights for Record Producers and Artists
Talk A. In Europe
Steven Stewart, Director-General
International Federation of the Phonographic Industry
London, England
Talk B. What Are the Prospects in the United States
Stan Kenton, National Chairman
National Committee for the Recording Arts
Beverly Hills, Calif.
Talk C. In Japan and Australasia
Steven Stewart

SESSION 16 Significance of the Popularity Charts
Talk A. How the Major United States Charts Are Developed and Should Be Used
Andrew J. Odisa, General Manager
Special Projects Division
Billboard Magazine
New York, N. Y.
Talk B. The Development and Use of the New English All Industry Chart
Peter Moncrieffe, Associate Director
British Market Research Bureau
London, England

SESSION 17 Formulas for Buying and Selling Copyrights
Talk A. Setting the Value of a Copyright
Harold Orenstein
Orenstein, Arrow and Silverman
New York, N. Y.
Talk B. Avoiding Litigation in Copyright Transfer, Exchange, Sale, or Merger of Enterprises Owning Copyrights
Alfred A. Orenstein
Arrow and Silverman
New York, N. Y.

WEDNESDAY MORNING, APRIL 23
9:00 a.m. to 12:15 p.m.
These five sessions are CONCURRENT. Each session will be held in a separate room and repeated. Registrants will select two—attending one at 9:00 and the other at 10:45.

SESSION 18 New Methods of Transmitting Music
Dan Karasik, Manager for Television and Radio Operations
Communications Satellite Corporation (COMSAT)
Washington, D. C.
Talk B. CATV—As a New Marketing Medium
Frederick W. Ford, President
National Cable Television Association, Inc.
Washington, D. C.

SESSION 19 The Influence of Law on the Industry's Future
Talk A. Is International Law Currently Helping or Hindering the Music Business
John W. Miles, O.C., General Manager
Publishers Association of Canada, Ltd.
Toronto, Ontario, Can.
Talk B. The Meaning of Prospective Changes in the United States Copyright Law
George D. Canvin, Deputy Register of Copyrights
Library of Congress
Washington, D. C.
Talk C. The Impact of Recent or Pending Legislation in Other Principal Countries
Denis or Freitas, Legal Advisor
The Performing Right Society Limited
London, England

SESSION 20 How a Joint Effort by the Jukebox and Record Industries Can Increase Profits
Talk A. What Is Required in the United States
William Cannon, President
Cannon Coin Machine Company
Hazardford, New Jersey
Chairman of the Board
Talk B. What Is Required in Europe
J. Cameron Gordon
Automatic Coin Equipment, Ltd.
Cardiff, Wales

SESSION 21 Mechanical Royalties
Talk A. In the United States
Alber Berman
Harry & Fox, Agent and Trustee
New York, N. Y.
Talk B. The Changing European Scene
Jean-Loup Tourrier, Directeur General
Societe des Auteurs
Composer de Musique
Paris, France

SESSION 22 The International Tape Systems Market
Talk A. Its Impact to Date on the Record Business
Irwin Tarr, Marketing Vice-President
RCA Record Division
New York, N. Y.
Talk B. Achieving Full Exploitation on a Worldwide Basis
Bill Zelman, Deputy Managing Director
N. V. Philips' Photophone Industries
Baarn, Holland
Talk C. Tape License Agreements: Avoiding Problems in Arrangements Between Record Companies and Licensees
Charles B. Seton
Rosenthal & Seton
New York, N. Y.

WEDNESDAY AFTERNOON 2:00 p.m. to 4:30 p.m.
ALL REGISTRANTS WILL ATTEND THIS SESSION

SESSION 23 Marges and Amalgamations—Their Effect on the Music Industry
Talk A. Their Influence on Future Sales and Growth of the Industry
Robert K. Lifton, President
Transoceanic Inviting Corp.
New York, N. Y.
Talk B. Their Effect on the Creative Effort of People
Amher Ertug, President
Atlantic Records, Inc.
New York, N. Y.
Talk C. Their Impact on the Position of the Independent
Jim Holzman, President
The Elektra Corporation
New York, N. Y.

