Gross
North America except for the U.S. and Canada, and the Philippines.

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

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

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

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

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

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

Racks Rack Up 2.5% Gain in Record Sales

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

Important, too, is that stores serviced by record merchandisers posted a 6.6 per cent gain in album sales, while those outlets handling their own inventory and sales suffered a 4.6 per cent loss in album sales over the previous year.

Total industry retail store sales (from albums and singles in 1968 registered $377.5 million—a 9 per cent climb over 1967).

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

Billboard Chart's TV Debut

The show will spotlight from Billboard's charts the artists whose records top the charts in each major category, including rock, progressive rock, easy listening, country music, r&b, comedy, jazz and classical—all domestic and overseas.

The show will also expose new happening groups.

The finale of each show will be the No. 1 record of the week, and this will be performed by the hit-makers whenever possible. Fritz, executive producer of the show, is

Jazz Hot as Commercial

NEW YORK—Jazz isn't dead, it's alive and well in radio commercials. One of the leading jazz figures, Chico Hamilton, operates Chico Hamilton Productions, a firm devoted to producing music for commercials. Hal Grant and John Murtaugh own and operate Hal Grant & Murtaugh Productions which works for every major Madison Avenue advertising agency—such firms as Carl Ally, BBDO, Doyle Dane (Continued on page 34)
We're very tight with P.K. Limited.

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

Produced by Don McGinnis and Bob Todd

Manufactured & Distributed by RCA RECORDS
Windfall Plans Production Mgmt., Publishing Build-Up Programs

By MIKE GROSS

Also joining Windfall last week is the London-based group of Gene Martyn and John Billings (from Canada), whose name is derived from the name of an electronic synthesizer and has gained attention in Great Britain following a performance in concert, with Warner Bros.-7 Arts’ Kennedy Presents, a group also produced by Pappalardi and which will be released by Bell. Cockell will turn first to a production on a new Toronto-based group, Leather, and with Pappalardi, they’ll also do Kensing- ton’s Peter, Paul and Mary, signed by Keith Mackie in a solo effort.

On the management level for Windfall, Mel Stravitz, the newly appointed division of the entire Steve Cooper Management combination out of Montreal. This bid included such acts as the Windfall operation as Ken Hamilton, Energy, Faith and Carol Brelial. Final arrangements on the acquisition of the Steve Cooper firm were concluded only two weeks ago.

The management role on Pappalardi himself is to include negotiations for a contract for himself as a consultant. Preliminary talks have already been held and a number of firms have shown interest in wrapping up a deal.

Also, line-up discussions are ongoing with recording contracts for David Rea, a singer-composer; Michael Carmody, who has been under contract for two years as guitarist for Ian and Sylvia (of the Back Door), and Peter, Paul and Mary, who also worked with Gordon Lightfoot. Maury Hayden, a girl singer-composer, is another Windfall act being talked up for a recording contract.

The Windfall combine also has the management of the American publisher, Jack Kufurt and Shelly Fin- kel, Leather, with Bill Sholea, Bill Thompson and Howard De- hoff; singer Jeanne Dean; Steve Chudnoff, for whose deal has just been made with Sire Rec- ords, and a new, yet un- named group, to be released by Bell Records. On the publishing end, Pap- pellardi is to be the chief editor.

(Published on page 4)

Purcell Launches Tribute—Gillespie on First Album

NEW YORK—Brubeck, who is considering several offers from companies interested in acquiring the publishing of his material, has agreed to sign to a new recording contract with the Columbia label. The album will be the first of a series of albums to be recorded by Brubeck in the next few months, and will be produced by the new head of the Columbia label, Joe Smith.

Brubeck, who has been with Columbia since 1949, has recorded over 20 albums for the label, and has been a major force in the development of the jazz style.

The new album will feature Brubeck's signature sound, with his unique style of playing the piano and his innovative approach to composition.

Capitol Gets Tales Rights

NEW YORK—Capitol Records has acquired the original cast album rights to the Broadway musical, "Canterbury Tales," and put the show to the groove Sunday night.

Brubeck, who has been with Capitol since 1954, has recorded over 30 albums for the label, and has been a major force in the development of the jazz style.

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Tape in Full Bloom At NARM’s Confab

LOS ANGELES—Mark this year’s NARM Convention as the year in which cartridge and habits came into full flower.

With the announcement that RCA and CBS would jointly release a "best-selling recordings" on cartridge cassettes, record manufacturers and distributors are prepared to give a major boost to the young tape medium.

CBS and RCA’s belated entry into the cassette field has given impetus, according to most observers at the show, Robert A. Harris, executive vice-president of Dubbings Electronics, New York-based tape duplicator, said the entry of CBS and RCA into the cassette field is the sales and marketing "turning point" of tape as an entertainment medium.

Many NARM members agreed. Jim Shipley of Mainline Record Service best summed up the mood of the convention when he said CBS and RCA made a go of it for the first 100,000, and they’re off to the races.

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

Lloyd Gelasen becomes director of advertising, promotion, and artists relations at Cape Records, replacing Polydor president Jerry Schoenbaurn in setting up the company’s U.S. operation. Before Polydor Gelasen was national promotion manager for MGM’s classical division. Jerry Sharel named A&M’s national promotion director, replacing Don Graham. Sharel was previously with the promotion department of Mainline Distributors, Cleveland... Robert W. Mallon promoted at Capitol (from Atlanta division manager to special-products-market development manager. Allen Davis named pop merchandising manager at Capitol. He was previously merchandising product manager.

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

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

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

Andy Hussakowski named national promotion co-ordinator for Peer-Southern. He will supervise and co-ordinate the company’s promotion men in major markets in the U.S. Before joining Peer-Southern he was national sales manager, Webcor division of Columbia Records. He leaves Libretto as Dot’s vice-president, general manager. He was formerly general manager at Liberty before joining Dot 18 months ago. Arnold Burke, Paramount Pictures Corp., vice-president in charge of music operations, said, “We have enjoyed a warm and close relationship with Dick. He has made a large contribution to the growth and diversification of the company.”

Bill Spithale named promotion man for the greater New York area and Chicago. Spithale is responsible for all promotion activities—Howard Bedno, of Bedno Wright Associates, promotion man for the Chicago area, including Milwaukee and Indiana; Joe Galkin, currently he was promotion head at Ungeroff, Alca; Columbia and Augusta, Ga.; Jacksonville, Fla., and Jackson, Miss.; Steve Shulman covers Philadelphia, Eastern Pennsylvania; Wilmington, Del., and South Jersey.

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

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

Robert Goulet
Both Sides Now
Those Were The Days
Cycles
Les Bicyclettes De Belsize
For Once In My Life
Thirty Days Hath September
I'll Catch The Sun
Both Sides Now
Love Theme From
"The Night They Raided Minsky's"
How Small We Are How
Little We Know
Here In My Heart
Bon Soir Dame

Robert Goulet singing the current hits, "For Once In My Life," "Les Bicyclettes De Belsize," And a lot more. All in his new album. All with that Goulet chemistry.

On Columbia\ Records and Tapes
LOS ANGELES—The three accolades topped all competitors in the 11th annual NARM awards competition. They won the best single record for "Hey Jude," the best L.P. "The Beatles" and top vocal group.

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

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

In other categories: Disneyland won as children's line; Pickwick International, top economy line; Leonard Bernstein and the New York Philharmonic, top orchestra; Sergio Mendes, top jazz artist; James Brown and Otis Redding shared as top rhythm and blues singers and top female vocalist and Campbell as top male and country vocalist.

LOS ANGELES—A challenge has been thrown to rack merchants to expose more contemporary artists by record companies heavily involved in the amplified rock scene.

The challenge, which came during a panel discussion by "sound" opening the NARM convention, is "not least a totally lasting impression. When contemporary artists performed live five hours a day in an all-solid band with a large number of racks left the ballroom.

"This is a great challenge to NARM to expose new artists," said Atlantic president Ahmet Ertegun, "because the 'now sound' may not be the sound of today, but it may not even be the artist you've heard of before. It's very important for the artist to give the public an honest taste. It is your responsibility to keep aware of what the public wants.

Panel moderator Clive Davis, a NARM member two years ago, posed several questions before this year's gathering: "Are you happening with the 'now sound'? Do you understand it? Are you trying to understand it?" Beneath the grooves of contemporary music are the emotion, color, rhythm, and pulse of our times," Davis added. He suggested racks join the "music community" by participating in its discovery and enjoyment. Adding: "Pop music has achieved the most respectable state ever, in its lyrics, philosophy and musically."

Program 1-Stop Opens in New York

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

School district record buyers and New York district sales manager for Capitol Records, and Casey, former manager of the popular world brand of Service One Stop, have joined to provide jujube Hall, who operates merchant, complete inventory of L.P. and tapes, bobs, oldies, r&b and foreign imports.

Program One Stop is located on Route 20 in Holten, N.Y. and Springfield, N. J.
“RHYTHM OF LIFE”*
732-470
a powerful beat by SAMMY DAVIS JR.

*THE BREAK-OUT CUT FROM THE SOUND TRACK ALBUM OF THE YEAR.

OPENED TO RAVE REVIEWS -
BOSTON/FEB. 11 MIAMI/FEB. 17
FUTURE OPENING DATES:
MAR. 19, PHILADELPHIA MAR. 20,
PITTSBURGH MAR. 27, CHICAGO,
DETROIT, CINCINNATI, COLUMBUS,
MAR. 28, SAN FRANCISCO, LOS
ANGELES, APR. 1, CLEVELAND,
NEW YORK, PROVIDENCE, DENVER,
APR. 3, TORONTO

DECCA
A DIVISION OF MCA INC.
Leslie’s ‘Vertical/Merger Concept

NEW YORK — Cy Leslie, chairman of Leslie Records of New York, is enthusiastic about the ‘vertical/merger concept,’ which he prefers to the traditional ‘comprehensive’ approach. Leslie says, ‘An integral part of the concept is a manager; a manager, as a general manager, is a professional person who is a leader in the industry, who has a lot of experience, and who knows how to get the best out of people.’

Leslie says that the ‘vertical’ approach is better because it allows for more control over the various aspects of the business, such as production, marketing, and sales. He believes that a ‘vertical’ approach is more effective than a ‘comprehensive’ approach, which he calls a ‘general manager concept.’

Elektra Cleans Up Lyrics on MC5 Cut After Complaints

NEW YORK—Elektra Records is changing a cut on its first MC5 album because of complaints about lyrics. The album, "Kick Out the Jams," is a cut of the M.C.'s song "Kick Out the Jammers." The change is due to the band's request.