REGISTRATION FORM
The International Music Industry Conference Sponsored by BILLBOARD and RECORD RETAILER
Registration Fee: $150 (U. S.) per person or $262—10s. in sterling
Fee includes attendance at all sessions, work materials, cocktail reception, three luncheons. It does not include hotel, accommodations. Please make your check payable to the International Music Industry Conference. Check must accompany your registration.
Please register the following people to attend the International Music Industry Conference. Check is enclosed for all registrants.

Please print the following information:

Name of Each Registrant
Title
Full Address

Your Name and Title
Full Address
Company

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

THE WAY IT USED TO BE

Producer: Peter Sullivan for Gordon Mills Productions
Music Director: Mike Vickers

40036

LONDON
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You have come to the United States. You are, in a sense, a visitor and guest. Your behavior is being, at present, closely scrutinized from coast to coast. What you sing and how you play is about to mark the difference between continued anonymity and future fame.

But right now, the reaction of most of us Yanks is, "Who in the merry hell is Jethro Tull?"

Dast you blame us? We think we know how you would answer that "Who in the merry" question. Your answers would be six:

1. Jethro Tull is the man who invented the plough three centuries ago, or so.
2. More than being just another new English group — ho hum — you, Jethro Tull, are apparently the new English group. That is, if the reaction you're causing in your Mother Country is a clue.
3. Your album, called "This Was," sprang from obscurity to #5 on the British charts in two weeks. Still up there. (Here, where it's just out on the Reprise label, it is not yet sprung. It is, however, crouching.)
4. Your reviews, in England, have been smashers. We quote you our favorite: "The Cream are finished and dead. Soon they will play their farewell concert . . . and then will appear a gap in the pop world which every group will strive to fill. But I'm sure a group has already filled their place. They go under the unlikely name of Jethro Tull, and make music which leaves The Cream standing. In all, this is THE group of the year, and for the next decade." — The Northern Review

As we said, J.T., a smashing review. But who in the merry hell is The Northern Review?

5. Four Englishmen, pretty much r&b jazz-blues oriented, who often appear in public as old men: shaggy hair, beards powdered with white, age lines on their faces. Just a little something for America's senior citizens.

6. Ian Anderson (vocals, flute, and harmonica), Mick Abrahams (vocals and guitar), Glenn Cornick (bass guitar). And Clive Bunker (drums, hooter, and charm bracelet). Or as The Corby Leader said, "The most unusual group on the British scene." The Corby Leader is not, we warn you, The New York Times.

So, Jethro Tull, you may be hot spit in England, but here, you've got a ways to go: New York (Jan. 24-5), Detroit (Jan. 31), Chicago (Feb. 7-8), Boston (Feb. 13-15) . . . and so on for the next 16 weeks. We, for one, will be watching your every move.

But then, that's our business. Our meaning Reprise Records. We're your record label, Jethro Tull. Exactly where you belong.
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SWITCHED-ON POP FOR "COUNTER" REVOLUTION!

MOOG
The Electric Eclectics of DICK HYMAN

The first "popular" synthesizer album — an electronic brainchild from the marriage of melody and MOOG.
'Zingara' Wins San Remo; Humdrum Close Second

*Continued from page 3*

and this was emphasized this year by the modest participation of foreign artists (eight out of 48) and by the massive absenteeism of foreign publishers.

Visiting artists were the Sweet Inspirations, Stevie Wonder, Brenton Wood, Mary Hopkin, Antoine, the Casuals and France Gall.

The reason for the meager attendance of foreign publishers was not hard to find. As one publisher put it: "San Remo has been MIDEEmptied." The majority of the Festival's 24 songs were sold before the event—many of them at MIDEML

**UA Acquires 2 European Tunes**

NEW YORK — United Artists Music has wrapped up negotiations for two European tunes during the MIDEML convention held recently in Cannes, France.

Murray Deutsch, UAMC executive vice-president, made the arrangements on behalf of the company for "Zum Zum Zum" and "Time Again." "Zum," written by Anzuni and Canfora, is published by Curci. The deal gives one of UAMC's firms, Unari, publishing rights for the English-speaking countries as well as Mexico and Japan. The tune has twice been a hit in Italy. It currently is on the Italian charts.

The other tune, "Time Again," was written by Paul Siegel.

British publisher in attendance, "In my opinion, none of the first three songs is particularly impressive and it is significant to remember that the biggest hit to come out of last year's San Remo was 'A Man Without Love,' which did not even reach the finals."

The direct transmission of the final night on the Eurovision link—taken by all Eurovision countries except Britain and France—lesioned still further the Festival's international appeal. Only the first performances of the 14 songs in the finals were screened and all the artists involved were Italian. Either by accident or design, the foreign finalists, France Gall, Wilson Pickett, Antaine and Mary Hopkin, appeared in the second half of the show which was not televised.

The thin contingent of foreign music men at the Festival included Ivan Mogull, Nesuhi Ertegun of Atlantic and MCA's Dick Broderick (U.S.); independent publisher Cyril Shane, Deco's Dick Rowe and MCA's Mike Sloman and Brian Bratty (U.K.); record producer Gerhard Mendelson, band leader James Last, Philips publishing chief Heinz Vogt and Rolf Budde (Germany); August Algiero of Canciones del Mundo (Spain); Gunnar Bergstrom and Dag Heaggqvist of Sonet and Shure Borgdahl of Sonora (Sweden); Martin Gezar of Music Box (Greece); and Norbert Saada of La Compagnie, Claude Pascal of NFC, Philippe Blouet of April Music and Gerard Davoust of Philips (France).

**Get the best sheet music from the hottest Music Publishing Company...**

Hal Leonard Music Inc.... as shown on Billboard's charts:

- **# 1—"Everyday People"
- **#24—"Stand By Your Man"
- **#52—"Time of the Season"
- **#97—"Switch It On"

. . . . . and coming up fast

"Sleep in the Grass"

Contact: HAL LEONARD MUSIC INC.

Pop Division

6725 Sunset Blvd., Hollywood, California 90028

Mgr.: Federico Pinero; Sales Mgr.: Steve Rinaldo (213) 605-2662

DALLAS — The newest Jon & Robin single on Abnak Records will have the same song on both sides — "Gift of Love" — but with a difference. John Abdnor Jr., president of the label, said that a single will be sent to more than 800 Top 40 and country music stations Feb. 17, featuring a rock 'n' roll version of the song on one side and the flip will be a country version. This is all part of Abdnor's campaign to recreate a cross-over product that will bridge the programming gap between Top 40 and country music stations.

"The way music is going today, all stations are playing a lot of country material. This new Jon & Robin single will give a Top 40 station a chance to see where their audience is ... and I suspect it could serve the same purpose for a country station.

One program director of a Top 40 station has already told me he would play both sides."

Abdnor recently surveyed 300 country stations on his campaign, receiving 173 letters in return. All but one of the letters offered praise, said Abdnor, "and when I called up the one protestor, in South Carolina, and talked to him, he said he must have misinterpreted our letter."

JOE CARLTON, vice-president, general manager, Command/Probe Records, with members of the Mystic Number National Bank and the group's new album. The album has a set of moving parts contained in the design—the label used the idea for an earlier Soft Machine LP.
Had Pact on Rights: Everest
Reply to Yarbrough's Suit

LOS ANGELES — Everest
Enterprises and the Everest
Rogers company have
agreed to dispense with
their suit in Superior
Court here to a $100,000
lawsuit brought against them by
singer Glenn Yarbrough.
Yarbrough, Warner Bro-
Sons were allowed to
enjoin the label from selling an
album, "The Best of Glenn
Yarbrough," which allegedly
contains his name, voice and like-
ness. (Billboard, Jan. 14).

Patrick McClellan of National
Tradition Records, filed a state-
m ent in 1956 claiming Yarbrough
could not participate in the
record and label their song
"Come and Sit by My Side." The
contract called for Trad-
ition to pay Yarbrough a "flat
sum in lieu of any royalty
arrangements," according to
the suit.

With no provisions in the con-
tact for Yarbrough in the use of
Tradition's material, McClellan
said one of the songs from "Come and Sit by My Side" was utilized in another
package, "Tradition Sampler." McClellan said Yarbrough agreed to the use of the song in a letter agreement.