The album was recorded live at the Fillmore East in New York City. The band's manager, the group's lawyer, explained that the change was necessary to avoid any legal problems.

Dot Picks Up Big Band LP Beat With Basie, Schifrin

LOS ANGELES—Dot is enlisting its big band representation, Count Basie, to complete sixth LP and Lalo Schifrin’s fifth Dot project, is now in the graphics development stage.

Dot’s biggest effort was recorded in the Blue Room of the Tropicana Hotel in Las Vegas to attract stars of the instruments just as they are positioned on stage, not separated by the usual Tilts and the really the case in the recording studio.

Harry (Sweets) Edison composed the “Jitterbug Waltz.”

Ranwood Purchase

NEW YORK—Ranwood Records has purchased the master, "Quentin’s Theme," from the ABC program, "Dark Shadows." The writer is Robert Cobert, who is also a member of the group, who is the author, the name Charles Greane Sound. The side is coupled with another theme from the same show, "No. 1 at the Blue Whale.

The record is being rushed.

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Int’l Artists Producing in New Expansion Moves

NEW YORK—International Artists, the 12-year-old record operation and producing organization which has established a management overhaul eight months ago, is now undergoing further expansion and reorganization. According to Ray Rush, the firm’s general manager, this effort is designed to add the addition of sales and promotion executives and an expansion of the firm’s current rock base into country music and rhythm and blues.

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

Rush noted that, in the coming months, the firm will be bringing aboard new salesmen and new publishing companies.

Three other Texas-based groups, Conquest Records, the Shades and Endel St. Cloud in the Rain, round out the company’s roster. The Red Krayola has two albums in the catalog, while the Shades are ready for reissue and Endel St. Cloud in the Rain was recently signed to the label.

WB-7 Kicks Off Outlet in U. K.

Ralfini Chief

LOS ANGELES—Warner Bros-S Seven Arts launches its first company-owned European outlet in England June 30 when its licensing pact with Pye extended that affiliation. Mr. Ralfini, managing director, April 1 as managing director, will be succeeded by the company’s record and publishing companies.

Pye will continue to press records for W-7.

Ralfini has been head of MGM’s London operation. He will report to Burbank-based international operations chief and will W-7 publishing company vice-president George Lee New in London.

W-7’s publishing interests have been represented in England by Lesla Music.

Ralfini is familiar with W-7’s repertoire because of a previous attempt to add the 1964-67 records president Mike Maitland said Ralfini will help develop the company’s "orient, promotion - conscious operation.

Racks Rack Up Gain in Sales

Non-registered stores loss of 7.3 per cent.

The mid-1967 monolith price increase put a damper on 1968 sales, but retailers were still able to increase the industry’s retail sales jump for the year. Album unit volume eased to a 2.5 gain over the previous year, but with emphasis on $4.79 product rather than on $3.79. LP dollar volume galloped to an 11.4 margin over 1967.

The fact that the market is generally blamed on the strength of underground (LP-oriented) groups has hurt independent record labels which has cut into singles sales.

Traditionally record companies have issued albums out on the heels of successful singles. In 1968, mostly due to the suc-cess of underground albums, many labels have sent LP’s to radio stations with no single released. The stations pick out the most popular single to air. Then "by popular demand" the company releases an single. This buying frenzy on the new single since a large percent-age of the group’s sales are already bought have bought the album. Singles now account for 14 per cent of the industry’s total dollar sales. (A significant number of these sales are sold to jukebox operators.)
It happened on
SOUTHBOUND JERICHO PARKWAY
K-14039
Roy Orbison
sings about a man. Who hits a one-way street. On purpose.
He sings about the wife. He sings about the son. He sings about the daughter. How they felt. Or didn’t feel. And he sings it. The way it is.

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
**CSC, Storescope TV Agree on a Merger**

LOS ANGELES — Campbell, Silver, Cosby Corp. is acquiiing public broadcast services from Storescope TV, Inc., a Los Angeles and New York producer of TV programs and commercials.

An agreement in principle has been reached to merge, with Campbell, Silver, Cosby to be the surviving company. The stockholders of Storescope, Campbell, Silver, Cosby will go public. Storescope Television Limited, the counter, and was selling at 8.

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

The proposed transaction will involve the sale of a controlling interest in Storescope of an undetermined number of shares which will result in the transfer of the principals of CSC in the combined enterprise, according to a press release, "CSC board chairman."

The proposed merger replaces the original plan of the board of directors of Storescope and allows for the sale of 36,000 Storescope stockholders.

**Pop Shops Acquire 25% of Disc-O-Mat**

LOS ANGELES—Pop Shops, teen-oriented retail chain, has purchased for $167,150, 25% of the outstanding Stock of Disc-O-Mat National, distributor of the new 45 r.p.m. vinyl L.P. with a lower cost and instant stock.

Pop Shops, a New York-based chain of oil company (the counter), recently acquired Tape Merchandising Associates, which arranges and packages L.P. and rack jobbers of prerecorded and cassette, CARiRiders and tapes.

Tape Merchandising supplies most of the retail outlets on the East Coast and in the Midwest with tape product and home entertainment equipment.

The Disc-O-Mat-Pop Shops agreement is part of a deal whereby Instant Market, Inc., a subsidiary of Pop Shops, will distribute Disc-O-Mat's vinyl L.P. and cassette lines in the area and the District of Columbia.

With the franchising to Pop Shops and Disc-O-Mat, the 24-state franchise now has four quarter's sales have not passed $700,000. A further 800 machines are currently on order (each with a value of $750), and each with the capability of selling 100 discs daily. Delivery of the first 100 machines will be in March.

Don L. O'Donnell, Disc-O-Mat president, said plans are for 18,000 machines to be placed in the 24 states franchised by Pop Shops within the next two years. The company estimated that Disc-O-Mat National will derive a net profit of approximately $3 million in sales to distributors by the end of this year.

Each vending machine will have a special rack affixed to it for distribution of a trade magazine, a pop music weekly. The center of the rack will feature a Disc-O-Mat section.

The additional 24 states franchised by Pop Shops are: Mississippi, Texas, Arkansas, Louisiana, Florida, Alabama, Florida, Georgia, North Carolina, South Carolina, West Virginia, Virginia, Kentucky and Tennessee. Previously, Pop Shops had franchised New York, Pennsylvania, Ohio, Delaware, Maryland, District of Columbia, Ohio, Indiana, Illinois, and Wisconsin.

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

**10-Cent Dividend Is Declared by Goody**

NEW YORK—Sam Goody, Inc., has declared a quarterly cash dividend of 4 cents per share, payable on March 28 to all record holders of the company's common stock on March 10. Goody stock is traded over-the-counter.

**21-Cent Dividend Declared by ARA**

PHILADELPHIA — The board of directors of ARA Services, Inc., here and Fisher & Paykel Audio Corp., New York City, have approved the planned acquisition by Fisher of ARA. Final consummation of the transaction is subject to a definitive contract and receipt of a favorable tax ruling. Under terms of the agreement, Fisher would operate as a division of Emerson and retain its present management, personnel and marketing and manufacturing activities.

The agreement, approved by the board of directors of the company, is subject to the approval of the merger plan by the holders of record. Approval is expected to be obtained by a majority of the outstanding stockholders at the annual meeting of the company on March 17, 1969, to holders of record Feb. 28.

Bally Offering Held Up**

WASHINGTON — The Securities and Exchange Commission last week temporarily suspended for five days an offering by Bally Manufacturing Corp., Chicago, for public sale of $3,000,000 shares of common stock, and $2,000,000 more from certain stockholders.

The suspension, agreed to by the company based on Bally's failure to disclose certain facts about its indebtedness. The suspension was to terminate March 7, unless renewed for further periods by the SEC. On the suspension, William T. O'Donnell told Bally stockholders last week that the company has received an offer to purchase a majority of the company's outstanding securities.

The offer, according to the commission, was made to the company's president, William T. O'Donnell, by the board of directors of the company.

**Face & Emerson OK Merger Plans**

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

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**Management Co. Set Up by Fusco—Lighthouse Cut**

NEW YORK — Vincent A. Fusco has formed a new company, Management Co., which will be headed by Albert B. Grosman Management.

The Lighthouse, which are cutting their first album for Verve/Forecast, has been signed by the new company. The album will appear at the Boston Pop Festival Saturday (15), Jonathan Kramer of The Audience, who has signed with Fusco, will record his first album for the company this month with Eliot Mazer produc-

ing. Paul Hoffert will ar-

range and produce the light-

house.

Also signed with Fusco are Ken Lauber, who scored the films "The Drifter," "Poor Johnny" and "Fade Into," and Gino Troiani, who is being used by Jay Trayler, formerly of Jay and the Americans.

**Handelman Ups Cash Dividend**

NEW YORK — The Handelman Co. increased its cash dividend to stockholders of record March 29, 2.5 cents per share.

**Harvest to Sire in the U.S. & Canada**

NEW YORK—U. K. group Barrie, which has been signed to Sire Records for the U. S. and Canada, will release the group's single, "Early Morning," and Seymour Stein, president of Sire, is working with the group, John Coughlin, to set up a U. S. and Canadian tour during late spring or early summer.

The signing was made by Steve Barrie and Seymour Stein, with Greenop and Malcolm Jones of EMI Records, London, who hold the worldwide contract for the group.

**Rog's "Dizzy" GOLD GETTER**

NEW YORK—Tommy Roe's "Dizzy," released by Gold Getter, has been certified as a million seller by the RIAA. The single made a record-shattering sales record between Roe and producer Steve Bari, formerly associated with Grassroots, Steppenwolf and Mama Cass.

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

**$400,000 Suit Filed Vs. Cap, Bobby Genry**

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

The suit contends that Miss Gentry and Capitol violated an oral agreement in regard to ownership of two masters, "Mississippi Delta" and "Loves Me, Loves Me Not" and royalty fees.

Miss Gentry moved to the suit, Paris and Miss Gentry agreed to give each other one per cent of the selling price of the other's records. After Miss Gentry signed a contract to the term, the label also included Paris, in real agreement with the singer.

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

Paris is asking $100,000 from Miss Gentry and $300,000 from Capitol in punitive and exemplary damages.
Herb Alpert & The Tijuana Brass

ZAZUEIRA
(ZA-ZOO-WHER-A)

B/W Treasure Of San Miguel
Ten Years After Do Their Finest Thing

NEW YORK — Ten Years After, in its finest local appearance to date, gave one of the best performances of the season at Fillmore East the weekend of Feb. 1-2. Following an updated program, the talented British musicians followed Slim Harpo, a top-notch Louisiana bluesman, and John Mayall, probably Britain's top blues singer.