WASHINGTON — The em-
battled copyright revision has
been joined by another conflict in
judicial circles, a suit to de-
declare"what in the matter of
copyright liability and regulation
of dubbing rights." John L. McClellan, chairman of the Senate
Copyright Subcommittee, has filed a
suit against the FCC which edge into excessive ter-
ritory.

The senator politely but warn-
ingly said the commission's pro-
posed rule to make CATV sys-
tems get permission for re-trans-
mission from the distant TV sta-
tions they pick up, amounts to a request to "split the
lion." (CATV system says it amounts to total freeze of their
industry.) The matter of copyright
right to CATV is strictly the busi-
ness of the Copyrights Com-
mittee, he said, not a matter for
FCC and the regulatory legis-
lator of CATV under the com-
munication and commerce dis-

NATRA Sets Shows to Raise Funds for Radio-Tech Fund

NEW YORK — To help raise funds for the National Association of TV Schools, the National
Association of Television and Radio An-
nouncers will launch a "Spectacular" show to play a se-
ries of cities Feb. 28-May 30. NATRA Agricultural Shields said the show has al-
ready been booked in 50 cities and NATRA plans for 30 more. Sponsoring the review is the
Jalynne Corp., whose president is C. John Criner.

Mr. Rand is executive co-ordinator for Ja-
ynne. John Criner is co-co-

m the company's president.

RCA Victor has issued an album called "Ottel," the late tenor's most famous operatic roles. Among his other

The program, titled "I Pagliacci," Puccini's "Tosca," Delibes' "Lakme" and Bizet's "Carmen," will be
aired over the Mardi Gras station.

Monument Sets Flor
Disk Rights

LOS ANGELES — Monument
Records has acquired the world rights to masters featuring
the sound of the late jazz correspondent Addy Flor.

Initiated in "Moi-Carlo Melody?"/"Paris Nights," the Monument's Wide World Of Mu-

KINK-FM on TV
PORTLAND, Ore. — KINK-
 FM, a progressive rock station here, is the subject of a
half-hour TV special Feb. 9 on KGW-TV. Show included
video tape appearances by the Beatles, Quick Silver Messenger
Service, the Byrds, Zoot Desh and the Stooges, plus
a history of the new station.

LOS ANGELES — TheWarners have
reduced their participation in the
Edison-Purcell deal, according
to company sources. However, the company feels its role is al-
ready large, and any further reduction in the share of the
record, which need concentrated mer-
chandising and exploitation.

Their view is that the merchandis-
ing of new underground groups is more difficult than with
record companies that pop act said Joe Smith, Warner Bro-
Sons general manager. "Now that all the companies are
aware of the group scene, it re-
quires a promotion and marketing in special areas of promotion," Smith said.

As now stands, Warners
has the following underground acts: the Collectors, Glass Fam-
illy, Kensington Market, Neon Philipp, Maura O'Connell, Electric Prunes, Fugs, Holy Mackerel, Pentangle and Sweet-

Night in Cleveland
CLEVELAND — "Two Vir-
gins," the John Lennon-Yoko
Ono album, has been removed from Cleveland record stores.

"Rude Blunder" by Chap-
Clarence D. Rogers reports.

Our vice squad checked and could find nothing wrong. To my ed-
edge this is the first time a record
has been named obscene here.
Under Ohio obscene materials
law it is a felony. Main Line of Cleveland, the distributor, recalled the LP from

W-7 Trims Undergrounders

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reduced their participation in the
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LOS ANGELES The Warner-Kepri
labels have re-
duced their participa-
tion with new under-
ground acts: the Ed-
ison-Purcell deal, ac-

FCC Warned on Cable Rules
By MILDRED HALL

NEW YORK — The Promotion
and Merchandising Council has
warned the FCC that cable operators are
not preparing to make a decision on the
Yarbrough suit.

"This is especially true," the
senator pointed out, "in view of
court decisions which have
tested the FCC's interpretation of
copy right law in cases leaving
the issue up to Congress.

Another court case involving a
broader interpretation of the
charge of unfair prac tice by a
CATV system, advised that re-
lief need not be given in such a
case—"This is a most
important test of the law in a
situation when the court has
ruled that the CATV sys tems
is otherwise reasonable in
another situation." (Billboard, Jan. 14)

The senator also said that the
FCC has wisely not acted on the
request to re-transmit CATV
to stations which have already
infringed on the copyright rights.