Ten Years After had another excellent performance from Alvin Lee, one of the rock world's outstanding guitarist/steamy vocalist, who played with his band on Sunday night at the Fillmore East. Lee is always a great back-up drummer.

His main solo was in "Hobbit," and in it, Ric Lee displayed the bluesy style that should place him high on the list of top drummers. In the first show on Saturday night, in which he was in with Mayall for one number.

The Deram group's big number, "Unison," had its share of such numbers in "Ginana" and "Sinfonia Over Beethoven" and Elvis Presley's "Blue Suede Shoes." Alvin Lee, in addition to his exceptional guitar, has developed a gypsy voice that maintains the excitement. Mayall's blues voice long been his forte, and in this exceptional musicianship on the organ, harmonica, and guitar. The London Artiste has been named throughout as he handled some of his top numbers, including "Sorrow" and "I Can't Go Home Tonight." His fine back-up is in "I'm Gonna Keep on Living," and in "My Heart." He also sang his hit "Scratch My Back," and his "Blues," and his "I'm One." Harpo also played a good blues harmonica, but waited until his encore before taking to the guitar. FRED KIRBY

'Engelbert' LP Tie-In With Date

NEW YORK — London Recording, which has the rights to tying in the release of the LP, "Engelbert," with Engelbert Humperdinck's right of purchase at the Riviera Hotel, Las Vegas, in April, has ordered the release of a new hit single. "The Way It Used To Be," the English Country-Clyc, "Les Bicyclettes de Belsize." Humperdinck was in the U.S., last fall for a series of TV showings.

Capitol Producer Gordon Is In the Singing Bag Again

LOS ANGELES — Capitol producer Bob Gordon has turned artist for his label. The Geffen-Glen Campbell production was a recording artist was several years ago when he sang on three singles for Capitol.

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

A writer and arranger Shorty Rogers put together a studio band, Shorrin' Rogers Lighthouse, Gordon Blues and the LP, "Dejunked." A single "He Likes My Cat" has been pulled from the album, and features words and music by Bob Russell and Bobby Scott and charts by Tommy Oliver. In his two years with Capitol, Gordon has had four gold records; one with Bobbie Gentry, one with the Gentry-Glen Campbell combination and two with the Lettermen. The 27-year-old producer is trying to put together Gentry-Campbell LP. He also records John Anderson, the Mack Truck (from Kansas City), Marilyn Miller, the Amores, Bobby Sheen (formerly of Bob and the Blue Jeans) and Bobbi Bergman (formerly of the Lettermen).

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WILLIE HIGHTOWER HAS DONE IT. "IT'S A MIRACLE" IS THE THING HE'S DONE IN ATLANTA AND IN MIAMI. HE'LL DO IT FOR YOU IF YOU LET HIM. "IT'S A MIRACLE"
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Talent

3 Big Names in Jazz Make Crowds Spin in Las Vegas

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

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

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

Miss London, in the Tropicana Surf Room, is backed by the Raoul Romero Orchestra with her own musical director Dave Overberg on guitar and congas. Overberg plays a tasteful solo guitar on "Cry Me a River" and "My Baby Just Cares for Me." The highlight of the show is Richard Harris' "Didn't We." Overberg is superb again on guitar.

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

Ron Batiste

Dexter's Scrapbook

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

Burton Robbins, soul singer-organist, has signed with Ray Charles' Tangerine Records. His debut single is "Lonely Street." . . . Amos Records has signed Jimmy Ruffin and the Timepieces, the Great Awakening and the Steve Colt Parous. . . . The Three, Columbia's group, has signed with the Schmid-Merstein complex for management. . . . And, The Echoes, group managed by Jack Glickman's New Dawn Artists Management, to Decca. Joe and Sandra Steele to Don Blocker's new Sobo label.

We Care Do You?

HOST TONY LAWRENCE INVITES THE ENTERTAINMENT WORLD TO JOIN HIM THIS SUMMER IN NEW YORK CITY'S GREATEST COMMUNITY PROJECT

THE 1969 HARLEM CULTURAL FESTIVAL CONCERTS ARE FREE TO THE PUBLIC

SPONSOR: PARKS, RECREATION AND CULTURAL AFFAIRS

ADMINISTRATION

THE CITY OF NEW YORK

J O H N V. L I N D S A Y, M A Y O R

A U G U S T H E C K S C H E R , A D M I N I S T R A T O R —
COMMISSIONER OF PARKS

PRODUCED AND DIRECTED BY TONY LAWRENCE

FESTIVAL DATES

June 29, 1969
July 13, 1969
July 20, 1969
August 10, 1969
August 17, 1969
August 24, 1969

CONTACT:
N.Y. City Dept. of Parks—
Tony Lawrence
Recreation and Cultural Affairs
Area Code: 212-360-8211 or
212-734-1041

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A N N O U N C E M E N T

W E  C A R E  D O  Y O U ?

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Area Code: 212-360-8211 or
212-734-1041
Last week we introduced Paul Anka's new album "Goodnight My Love." LSP-4142*

Look what's happening. "In the Still of the Night," from the album, has sold 20,000 copies — just in Chicago and Milwaukee.

"In the Still of the Night" c/w "Pickin' Up the Pieces" (also from Paul's new album). 74-0126

*Available on RCA Stereo 8 Cartridge Tape
DUE TO NARM CONVENTION COPY O

PHOENIX SUIT VS. 3 DISK COMPANIES IS DISMISSED

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

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

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

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

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

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

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

DEALERS' PRICES DROP

NEW YORK — When RCA launches a cassette product in mid-May at $6.95, it will not receive price support from other manufacturers now producing cassettes.

Executives of Ampex, North American Les.tiec, GRT, International Tape Cartridge Corp., Mercury, Capitol and Liberty all said they would adhere to the cassette's $5.95 price in the market. One executive urged the industry to lower the suggested retail price of 8-track tape cartridges.

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

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

GRT's Herb Hershfield.

Tape in Full Bloom At NARM's Confab

Continued from page 4

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

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

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

However, it has been learned that Dubbins Electronics will duplicate RCA's line, with the much lower 8-track price, taking over its own duplicating within eight months to one year.

Providing competition, according to Dubbins—which is already duplicating Capitol's cassettes—to duplicate 5,000 to 10,000 cassettes a day and to increase that capability to 10,000 to 20,000 cassettes daily by adding additional duplicating lines and personnel shifts.

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

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

Irving Katz, president of Audio Magnetics, black tape manufacturer and RCA engineer, resuscitates the cassette concept of the largest marketing potential of the various types of tape configurations.

At a seminar on playback equipment, Ed Campbell, vice-president and general manager of Lear Jet's stereo division, predicted a number of manufacturers would be showing 8-track car players with a monaural record feature at the upcoming Electronics Shows in New York. A number of OEM companies were seen with Dynaguide machines, with Dick Stultz of Record Supply of Casablanca, Fla., commenting that he has already obtained good sales with Automatic Radio's car cassette player.

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

The influx in America of growing numbers of Japanese manufacturers who go through one-step distribution, is also causing U. S. companies to evaluate their own two-step philosophies.

Campbell felt that 60 per cent of the tapes sold in Japan in the U. S. were from Japanese manufacturers, a reversal of several years ago when U. S. companies built the majority of the sets.

CBS-Italiana, CGD Into 8's

Continued from page 17

By HANK FOX

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CBS-Italiana, CGD Into 8's

Continued from page 17

By MARILIN

MILAN — CGD and CBS-Italiana are putting their reper- toire on stereo 8-track CARtridge to be distributed by their own organization, Messagerie Musicaux, and distributed by Gil of Turin.

CBS-Italiana already released its product in cassette form, also distributed by Messagerie Musicaux, and distributed by Ecofonia.

"With our 8-track repertoire, we will have complete car- tridge and cassette coverage," said Giuseppe Catanese, managing director of CGD-CBS-Italiana. "We feel the tape cartridge market will not grow, but the cassette market will grow, but for greater than that of the traditional LP record," Giannasi added.

"While LP records must compete in Italy with the fast-selling 45 r.p.m. records, cartridges are competing only with the limited..." (Continued on page 19)
Five years ago Norelco introduced the compact cassette. It took the tangle out of tape recording. And the scratches and the warps and the noise out of recorded music. Now all the leading record companies have cassette recording. If you aren’t in the cassette business yet—with recorders, players, decks and pre-recorded music—you ought to be. We can help. Norelco makes the complete line of cassettes. And we can show you how each one of them can make money for you.

The Re-inventor of Tape

A share-the-cost co-op advertising program is available to all retailers. Contact your distributor.
Craig Adds Nets to Promotion

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

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

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

Repeats in June

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

(Continued on page 76)

Dual Step-Up By Concertone

LOS ANGELES—Concertone is enlarging its distributor-representative network to handle its new Reel-to-Reel line. The company, which last week introduced a mini-cassette player, is releasing three additional cassette units, ranging from $79 to $89.

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

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

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

The reel-to-reel models are a portable stereo tape recorder (401) at $279 and a portable unit (790).

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

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

Instant Cartridge

Just add tape.

The cam post, pressure pad, and pressure roller have been pre-assembled in our sunlit kitchens.

But only you will ever know.

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NORTH AMERICAN LEISURE CORP. &

STEREO DIMENSION RECORDS

are ready with 4 sensational new super stereo 8 tapes, cassettes, and open reel tapes

NATIVE! GENE BERTONCINI
3001

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

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

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

SHADES OF BRASS • Bobby Byrne 3003

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

LIVIN' LOVE • THE FEMININE COMPLEX 6001

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

Proudly Presents these

GREAT NEW STARS...GREAT NEW SOUNDS

GREAT NEW LABELS on

SUPER STEREO 8 CARTRIDGES

CASSETTES—OPEN REEL TAPES
ampex invented a whole new month to help you sell more stereo tape!

Put London Month on your calendar and watch your days come alive with traffic and extra sales!

Mantovani, Tom Jones, Engelbert Humperdinck . . . these great super-stars are consistently on top of the charts—Ampex knows it, distributors know it, dealers know it. And now London/Ampex Stereo Tape will help you move all their great releases on Open Reel, 8-Track Cartridge, 4-Track Cartridge and Cassette with a super promotion!

MR. DEALER, THIS PROMOTION HAS EVERYTHING!
We're backing your London/Ampex inventory with exciting materials that are guaranteed to bring more tape customers to your store . . . Ad Mats, Artists Posters, Banners—great graphic pieces designed to attract your customers.

Get all the details from your distributor . . . and get set for 52 extra days of pure profit.

Mr. Distributor,
your Ampex Stereo Tape representative will fill you in on all the specifics of this great promotion. Call today!
The Latest in Tape and Cassette Storage

by recoton

Each unit holds Up to 49 Tapes
MODERN WALNUT FINISH SWIVEL BASE
ALLOWING EASY ACCESSIBILITY

DISTRIBUTOR'S!!! ORDER FROM RECASTONE CATALOG, BLANK CASSETTE CARTRIDGES, HEAD CLEANERS, and A COMPLETE LINE OF TAPE ACCESSORIES.

AMPEX
ABC
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HAM MILLER Drees For Things
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IRETTER-Fire O’Clock World

Atlantic
IRIS BUTTERFLY—Henry
HESCRINGER—July 31

Atlantic Soundtrack
Charles Lloyd
HESCRINGER—The ASCAP Freedom Vol
2

Audio Spectrum
HESCRINGER—The Latest
by TERRY COUNTRY
Treeliner

COLUMBIA
ROBERT ELIOT
From the Beginning

DASHER
TONY
I Y O U
dor

Dunhill
REGENCY
HESCRINGER—101

Fantasy
CRESCENDO CLEANSWEEP REVISUAL—Sayon
HESCRINGER—35027

TENNESSEE 37203
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(318) 429-7183

AMPEX—Play-Wills Seller Hits by The Same Band
HESCRINGER—35117

Bluesway
HESCRINGER—Down in Virginia
HESCRINGER—35043

Bravo
HESCRINGER—The Angelic Mandolin Choir—An Affair
HESCRINGER—35004

Coxmen
Part of ROBERT BROWNING, Vol
2
HESCRINGER—43010

Command
HESCRINGER—The OKO—Do You Want to Dance
HESCRINGER—35146

Contemporary
HAMPION sodium TRIO—Here and Now
HESCRINGER—EP 416A

Daker
TYRONE DAVIES—Can I Change My Mind
HESCRINGER—35095

Dot
HESCRINGER—The Anita Kerr Singers Reflect on the Days of their Backstairs and Mail Bawd
HESCRINGER—35120

Mudflap MILLIAND—My Old Flame
HESCRINGER—35089

The Sound of Apocalypse—Complementary Cornet
HESCRINGER—EP 9306

BRISSA & THE Young Brass
HESCRINGER—35113

LES TUES GUITARS—You’re Just a Fool
HESCRINGER—35079

Hundie
REGENCY
HESCRINGER—101

Author
HESCRINGER—The Brass King
HESCRINGER—35053

The Grass Roots
HESCRINGER—The Other Side
HESCRINGER—35103

STOPPENWOLF—All Your Birthday Party
HESCRINGER—35153

THELMA HAMILTON (As Presented by Jimmy WAND)
HESCRINGER—35048

Fantasy
CRESCENDO CLEANSWEEP REVISUAL—Sayon
HESCRINGER—35027

Hi
HESCRINGER—The Best of CHICO HAMILTON
HESCRINGER—35194

London
SHANK KEANE—Drop It
HESCRINGER—35145

LURS MACDONALD—Unique Waltz
HESCRINGER—35177

WILHELM MILLER-Vienna
HESCRINGER—35110

ISRAEL—The Israel Story (Black)
HESCRINGER—35029

Motown
TAMMI TERREL—Irresistible Tammi Terrell
HESCRINGER—35113

Paremount
KAT STARR & COUNT BASIE—New About This
HESCRINGER—35030

LALO SCHORR—N.o Use—Impossible
HESCRINGER—35152

Phillo Groove
THE DELPHINOS—Sound of Sexy Soul
HESCRINGER—35154

Project 3
TONY MOTOLLA—Romance (Romance Today)
HESCRINGER—35014

The House of the Noisy Goblet Undergr
HESCRINGER—35053

Reprise
NOEL HARRISON—The Great Electric Experience
HESCRINGER—35132

The First Edition
HESCRINGER—35126

The Jetties Tulla Way
HESCRINGER—35138

THE PRAXIS—The Whole Ecliptic
HESCRINGER—35127

Sire
MUNDIAL BOULEF BROTHERS
HESCRINGER—79503

Skye
ARNALDO PIZZIA—Wild Thing
HESCRINGER—35153

Soul
BOBBY HOLLER—Romantic Guitar
HESCRINGER—35170

Steed
ANDY SIMMONS—Rainbow Rider
HESCRINGER—35202

Tomato
SHEILA BRANDON & THE MILLENNIUM
HESCRINGER—35139

Transcarrtron
BIETTA MODIES—Right My Fire
HESCRINGER—35154
THIS MOTHER HAS A HIT!

MAMA CASS

"MOVE IN A LITTLE CLOSER BABY"

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PRODUCED BY STEVE BARRI

EXCLUSIVELY ON THAT
BRIGHT, AGGRESSIVE, CHARMING,
DISTINGUISHED, CHARISMATIC,
& BEAUTIFUL LABEL

DUNHILL

THE MOTHER WILL BE ON TV.
TOM JONES–MARCH 21
HER OWN SPECIAL ON ABC TV–APRIL 8
**Nash Enters Distrib Pact With Price**

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

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

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**BEST SELLING RHYTHM & BLUES LP's**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
<th>Made on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOUL '69 by J.J. Johnson, Atlantic 8213 (S)</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>T CB by Diana Ross &amp; the Supremes with the Temptations, Motown M 462 (S)</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>SOULFUL STRUT by Young-Hill Unlimited, Brunswick 81 75144 (S)</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>THE ICE MAN COMETH by Johnny Market, SPS 571 (S)</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>LIVE AT THE COPA by Temptations, Gordy GS 936 (S)</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>WHO'S MAKING LOVE by Martha Reeves, Star 2504 (S)</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>FOR ONCE IN MY LIFE by Stevie Wonder, Tamla TS 290 (S)</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>DIANA ROSS &amp; THE SUPREMES &amp;_ by Diana Ross &amp; the Supremes, Motown M 479 (S)</td>
<td>15</td>
</tr>
<tr>
<td>9</td>
<td>PROMISES PROMISES by The Iceman, Motown MS 479 (S)</td>
<td>15</td>
</tr>
<tr>
<td>10</td>
<td>THIS IS MY COUNTRY by Impressions, Corton CRS 8001 (S)</td>
<td>18</td>
</tr>
<tr>
<td>11</td>
<td>THE WORM by Jermaine Jackson, SPS 571 (S)</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>I HEARD IT THROUGH THE GYPSYNE by Marvin Gaye, Tamla TS 285 (S)</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>HICKORY HOLLY REVISED by G. C. Smith, Columbia (The Mirror) CS 9400 (S)</td>
<td>17</td>
</tr>
<tr>
<td>14</td>
<td>JAMES BROWN LIVE AT THE APOLLO, VOL. 2 by James Brown (the Monks), MFS 902 (S)</td>
<td>21</td>
</tr>
<tr>
<td>15</td>
<td>LOVE CHILD by Diana Ross &amp; the Supremes, Motown M 476 (S)</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>SMOKEY ROBINSON &amp; MIRACLES—LIVE by Smokey Robinson &amp; the Miracles, Tamla TS 285 (S)</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>SOUND OF SEED SOUL by19 by Doxie, Philco Groove LP 1151 (S)</td>
<td>4</td>
</tr>
<tr>
<td>18</td>
<td>SILK 'N SOUL by Marvin Gaye &amp; the Pipps, Soul 571 (S)</td>
<td>11</td>
</tr>
<tr>
<td>19</td>
<td>CLOUD NINE by Temptations, Gordy GLPS 939 (S)</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>GREATEST HITS by The Impressions, GNP/Crescendo 8003 (S)</td>
<td>4</td>
</tr>
<tr>
<td>21</td>
<td>FOOL ON THE HILL by Sergio Mendes &amp; Brasil '66, A&amp;M 4180 (S)</td>
<td>15</td>
</tr>
<tr>
<td>22</td>
<td>IT'S TRUE IT'S TRUE by Bill Cosby, Warner Bros.-Elektra-Asylum WS 1770 (S)</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td>MUSICAL MENU by Delia, Capitol C 822 (S)</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>KEV HUB by Wilson Pickett, Atlantic 80215 (S)</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>UP TIGHT by Soundtrack, Star 275 2006 (S)</td>
<td>6</td>
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</tbody>
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**UK Group to Push R&B**

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

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

Founder members of the Association include: Derek Johnson and Stuart Henley; John Abbey, editor of Blues and Soul magazine; Vikki Wickham of Toast Records; Trevor Churchill of Bell Records; Beacon Records' promotion man Roger St. Pierre, and Dave Godin, director of the Soul City record shop. Also participating are R&B authorities Norman Jopling, Tony Cummings, Dave McAlver, Clive Richardson, John Philibert, Charlie Gillett, Dave Nathan, Robert Blackmore, Cletia Marcantonio, Bob Peacock and Association secretary Keith Yershon.

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

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**Soul Sauce**

Continued from page 24

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

---

**Hear the Memphis Sound in Billboard's "SPOTLIGHT ON MEMPHIS"**

March 29

**Record Retailer (UNITED KINGDOM)**

April 2

Tell your message to the world in an ad that will be surrounded with what's happening today!

In Memphis, contact (901) 332-0118

Billboard 4545 Boeing Drive Memphis, Tenn.

Or your nearest Billboard Office
AMA204 (24)N
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MORRIS LEVY, PRESIDENT, HAND DLR NOT ON TELEX
(804) ROULETTE RECORDS 17 WEST 60 ST NYC
BEAR MORRIS 2,010,000 (CRIMSON AND CLOVER) SOLD AS OF TODAY.
CONGRATULATIONS ON TOMMY JAMES AND THE SHONDELLS LATEST SMASH
JIM HEAD RCA CUSTOM RECORD SALES
(521).
SOMETHING TO SING ABOUT!

Collected and arranged by Milton Okun, noted musical arranger and instructor. A unique collection of more than 70 favorite folk songs, complete with words and music, contributed by America's top 57 folk singers and groups. Songs range from mountain ballads to gospel . . . from political-protest messages to lighter, whimsical tunes. Individual artist photos and personal bio accompany each selection and help in making this a rare composite of current Folk Americana for folk fans and all music buffs. Maynard Solomon, President of Vanguard Recording Society, writes: "The book sums up the folk renaissance better than any previous collection, and if widely circulated could lay the groundwork for a new revival of traditional music.