The FCC has warned the CATV
industry that it would not grant
perm ission to re-transmit
stations which infringe on the
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**THE WEIGHT/ TRACKS OF MY TEARS**

(Writer, Robinson-Moore-larin) (Jobet, 8 M1)- Chalk up another chart hit brought to the Hot 100 by both Jack DeDomenico and by the band itself whose single, a cut from a soon-to-be-released album, has much sales potency as well. Atlantic 4290.

**DEREK-BACK DOOR MAN**

(Prod, Central-Town Prod; Wrltwrs: Central-Town)- BMG,-The hit that is charted here is a recording of the last one in this series. Derek, a jammed-up, off-beat rhythm sounder with a powerful, emotional vocal, has much chart potency. Strong entry, field. (No information available). BGN 56.

**JOHNNY RIVERS-THESE ARE NOT MY PEOPLE**

(Prod, Johnny Rivers) (Wrltwrs: South) (Gamble, BMI)-Powerhouse material built on rock tunes as a chart winner to the dynamic Rivers vocal workout. This one will put back up there in short order, field; "Going Back to Big Sun" (Brews), Imperial 46620.

**NEIL DIAMOND-BROTHER LOVES TRAVELING SALVATION SHOW PULLED OUT**

(Prod, Realie Records) Realie,-This powerful piece of musical material with a potent lyric will produce sales results. Atlantic 46633.

**FIREBALLS-LONG GREEN**

(Prod, Realie Records) Realie,-The group that draws its material from a local acid rock scene will bring this to the Hot 100 and reason Hills River (pulled out) and a market format to match. Hill, "Light in the Window" (Brews), BMI 46631.

**SHANGO-DAY AFTER DAY (IT'S SLIPPIN' Aways)**

(Prod, A.B. Jobs) (Wrltwrs: Black) (BMG)-Another chart hit built on a strong rhythm sounder and a powerful, vocal interpretation. Atlantic 46632.

**DE Merrill-DEBBIE'S-WE CAME TO MAKE YOU SAD**

(Prod, A.B. Jobs) (Wrltwrs: Debbie) (BMG)-Another chart hit built on a strong rhythm sounder and a powerful, vocal interpretation. Atlantic 46632.

**EUGENBLOF HUMPERDINCK--THE WAY IT USED TO BE**

(Prod, Epic Records) Epic,-A winner that has been charted here in a previous season of its release. Epic will follow up their "Let Me Be Boiled at the Bottom." Humperdinck sings the ballad with a strong vocal sounder and a powerful, emotional touch. Epic 44508.

**OTIS REDDING-A LOVE QUESTION**

(Prod, Steve Cooper) (Wrltwrs: Redding-Stallions) (BMG)-A strong, powerful single offering up his "Papa's Got a Brand New Bag." His performance and it experimentation "You Made A Man Out Of Me" (East/Run/Reid, BMI) Atlantic 46644.

**JERRY BUTLER-ONLY THE STRONG SURVIVE**

(Prod, Gamble & Huff) (Wrltwrs: Gamble-Hurt) (Framarick/Double Diamond) Double Diamond,-This one will be a strong radio choice built on a solid, powerful sounder and a solid backing band. "Tell Us," "Rock the Boat." Alfa 46702.

**IMPRESSIONS-DEE DEE HEART**

(Prod, Cars, Head-Roberts) (Wrltwrs: Cars, Head-Roberts) (Apple) Apple,-Another winner following up their chart power winner, "This Is My Country," the group has equal sales potential in this strong Cars, Head-Roberts ballad, with a driving rhythm sounder. Apple "You Want Someone Else" (East, Reiss/Reid, BMI) Warner Bros 79908.

**LETTERMEN-I HAVE A DREAM**

(Prod, Al Colombo) (Wrltwrs: Orlo-Orlo) (Reprise) Reprise,-A strong winner following up their "We Shall Overcome," the group has the same sales potential in this strong Orlo-Orlo ballad, with a driving rhythm sounder. "You Can Be A Star," "I Want to Tell You." Reprise 45012.