De Luxe hard-cover edition. 241 pp. $8.95 per copy.

MANAGING TODAY'S RADIO STATION

by Jay Hoffner, Station Manager of KRAK, Sacramento, Calif. — one of today's most knowledgeable station executives.

Everyone involved with the broadcasting industry will find something of interest in this new 288-page business manual. A series of informative essays outline the major principles evolved by Mr. Hoffner in his wide 20-year broadcasting career. The book is presented in three detailed sections: Part I—Management Thinking, Part II—Programming and Part III—Sales. Covering every facet of broadcasting this book is ideal reading for broadcasters, media buyers and marketing personnel.


And Billboard recommends several additional reading musts for the musically minded . . .

THREE BUSINESS OF MUSIC

by attorneys Sidney Shemel and M. William Kraslawsky

Edited by Paul Ackerman, House Editor of Billboard Magazine

A vividly significant new reference volume designed to authoritatively guide you through the practical music business and legal complexities of the music industry, including a wealth of reference appendices alone—i.e., actual reproductions of company and union contracts; copyright forms; writer's agreements; license applications and renewal forms; and much, much more.

Hard cover, 428 pp., 6 1/8 x 9 5/8. $19.95 per copy.

MORE ABOUT THIS BUSINESS OF MUSIC

by Sidney Shemel and M. William Kraslawsky

Edited by Lee Zito

A practical guide for four additional areas of the music industry not treated by THIS BUSINESS OF MUSIC. Volume II—Serious Music: Tape Catalog—Background Music and Transcription—Production and Sale of Printed Music—De Luxe cloth Bound. 140 pp. 4 5/8 x 9 5/8. $6.95 per copy.

SUCCESSFUL COLLEGE CONCERTS

by Kenneth Kragen and Kenneth Fritz, managers of well-known music personalities.

A tremendous amount of information and inside knowledge has been synthesized and packed into more than 500 pages—covering every aspect of the "business end" of college concerts. For a successful concert must begin with the initial stages of selecting an attraction through the last-minute details on opening night. A comprehensive college entertainment workbook by the managers of the Southern Brothers, The Four Extraordinaire and other top performers.

De Luxe hard-cover edition, 88 pp. $4.95 per copy.

THE COUNTRY MUSIC STORY

by Robert Shelton, Folk Music Critic of The New York Times, and Bart Goldstein, photographer

A Picture History of Country & Western... A 288-page hard-cover book. The first-researched, crisply presented chronicle of country music's phenomenal "corn to Cadillac" history is accomplished by one of the most fascinating music-writers in the business. The history and picture-packed edition of this important book is also being offered in a limited edition of two rare hitherto unpublished photos by author Shelton, plus it, "Kentucky never dies." There are a decade of country music's rich legacy: its People—its Music—its Recordings. Over 400 photographs, De Luxe Cloth binding, 286 pp. 7 1/2 x 10 1/2. $27.95 per copy.

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☐ Successful College Concerts: copy(ies) @ $4.95 ea. $ .

☐ The Country Music Story: py(ies) @ $7.50 ea. $ .

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*NOTE: For delivery in —

New York City, add 3.5% Sales Tax.

State of N.Y., add 5% Use Tax.

New York City, add 8.75% Sales Tax.

State of N.Y., add 8.75% Sales Tax.

State of Tenn., add 4 1/2% Sales Tax.

State of Calif., add 5% Use Tax.

State of Ohio, add 5% Sales Tax.

State of Texas, add 7% Sales Tax.

State of Mass., add 6% Sales Tax.
Robert Goulet—RCA Victor LSP 4209 ($)

In addition to his 36 Days With September, his latest easy-listening hit, Goulet revisits some of his favorite songs in his most recent LP, Columbia CS 75769 ($).

Incredible String Band—The Big Blue Electric—EKS 72037 New

Two separate instrumental LPs from the original Incredible String Band. Their hit single, "Brand New Key," which is the title track, and "Stayin' High" demonstrates the band's unique musical style and ability to create a cohesive whole from different elemental parts.

Gary Burton Quartet—Country Grades RCA Victor LSP 4209 ($)

Gary Burton, one of the hottest jazzponents of the new wave, brings his energetic and innovative style to this LP, which he recorded with his own quartet. The album features tracks like "My Little Room," "Canyon Run," and "Moonlight in Vermont," all of which showcase Burton's masterful technique on the vibes and his ability to create complex, swing-based arrangements.

In Review:

1. **Oscar Peterson**—The Great American Organs—Verve V6 8766

Here's a confident, well-honed Peterson performance. His work on the organ is as polished as it gets, and he demonstrates his ability to blend with the rhythm section, creating a seamless and cohesive sound throughout.

2. **Johnny Smith**—Jazz Ahead—Verve V6 8767

Jazz Graphs: Johnny Smith and his late wife, pianist and composer Audrey James, created a bond that transcended musical boundaries. This album features a mix of Smith's original compositions and interpretations of works by other greats like Gershwin, Ellington, and Strayhorn, all presented with Smith's unique and timeless style.

3. **Bob Brookmeyer**—Another Time—Blue Note BST 84299 ($)

Bob Brookmeyer's reed sound and arranging skills are on full display here. Tracks like "Blackbird" and "The Song of the Old Man" showcase his mastery of arranging and his ability to create a cohesive sound within the group.

4. **Buck Clayton**—Columbia CS 75769 ($)

Buck Clayton, one of the greatest trumpet players of all time, is featured in this LP with a diverse range of compositions, from swing-era standards to more contemporary arrangements. He is joined by a stellar rhythm section, including pianist Oscar Peterson, bassist Ray Brown, and drummer Max Roach.

5. **Tommy Flanagan**—ECM 004

Tommy Flanagan's piano style is highlighted on this ECM release. His improvisations are both melodic and harmonically rich, with a deep understanding of the blues and jazz traditions.

6. **Milt Hinton**—Blue Note BST 84298 (S)

Milt Hinton's bass playing is masterful throughout, focusing on the grooves and the pulse of the music, adding to the overall feel of the album.

7. **Joe Pass**—Joe Pass—Blue Note BST 84319 ($)

Joe Pass's guitar work is consistently impressive here, with a focus on improvisation and a deep understanding of blues and jazz improvisational techniques.

8. **Paul Winter**—ECM 005

Paul Winter's saxophone playing is showcased on this ECM record. His work here is both technically virtuosic and emotionally expressive, blending the two seamlessly.

These are just a few of the many great jazz albums being released today. Keep your ears open for new sounds and ideas from your favorite musicians, and don't miss out on the excitement of contemporary jazz music.
YOU CAME,
YOU SAW,
YOU CONQUERED
The Ronettes
Featuring the voice of Veronica
Produced by Phil Spector
#1040

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

COMING SOON! THE FIRST U.S. RELEASE OF THE CLASSIC NO. 1 ENGLISH ALBUM, RIVER DEEP/MOUNTAIN HIGH BY IKE & TINA TURNER. PRODUCED BY PHIL SPECTOR.
We're sorry about this, DJ's.

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

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

Now "Atlantis" looks like the big side.
All 4 minutes, 58 seconds of it. (5-10454)

There's nothing unpredictable about this.
Donovan's fastest selling album yet.
On Epic Records and Tapes
Gerry Mulligan. He尔ie Hancock named as Herbie Mann and merly performed with such jazzmen as Ray Brown. Since jazz doesn’t take format it is obvious they dig it.

Exodus of jazz performers to the commercials has many reap large earnings a year—estimated to be upward of $100,000. Most of the cases—form work as sidemen in recording sessions for products ranging from soap to cars.

The commercials field is very competitive. As Pat outlined, said Chico Hamilton, who is still involved with records both as a writer and producer for Solid State Records. Hamilton started his firm about two and a half years ago.

“At first, it wasn’t too easy to crack the wall of the commercials world: they didn’t know if I could be relied upon to produce. Now they know.” He said he just finished spots for Wool Mart, Conant and Svarin Coffee. The truth is that his commercials talents run the gamut from the world of jazz, if the particular commercial demands . . . it all depends on the client’s needs. Sometimes, he uses his own band on the sessions, but often will use outside musicians.

“But everyone I use is strong on jazz. Jazz players are in demand. They can do anything. They can improvise. They have the know-how.” Says Pat, Clark Terry, Thad Jones, Ernie Royal and Marvin Stamps, along with a host of other jazz musicians.

A constant demand for commercials recording sessions.”

Not everything is jazz. As for jazz record sales, Hamilton feels that if jazz had the “romance of popular music, it would be stronger than ever. Not having the advantage of ever being a part of the pop music, jazz has suffered. And what about television? How many jazz groups have appeared on the Ed Sullivan show? This is in contrast to the latest arts form, and he puts it down by not exposing it.

“Jazz level is a lot too high. But a jazz musician today, to survive, has to go where the money is where he can become a ward of the State.”

Hal Grant claims he uses more jazz music than any other agency in the commercials business. He named Yamaha and Snapple, Grady Tate, Rick Davis, Herb Hancock, Hubert Law, Lew Levin, Dixiesta, Restaurant Owners and Clark Terry. “And, there are as many or more jazz musicians doing commercial work as there are commercials field on the West Coast. People have always been a music and Ray Brown. Since jazz doesn’t pay that well any more, musicians have to support themselves.”

He felt that jazzmen probably wouldn’t go to commercials for opportunity for exposure in the commercials world. “Your first obligation is to the commercial itself—to pick out the one type of music that suits the ad and make it extreme. But next, your obligation is to elevate the taste of the listeners, to make it sound right, down try to give them a step up. Music men help do that, he indicated.

(Continued on page 58)

Los Angeles—A composer creating music for commercials has to keep uppermost the idea that the sound must fit its psychological effect on the listeners. Origin of the idea, the agency, or even Jimmie Haskell, does have the power to help sell the product.

“If you write a goofy melody with a top 40 flavor, kids will think that’s so goofy and so the product has to be goofy, too.” It is possible to create a commercial for top 40 stations with the hardest possible sound imagineable. But the public behind the instrumentation except for the name of the product being advertised. In fact, Haskell speaks of a San Francisco account executive, Art Twain of Honig, Cooper & Harrington, who has written dozens of commercials like a teen-age rock record. For the first project there was no concern about whether the lyrics are intelligible. “He’s looking for a beat.” Haskell adds. “If you only register with the key name of the product several times, the commercial’s a success.”

Haskell feels a commercial must be a success if the spot is aimed at rock stations, make sure that the listener gets the basic background for producing commercials that “sound very much like the rock station airing them.”

Pat has seen the years the Midwest & director for ABC Rec. Ad. He doesn’t see a racial discrimination involved in his inability to get more work here and there is no one major cliche, with only a certain number of creative people turning out the commercials.

“They have begged people to give us a job and let us show them what we can do,” he said, referring to a new firm he and Jimmy Vanleet have formed. The company, Audio Creatives, is a division of John Pati Music Productions, with offices headed in New York.

Chicago—The trend by manufacturers wanting commercialized geared for special radio formats is helping Johnny Pat crack what he describes as “the commercial producing clique” here. That would be the record of such r&b acts as the Impressions, B. B. King, Betty Everett and the like. Haskell credits the basic background for producing commercials that “sound very much like the rock station airing them.”

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“They have begged people to give us a job and let us show them what we can do,” he said, referring to a new firm he and Jimmy Vanleet have formed. The company, Audio Creatives, is a division of John Pati Music Productions, with offices headed in New York.

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

Pate said his latest efforts have been a series of radio commercials for Hamm’s Beer, through the Midwest. They are being heard on WVO and WGRT radio stations in this market.

“Wayne is handling the commercial for Brown Shoe Co.”

The most significant trend is the realization by manufacturers that their radio commercials must be geared to sound the radio reach the market target. The commercial must sound very much like the station.

In the case of Hamm’s, for example, we’re using an r&b sound featuring Emmett Garner, who we have regularly used leader of the Trends.

“The real creative problem is to come up with a sound that is somehow different. For Pillsbury we used a combination of modern jazz and strings. We used flugelhorns on the Schlitz commercial and for Hamm’s we used an alto flute with very subtle French horn cushion to achieve a soft, woodwind effect.”

Pate admitted that the need to come something unique could result in a commercial that would later turn into a possible hit recording. “If this happens, it happens, and it’s wonderful. But I don’t write with this motive,” he indicated. Pat noted that he create a commercial that conveys the rhythm and music. He fits the station format and catches the public’s ear to the point where they will be remembering the melody.

“An excellent example of the lack of organization in film sound occurs some years ago when the FCC was investigating film sound commercial. A Pate said. “It was a long investigation and when it was completed they uncovered only a few obvious reasons. They missed at least two equally valid reasons which nearly everyone in the field knew about and had tried to rectify.”

But these people’s opinions were not valid at the time because there was no society to represent this segment of the industry.”

He pointed to back-log dates back to his post-graduation days at MIT when the regulatory and ad agencies for the projects for the government, had very strong opinions on the subject.

“Practically every other industry has its own society or association by society which acts as a spokesman, disseminates information and helps it grow. Of course, you’ll always find those who have organizations that keep them to themselves for business advantage, but it’s a minority. Most of us know that revealing new discov- e r e s e r s and spurs everyone on to greater things to the benefit ready to sign on as the part of our lack of collaboration. If there were an all industry board for film’s audio technicians, I’m sure many people would make public their own ideas and techniques.”

Unger, who has worked with every major agency and acti- sioner in the business in TV commercials, added, “I never understood the amount of technical know-how Pat and Haskell have. It’s almost criminal that we have no through forum today for the audio industry. If the day comes that a strong society for film audio technology comes into being, film TV commercial and movie picture would not be in for a golden age of sound.”

Unger, who first gained fame in New York when he formed Unger, Elliot, Unger, a company with which he was associated the company also adds that if anyone wants to form a society, Bill Unger’s warming you up. Bill Unger’s
Radio-TV programming

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

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

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

The luncheon speakers of the NAB this year are: O. Pastore, chairman of the Senate subcommittee on communications, Mondays; Frank Pace, chairman of the Board of the Public Broadcasting Co., Tuesdays; and FCC chairman Rosel H. Hyle, Wednesdays.

John E. Farrow, president of the FETC Broadcasting Co. in Kalamazoo, Mich., and owner of the Detroit Tigers, has been chosen to receive the annual Distinction Award at the March 21 meeting of the NAB. One of the highlights of the annual convention will be an address by Dr. Young Jr., executive director of the National Urban League, Monday.

Sessions Set

Charles M. Stone, NAB vice-president for radio, has set up a series of outstanding radio sessions this year. As part of FM Day (21) for three back-to-back sessions.

The NAFMB will open with a speech on the future of FM by Abe Voron. Among the outstanding speakers will be Walter E. Schwartz, president of ABC radio network, Monday. Most of the sessions Saturday will be devoted to sales with 40 authors, chief of KMAG'surry of KRAV, Tulsa; Bob Sales of Blair Radio, New York; and Jerry Michaels of WDVX-FM, Nashville; 2WB-FM, Atlanta, and John Scheuer of Triangle, speaking.

WMCMA Cuts Music
For Phone Talk

NEW YORK — WMCMA, after a long struggle against 50,000-watt FM radio stations, is cutting its music program in order to provide new services. Top of the audience here, is dropping a heavy portion of its music to go to a telephone conversation format, known as “Phone Talk.”

Forty top records will be played on the new forum. Jerry Bennett, assistant program director, resigned in an unrelated incident to become general manager of Bang Records. It is not known at this time what effect the programming change will have on the personnel lineup. The move was unexpected in the programming circles. Although it was known that management at the nation’s largest record company had several general managers about taking over the station.

Los Angeles — Plans were being discussed last week for a new station to be the best musical documentary ever produced. The 48-hour package from the stage of the 1949 re-419 reels of tape, was first exposed by the late Jim Hol- liday, achieving an astronomical rating of 26 per cent in a spe-

WRPX-FM BOWS
A PUBLICATION

PHILADELPHIA — WRPX-FM, stereo station that plays progressive rock, jazz, folk, and classical music, has launched a monthly publication called Logos. The publication is based, according to program director Frank Fitzmaurice, is not meant to be a series of all records played by the station, but rather a reflection ofwhat’s going on. The station is Logos, a compilation of the tastes of the deejays and their listeners. The name comes from the Latin “lumen,” meaning to give light, or “to give light to the others.”

There are a total of five issue per year. Each issue is

April — May: Rock and Roll

June — July: Folk and Country

August — September: Classical Music

October — November: Jazz

December: Special Holiday Issue

March 15, 1969, BILLBOARD

CLARE HALL

Only one thing, I think, could have made this a lesser show — the fact that there was no music at all. Elvis was given his proper attention, his proper nature. Next, 48-hours was much too short.

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

Programming aids for key, pacing each station, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

HOT 100

Albano, Pa. (WFRG)
John Anthony, Program Director
“Graham,” Jim Graham, BSLF.

Amos, Mo. (KSWM)
Bob Towns, Program Director

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

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Ampeg Ceremonies Mark Gifts to Country Hall

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

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

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

Endorsements for the Grammer instrument were Ernest Tubb, Lester Flatt, Porter Wagoner, Dolly Parton, Stu Phillips, Bill Carlisle, Ernie Ashworth, Van Trevor, Claude Gray; Leslie Wilburn, Garn Littlelyde and Bill Floyd.

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

A board meeting of the Grammer Guitar company was held, and directors in attendance included Congressmen Fred Moore, South Carolina; Dave Sturgill, Jimmy O’Dell, Roger Cox, Charlie Mosley, Jim Williams and Roy Wiggins.

The board discussed future expansion areas for the guitar line.

Special tribute was paid to Wiggins for his operation of the Ampeg operation here. Among those on hand were John Forbes, chairman of the board of Ampeg, Al Daura, president, and Porter Falcon, Frank Camp, Doyle Holloway and Jerry Melillo.

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

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

Ligon, Jackson: Form Graves to the Groove

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

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

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

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

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

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

Jackson said the company would handle its own distribution through a network of established jobbers throughout the country.

Groom Turns To Ballroom

MESQUITE, Tex.—Dewey Groome, owner of the Longhorn label, has closed his offices to devote full time to his remodeled ballroom in Dallas.

His two publishing firms, Sarah and Longhorn, will continue to exist, and will be housed in the ballroom.

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

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

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

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

The smash hit by Frankie Laine — Now a smash country hit
CONFUSING AT HEST. THE NSA HAVE SIMILAR NAMES, AND THE NSA, NOTED THAT MANY WRITERS SEEKING TO HAVE THE WRITERS’ FIRST LABELS. THE NSA OBJECTIVES LIST FULL-NAME WRITER CREDIT ON THE LABELS.

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

Clark MC’s Fete Of Local NARAS

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

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

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

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

‘DAMN’ FEELS CENSOR’S KNIFE

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

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

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

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

YEAR AFTER YEAR THE HITS KEEP ROLLING ON

1958 “Alone With You”
1959 “Another”
1960 “Anymore”
1961 “Three Hearts in a Tangle”
1962 “Second Hand Rose”
1963 “Peel Me a ’Nanner”
1964 “Strangers”
1965 “White Lightning Express”
1966 “The World Is Round”
1967 “Rainbows & Roses”
1968 “If the Whole World Stopped Loving”

1969 WHERE THE BLUE AND LONELY GO

ROY DRUSKY

Exclusively on Mercury Records

BIBLIOGRAPHY

JACK VERNON AND RALPH PAUL, LINCOLN, A LIFETIME MEMBER OF THE NASHVILLE SONGWRITERS ASSOCIATION, LOOKING ON AT A RECENT MEETING. LEFT, THEN LARRY MOELLER, A CMA DIRECTOR, AND RON ELLIOTT, HARRY ASSUP, JOHN VIRGIN AND REGGE ALLE.

Nashville Writers Board Backs CMA on Credit Bid

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

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

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

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

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

MARCH 15, 1969, BILLBOARD
Following His Smash Single, This NEW HOT SELLING ALBUM!