**CHERRY PEOPLE-FEELINGS**

(Prod, Harry Nilsson, Nilsson-Slow) (Wrltwrs: Nilsson-Slow) (BMG)-Their hit with a big back on "Play On Me" and a strong, back beat, this group will have the same sales results for the Nilsson-Slow material built on a strong rhythm sounder and a solid R&B vocal performance on a chart winner. BMG "I Want Someone Else" (East/Run, BMI) Atlantic 46645.

**COUNTRY**

(Prod, Pete Sullivan) (Wrltwrs: Cassano-Conti-Argeoni, Cook-Graveyard) (BMG)-A strong, powerful, vocal sounder with a powerful, emotional touch. BMG "Put Your Head On My Shoulder" (BMG) BMI 46647.

**GENE & DEBBIE-MEMORIES ARE MADE OF THIS**

(Prod, Neil Diamond) (Wrltwrs: Diamond) (Capitol) Capital,-Another winner following up their hit "The Fulfillment." This one will be strong radio choice built on a solid rhythm sounder and a powerful, vocal interpretation. Capitol "The Promises" (Capitol) Capitol 5154.

**GARY GRUVER-THOSE ARE NOT MY PEOPLE**

(Prod, Shubert Associates) (Wrltwrs: Shubert) (EMI) EMI,-A winner following up their hit "A Whole Lot of Love." This one will be a strong radio choice built on a solid rhythm sounder and a powerful, vocal performance. EMI "What's Wrong" (EMI) EMI 45006.

**ANNIE-evangers Cover My Heart**

(Prod,way way) (Wrltwrs: way way) (Columbia, BMI)-Another winner following up their hit "You Can't Help That." This one will have equal sales potential for the way way material built on a strong rhythm sounder and a solid R&B vocal performance. Columbia "What's the Use" (Columbia) Columbia 45006.

**HERMA KEMP-HAVE A DREAM**

(Prod, Don Schmidt) (Wrltwrs: Schmidt) (BMG)-Another winner following up their hit "You Can't Help That." This one will have equal sales potential for the Schmidt material built on a strong rhythm sounder and a solid R&B vocal performance. BMG "What's the Use" (BMG) BMI 46645.

**STEPHEN K HACHTURIAN**

(Prod, The Dells) (Wrltwrs: The Dells) (Wand) Wand,-Another winner following up their hit "Let Me Be Boiled at the Bottom." This one will be a strong radio choice built on a solid rhythm sounder and a solid backing band. Wand "What's the Use" (Wand) Wand 45006.

**JEREMY VALUE-AMOEBO**

(Prod, Kelly Gold) (Wrltwrs: Kelly) (BMG)-Another winner following up their hit "You Can't Help That." This one will have equal sales potential for the Kelly material built on a strong rhythm sounder and a solid R&B vocal performance. BMG "What's the Use" (BMG) BMI 46645.

**DONNA LYNN WOMAN OF THE WORLD**

(Prod, Hoppin) (Wrltwrs: Hoppin) (Brews) Hill,-A strong, emotional vocal sounder built on a powerful, emotional rhythm sounder. Hill, "If You Can't Say Something Nice" (Brews) BMI 46645.

**WALTON BENJamins-SOMETHING'S WRONG IN CALIFORNIA**

(Prod, Chet Atkins) (Wrltwrs: Atkins) (Brews) Hill,-The Martin Holland ballad tells a story of the Pink Floyd sessions that is charted here in this summer run winner. Hill "If You Can't Say Something Nice" (Brews) BMI 46645.

**BILL ANDERSON-MY LIFE**

(Prod, Bob Fontichietto) (Wrltwrs: Fontichietto) (Brews) Hill,-Another winner following up their hit "Who I Am." This one will have equal sales potential for the Fontichietto ballad. Strong entry, field. "If You Can't Say Something Nice" (Brews) BMI 46645.

**DOLLY PARTON & PORTER WAGNER--YOUR LOVE**

(Prod, Bob Fontichietto) (Wrltwrs: Fontichietto) (Brews) Hill,-A winner following up their hit "Who I Am." This one will have equal sales potential for the Fontichietto ballad. Strong entry, field. "If You Can't Say Something Nice" (Brews) BMI 46645.