ONLY THE LONELY
Sonny James
"THE SOUTHERN GENTLEMAN"

OTHER HIT ALBUMS
CAPITOL SKAO 144
CAPITOL ST 111

ALSO ON TAPE CARTRIDGES
CAPITOL 8XT144
CAPITOL 8XT111
Billboard SPECIAL SURVEY For Week Ending 3/15/69

Hot Country Singles

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>TITLE, Artist, Label &amp; Number &amp; Publisher</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>ONLY THE LONELY</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>DARING YOU KNOW I WOULDN'T LIE</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>WHO'S GONNA MOW YOUR GRASS</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>9</td>
<td>KAM-LIGA</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>MY WOMAN'S GONNA MEET ME</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>GOODTIME CHARLIE</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>4</td>
<td>UNLE A ME</td>
<td>27</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>TO MAKE LOVE SWEETER FOR YOU</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>DADDY SANG BASS</td>
<td>15</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>CASS</td>
<td>4-44898 (Acapliss, BMG)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>WHO'S JULIE</td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>WHERE THE BLUE &amp; LONELY GO</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>NONE OF MY BUSINESS</td>
<td>8</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>CUSTODY</td>
<td>9</td>
</tr>
<tr>
<td>15</td>
<td>19</td>
<td>IT'S A SIN</td>
<td>6</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>NAME OF THE GAME WAS LOVED</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>LET IT BE ME</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>16</td>
<td>DON'T MAKE ME I'M DREAMING</td>
<td>17</td>
</tr>
<tr>
<td>19</td>
<td>23</td>
<td>THE CARROLL COUNTY ACCIDENT</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>RING OF GOLD</td>
<td>4</td>
</tr>
<tr>
<td>21</td>
<td>26</td>
<td>FADED LOVE AND WINTER ROSES</td>
<td>11</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>SHE'S LOOKING BETTER THAN THE MINUTE</td>
<td>7</td>
</tr>
<tr>
<td>23</td>
<td>32</td>
<td>FROM THE TIME TO THE BOTTOM</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>29</td>
<td>EACH AND EVERY PART OF ME</td>
<td>12</td>
</tr>
<tr>
<td>25</td>
<td>31</td>
<td>BRING ME SUNSHINE</td>
<td>13</td>
</tr>
<tr>
<td>26</td>
<td>31</td>
<td>JUST HOLD MY HAND</td>
<td>5</td>
</tr>
<tr>
<td>27</td>
<td>37</td>
<td>A BABY AGAIN</td>
<td>4</td>
</tr>
<tr>
<td>28</td>
<td>32</td>
<td>WHEN THE GRASS GROWS OVER ME</td>
<td>17</td>
</tr>
<tr>
<td>29</td>
<td>38</td>
<td>THE GIRL MOST LIKELY</td>
<td>15</td>
</tr>
<tr>
<td>30</td>
<td>42</td>
<td>YOURS LOVE</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>36</td>
<td>WHERE THE BLUE OF THE NIGHT MEETS THE WORLD OF THE DAY</td>
<td>7</td>
</tr>
<tr>
<td>32</td>
<td>37</td>
<td>THE BALLOON OF 40 DOLLARS</td>
<td>18</td>
</tr>
</tbody>
</table>

MARCH 12, 1969, BILLBOARD

NEW DIMENSIONS IN SOUND

"SWEET LOVE ON MY MIND"

BY

CLAUDE KING

PUBLISHED BY:

AL GALLICO MUSIC

BOOKINGS:

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LOS ANGELES—Ken Nel-son maintains a hectic production schedule as Capitol’s lead-ing country music a&r man.

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

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

Nelson estimates he signs five new country acts a year and can get some indication of whether there will be public acceptance after the first five singles. If an artist is a pro-motional enthusiast and his rec-ords get good airplay, but his sales aren’t particularly spec-tacular, Nelson will keep him on the roster.

When he signs an artist, Nel-son looks for two qualities: The ability to relate emo-tions to other people.

Good musical quality.

As he begins to slowly phase himself out, Nelson is involv-ing his associate Herton on more and more of his ses-sions, so that the artists will be completely comfortable with Herton when the final break does occur.

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

When Nelson retires in June, 1971, he would like to get into composition. He favors musical comedy and light classics and writes every day to keep in prac-tice.

But he doesn’t rule out re-turning to production. “I might just get bored with writing and decide to get back into re- cording,” he says.

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

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MARCH 15, 1969, BILLBOARD
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| STUDIO A | STUDIO B | S T U D I O  A
Custom-engineered double 16-track console with full monitor controls for clients. One of the most flexible consoles ever made with capability to talk with any musician in the studio without interrupting the recording session, capability to feed stereo or monaural sound from any track to each individual in the studio through earphones including different tracks to different people, capability to allow client to hear how his product will sound with reverb and echo without affecting the sound on the track.

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

| FIL E R O O M | C U T T I N G R O O M |
Master storage room for convenience of clients.

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

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

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

| C U T T I N G R O O M |
For serving equipment, plus central control system.

- FILE ROOM
Master storage room for convenience of clients.

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

LOUNGE
A relaxation area with mood lighting.

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

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

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

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

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

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

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**MARCH 15, 1969, BILLBOARD**

Special Market Profile Sponsored by Broadway Recording Studios, Inc.
TRANS
NATIONAL
COMMUNICATIONS,
INC.

and its other subsidiaries

EAST WEST FILMS, INC.
EAST WEST DISTRIBUTORS, INC.
TNC NETWORK, INC.
WIRELINE RADIO
TNC CAPITOL CORP.

Join in a salute to

BROADWAY
RECORDING
STUDIOS
The corporate world of leisure and entertainment has a dynamic new entry—Trans National Communications, Inc. Less than a year old, Trans National has combined the intangible quality of big-name glamour with the more tangible qualities of talent, experience and aggressiveness to project an exciting image in the communications industry.

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

Ellis E. Erdman, TNC president and board chairman, has brought to his management team such celebrated sports figures as Ed (Whitey) Ford, all-time New York Yankee pitching great, and former New York Football Giant stars Dick Lynch and Pat Summerall. “These men are more than just sports figure heads in our organization,” says Erdman. “They are all owners of TNC and each has a vital stake in the future of the company.”

Lynch is vice-president in charge of sales for the parent corporation, while Ford is vice-president for public relations. Summerall operates in the area of television and radio. He, too, is a vice-president and a director of the company. The talent at Trans National Communications does not end with these famous sports personalities. Erdman has a solid array of experienced men at every key position in the organization.

William Creany, formerly a top director-producer for the CBS-TV Network, is president of TNC Network, while Rodney Erickson, ex-president of Filmways Inc., heads up the expanded East-West Films division, aided by two other film production veterans, Joseph Marone and MickeyDubin. Pat Jaques, a sound expert with 20 years in the business, operates Broadway Recording Studios for the parent company and Ted Hodge, veteran radio man, is president of Wireline Radio, which is based at station WUDO in Lewisburg, Pa. George Laugh is president of East West Distributors.

TNC Network, Inc., formerly known as SportsCom Inc., operates the Football Giants Network, a 90-station hook-up with a potential listening audience of 30 million people in a dozen eastern states. TNC also handles the Syracuse University radio network and, in 1968, operated a radio network for the New York Mets baseball team. Creany reveals that TNC Network's immediate projections include the packaging of both radio and TV specials for network distribution.

“An,” he adds, “are not limiting our plans strictly to sports shows, either. We will create, produce and distribute all types of shows.”

East West Films, under the energetic direction of Erickson, is actively engaged in a growing volume of TV commercial productions as well as special film projects. Most of the radio formats created by TNC Network are put on soundtracks at Broadway Recording.

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

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

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

“Despite the growth,” Erdman points out, “we have remained vigorous and aggressive and continue to make an impact in the communications industry.”

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

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

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

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

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

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

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

MARCH 15, 1969, BILLBOARD
A New Experience Awaits You

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

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

Through Broadway's Doors

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

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

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“STAND UP AND BE COUNTED”
“COUNTING ON YOU BABY”
“GOING OUT WINDO

O S Y Me

best wishes and
continued success to
BROADWAY

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to "Broadway Pat"!

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MARCH 15, 1969, ARD
### Billboard Country LP's