**CONNIE SMITH--RIBBON OF DARKNESS**

(Prod, Ed Jones) (Wrltwrs: Jones) (Brews) Hill,-A winner following up their hit "I'll Talk To You Later." This is a strong, emotional vocal sounder built on a powerful, emotional rhythm sounder. Hill "If You Can't Say Something Nice" (Brews) BMI 46645.

**CHART**

(Prod, John DeDomenico) (Wrltwrs: DeDomenico) (Brews) Hill,-Another winner following up their hit "I'm Mad at Me." This one will have equal sales potential for the DeDomenico ballad. Strong entry, field. "If You Can't Say Something Nice" (Brews) BMI 46645.

**CARL WEISL--SINCE LITTLE LION (I'm) Painful) (Brews) Hill,-A winner following up their hit "I'm Mad at Me." This one will have equal sales potential for the Weisl ballad. Strong entry, field. "If You Can't Say Something Nice" (Brews) BMI 46645.

**JOHNNY CHRISTIAN--THAT'S WHAT I'M LOOKING FOR**

(Prod, Don Simpson) (Wrltwrs: Simpson) (Brews) Hill,-A winner following up their hit "I'm Mad at Me." This one will have equal sales potential for the Simpson ballad. Strong entry, field. "If You Can't Say Something Nice" (Brews) BMI 46645.

**THEROBYTH-RUBBER BAND**

(Prod, Bob Stringer) (Wrltwrs: Stringer) (Brews) Hill,-A winner following up their hit "I'm Mad at Me." This one will have equal sales potential for the Stringer ballad. Strong entry, field. "If You Can't Say Something Nice" (Brews) BMI 46645.

**LORI'S BROTHER'S TRAVELING SALVATION SHOW**

(Prod, A.B. Jobs) (Wrltwrs: Black) (BMG)-Another winner following up their hit "I'm Mad at Me." This one will have equal sales potential for the BMG ballad. Strong entry, field. "If You Can't Say Something Nice" (BMG) BMI 46645.

**COUNTRY**

(ACT) (Prod, Pete Sullivan) (Wrltwrs: Sullivan) (EMI) EMI,-A winner following up their hit "I'm Mad at Me." This one will have equal sales potential for the Sullivan ballad. Strong entry, field. "If You Can't Say Something Nice" (EMI) EMI 46645.

**R&B**

(ACT) (Prod, Pete Sullivan) (Wrltwrs: Sullivan) (EMI) EMI,-A winner following up their hit "I'm Mad at Me." This one will have equal sales potential for the Sullivan ballad. Strong entry, field. "If You Can't Say Something Nice" (EMI) EMI 46645.
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view with Madame. Radaelli said this represented an attempt to restore the flagging international market for San Remo songs and so consequently the confidence of MIDEUM, which this year was the principal market place for the San Remo songs.

Radaelli said "MIDEUM has undoubtedly lessened the impact of the Board of Trade's decision, and if the British music community continues in its present form MIDEUM's annual program will not continue."

"My aim is to rent offices in a suitable building to publishers and record companies in the San Remo area to bring drastic changes in the San Remo operation." Radaelli said he had been advised since he acquired a majority shareholding in the company running the San Remo Cafe, to bring drastic changes in the San Remo operation, that the Board of Trade was going to make changes this year.

Radaelli will seek the co-operation of Italian publishers and record men in withdrawing their support from MIDEUM and using San Remo as the international shop window for their products. It is Radaelli's expectation that, while the San Remo song publishers did good business in Cannes this year, they could make even more money by conducting their transactions in conjunction with the song festival.

But there are doubts that many Italian publishers would like to see the market side of the San Remo operation assumed by a promoter of former importance, and Sugar general manager Ettore Carrera told Radaelli he would only support San Remo in production, if Radaelli and Carrera were in accord.

Carrera said that recent reports that the British Board of Trade was to discontinue its subsidy to British companies to facilitate their participation in MIDEUM could help swing the emphasis back to San Remo.

"If the Board of Trade go in force to MIDEUM," said Carrera, "I feel that the proper place to sell San Remo songs is San Remo."
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