#### This Week

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Performer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WICHITA LINEMAN</td>
<td>Glen Campbell</td>
<td>Capitol ST 103 (S)</td>
</tr>
<tr>
<td>2</td>
<td>CHARLIE PRIDE... IN PERSON</td>
<td>RCA Victor LP 4094 (S)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>STAND BY YOUR MAN</td>
<td>Tammy Wynette</td>
<td>Epic SH 34031 (S)</td>
</tr>
<tr>
<td>4</td>
<td>GENTLE ON MY MIND</td>
<td>Glen Campbell</td>
<td>Capitol T 3809 (M) ST 3809 (S)</td>
</tr>
<tr>
<td>5</td>
<td>I WALK ALONE</td>
<td>Marty Robbins</td>
<td>Columbia CS 9725 (S)</td>
</tr>
<tr>
<td>6</td>
<td>JEWELS</td>
<td>Waylan Jennings</td>
<td>RCA Victor LP 4085 (S)</td>
</tr>
<tr>
<td>7</td>
<td>JOHNNY CASH AT FOLSOM PRISON</td>
<td>Columbia (RCA)</td>
<td>CS 9629 (S)</td>
</tr>
<tr>
<td>8</td>
<td>SHE WEARS MY RING</td>
<td>Ray Price</td>
<td>Columbia CS 9723 (S)</td>
</tr>
<tr>
<td>9</td>
<td>BORN TO BE WITH YOU</td>
<td>Jerry Jones</td>
<td>Capitol ST 111 (S)</td>
</tr>
<tr>
<td>10</td>
<td>JUST THE TWO OF US</td>
<td>Porter Wagoner</td>
<td>RCA Victor LP 4029 (M) ST 4029 (S)</td>
</tr>
<tr>
<td>11</td>
<td>SHE STILL COMES AROUND</td>
<td>Jerry Lee Lewis</td>
<td>Smash SES 67112 (S)</td>
</tr>
<tr>
<td>12</td>
<td>LITTLE ARROWS</td>
<td>Lee Roy</td>
<td>Decca DL 7509 (S)</td>
</tr>
<tr>
<td>13</td>
<td>HOLY LAND</td>
<td>Johnny Cash</td>
<td>Columbia KC 9736 (S)</td>
</tr>
<tr>
<td>14</td>
<td>HARPER VALLEY PTA</td>
<td>Jeannie C. Riley</td>
<td>Plantation PLP 1 (S)</td>
</tr>
<tr>
<td>15</td>
<td>JIM REEVES ON STAGE</td>
<td>RCA Victor LP 4062 (S)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>MAMA TRIED</td>
<td>Merle Haggard</td>
<td>Capitol ST 2972 (S)</td>
</tr>
<tr>
<td>17</td>
<td>BORRIS GENTRY &amp; GLEN CAMPBELL</td>
<td>Capitol ST 2078 (S)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>I TAKE A LOT OF PRIDE IN WHAT</td>
<td>Merle Haggard</td>
<td>Capitol ST 146 (S)</td>
</tr>
<tr>
<td>19</td>
<td>I'VE GOT YOU ANYWAY AGAIN</td>
<td>Buck Owens &amp; His Backroom</td>
<td>Capitol ST 131 (S)</td>
</tr>
<tr>
<td>20</td>
<td>YOUR SQUAW IS ON THE WARPATH</td>
<td>Lorrie Lynn</td>
<td>Decca DL 7506 (S)</td>
</tr>
<tr>
<td>21</td>
<td>JIM REEVES AND SOME FRIENDS</td>
<td>RCA Victor LP 4113 (S)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>UH WALKIN' IN LEOVELAND</td>
<td>Eddy Arnold</td>
<td>RCA Victor LP 4099 (S)</td>
</tr>
<tr>
<td>23</td>
<td>YEARBOOKS AND YESTERDAYS</td>
<td>Jeannie C. Riley</td>
<td>Plantation PLP 2 (S)</td>
</tr>
<tr>
<td>24</td>
<td>GOOD OLD DAYS</td>
<td>Dolly Parton</td>
<td>RCA LP 4097 (S)</td>
</tr>
<tr>
<td>25</td>
<td>BEST OF SONNY JAMES, VOL. 2</td>
<td>Capitol SKA 141 (S)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>LOVE TAKES CARE OF ME</td>
<td>Jack Greene</td>
<td>Decca DL 7503 (S)</td>
</tr>
<tr>
<td>27</td>
<td>MANY MOODS</td>
<td>Wanda Jackson</td>
<td>Capitol ST 129 (S)</td>
</tr>
<tr>
<td>28</td>
<td>SONGS OF THE YOUNG WORLD</td>
<td>Eddy Arnold</td>
<td>RCA Victor LP 4116 (S)</td>
</tr>
<tr>
<td>29</td>
<td>SOLID GOLD '68</td>
<td>Glen Atkins</td>
<td>RCA Victor LP 4081 (S)</td>
</tr>
<tr>
<td>30</td>
<td>- BEST OF BUCK OWENS, VOL. 3</td>
<td>Capitol SKA 143 (S)</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>BEST OF LYNN ANDERSON</td>
<td>Chet Atkins</td>
<td>Capitol ST 1009 (S)</td>
</tr>
<tr>
<td>32</td>
<td>PORTRAIT OF ROY DRAKSY</td>
<td>Roy Draksy</td>
<td>Mercury SR 63206 (S)</td>
</tr>
<tr>
<td>33</td>
<td>SOFTLY</td>
<td>Hank Locklin</td>
<td>RCA LP 4113</td>
</tr>
<tr>
<td>34</td>
<td>MEET DARRELL MCCALL</td>
<td>Wrinkle SS 13200 (S)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>UNTIL MY DREAMS COME TRUE</td>
<td>Jack Greene</td>
<td>Decca DL 7500 (S)</td>
</tr>
<tr>
<td>36</td>
<td>INSTRUMENTAL SOUNDS OF Merle Haggard's Strangers</td>
<td>Capitol ST 169 (S)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>MISS COUNTRY SOUL</td>
<td>Diana Trask</td>
<td>Dot DL 295100 (S)</td>
</tr>
<tr>
<td>38</td>
<td>40 MY COUNTRY</td>
<td>George Jones</td>
<td>MCA 3169 (S)</td>
</tr>
<tr>
<td>39</td>
<td>WHERE LOVE USED TO LIVE</td>
<td>David Houston</td>
<td>Epic SH 34021 (S)</td>
</tr>
<tr>
<td>40</td>
<td>HONKY TONKIN'</td>
<td>Buck Owens &amp; His Backroom</td>
<td>Capitol CS 9748 (S)</td>
</tr>
<tr>
<td>41</td>
<td>JUST HOLD MY HAND</td>
<td>Johnny &amp; June Carter</td>
<td>Capitol ST 117 (S)</td>
</tr>
<tr>
<td>42</td>
<td>- MY OWN PECULIAR WAY</td>
<td>Willie Nelson</td>
<td>RCA LP 4111 (S)</td>
</tr>
<tr>
<td>43</td>
<td>24 J-J-J-J-J-J-J-J-J-E</td>
<td>Tammy Wynette</td>
<td>Epic (the Home) BN 24992 (S)</td>
</tr>
<tr>
<td>44</td>
<td>BY THE TIME I GET TO PHOENIX</td>
<td>Glen Campbell</td>
<td>Capitol T 2831 (M) ST 2831 (S)</td>
</tr>
</tbody>
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**THE SOUNDS OF TOMORROW WERE ON PLANTATION YESTERDAY AND TODAY'S HITS!**

- **plantation #10**  
  "Somebody's Gonna Plow Your Field"  
  Becki Bluefield

- **plantation #11**  
  "Just Blow In His Ear"  
  David Wilkins

- **plantation #12**  
  "The Long Black Veil"  
  Marty Collins & Bobbye Jean

- **plantation #14**  
  "Beautiful Downtown Burbank"  
  The Harper Valley PTA

- **plantation #15**  
  "Ann"  
  Skip Gibbs

- **plantation #16**  
  "There Never Was A Time"  
  Jeannie C. Riley

**"THE LP TW NS"**

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*Material protected* 43
now has three tunes out on his Big Hound label. He has just signed on to the Wheeling "Jamboree" show, his first appearance on the show, with Steve White and Randy Jones... . . .

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

NEW ADDRESS IN NASHVILLE

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

The zip code—72703—remains the same.

Only the address is changed.

is about to enter into TV appearances on a regular basis. "Honest" John Fox has been appointed program director of WPLO, Atlanta, Johnny "K" moves up to music director. Both are top-notch men, who help keep the station among the leaders in the field... . . . Billy Walker has left as Eddie Arnold's arranger and conductor to devote all of his time to recording sessions and other music ventures in Nashville. Brite Star Promotions has started a weekly radio show over WENO, in suburban Nashville, one of several such shows planned across the country to promote its A native of Cleveland, but an admitted country buff all his life, Bourke plans to give even more life to a rejuvenated effort to keep the labels on the country charts. It succeeded well, with Jerry Lee Lewis going to No. 1 on Billboard, and upward showings by such artists as Tom T. Hall—probably the hottest songwriter in the country at the moment—and Roy Drusky, Dave Dudley, Faron Young and Linda Manning. These are all on Mercury. On the Smash label are Norro Wilson, Roger Miller and Linda Gail Lewis.

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

Bourke, in his new position, will work closely with Jerry Kennedy, the a&r director for Mercury/Smash here. The 26-year-old promotion man joined Mercury three years ago, but has worked in many facets of the operation. Prior to his moving here he was product manager for the Smash/Fontana lines.

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

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Musical Instruments

Artists Provide Inspiration For Instrument Companies

By E. A. PAIGE

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

“I consider Tim a sounding board for a lot of the contemporary concepts, quite aside from the adulation he enjoys,” said Tom Newbll, field promotion representative, Fender, CBS Musical Instruments here.

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

Additions to Welk Organ

SEPLVEDA, Calif.—Thomas Organ Co. has announced three future Organic Models from their Lawrence Welk Organ Model 7265.

IDEA Clinic

CHICAGO—More than 1,200 persons attended the second annual Instrumental Directors Education Association (IDEA) clinic held recently in south suburban Dalton. The clinic sponsored by the Muar Music Co. in nearby Chicago Heights, featured several educators, including Thomas Wisniewski, assistant professor of music and string education and extension specialist at the University of Illinois.

Classical Accordian

NEW YORK—Robert Davine, accordionist and professor of music at the University of Denver, will head a program in classical accordion at the Paris American Academy in France this summer. According to the American Accordionists’ Association, Davine’s course will include ensemble sessions for original works, as well as chamber music with other instruments, private lessons and master classes.

THE CARROLL SOUND MUSICAL SAW was created especially for the Broadway show, “Royal Hunt of the Sun,” by percussionist Herb Harris. The saw is played by drawing a bass bow across the edge of the spring steel blade while varying the degree to which it is flexed in order to vary the pitch.

Additions to Welk Organ

7265 will feature a “piano attack percussion” system plus the addition of the new glass music rack, now a standard feature on most Thomas instruments.

However, there will be no increase in the price of the instrument despite the added improvements.

The special Thomas piano attack percussion system contains both attack and repeat percussion. Attack percussion gives an emphatic start and a controlled fade to the tone. It has an electronic damping action which stops the tone the moment the key is released.

Other features on the Welk Deluxe include two 44-note tilted and overlapping keyboards, 23-note, radial-arc program contains both in one keyboard, seven 100-watt peak power solid-state amplifiers, two heavy-duty 12-inch main speakers, de luxe built-in two-speed Leslie, 18 upper keyboard voices, seven lower keyboard voices, seven pedal voices, 32 controls and Thomas’ exclusive built-in Bandbox and Playmate.

SUNN's MUSICAL EQUIPMENT Co.'s new Orion amplifier features application of a modular concept, built-in buzz tone, solid cabinetry, versatility of sound reproduction and JBL DISS speakers. The Orion control amp drives a 175-watt RMS power amp mounted in the bass of the speaker enclosure. If additional power is required, a PMI (175 watt RMS power module) can be added to the initial Orion PMII to develop a total power output of 350 watts RMS. Another PMI can be added for 525 watts RMS and so on to infinity. If additional sound coverage is required, an SM1-15 (speaker module with two DISS speakers) or an SM1-40 (speaker module with two DISS speaker modules) may be added to the Orion PMI. The suggested list for the Orion control amp is $470.

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

Harmonica Festival

HICKSVILLE, N. Y. — The 1969 World Harmonica Festival will take place Oct. 11-12 in Winterthur, Switzerland. The competition, sponsored by the International Confederation of Harmonica Players, is open to harmonica soloists, trios, quartets and quintets.
**EDITORIAL**

**Focus on Young Businessmen**

It’s hardly surprising, but worth noting we feel, that more and more young people are embarking on a career in the coin-operated music and leisure equipment field. We are especially reminded of this it week.

Three juniors at the Massachusetts Institute of Technology are operating 23 pinball machines and two jukeboxes. Another story on this page tells about Russ Townsend, 27, and Paul Jacobs, 23, both of whom are vice-presidents of a growing distributors and operating concern.

And then, there’s the story of the Thesien Brothers of Minneapolis. Tony Thesien is 25 and has been in the vending business seven years. In an interview he clearly articulates why he thinks his segment of the coin-operated equipment business is a young man’s industry.

**N.Y. Tourney Boosts Gross in Poor Spots**

**NEWBURGH, N. Y.—** Members of the New York State Operators Guild, Inc., are delighted at the successful group’s coin-operated 8-ball billboard tournament picked up business in poor spots. “Locations where half of the revenue was sometimes as little as $12 to $15 a week often doubled,” said Jack Wilson, Martin Vendini here. The tourney concluded last week with a total attendance of 2,200 despite a storm that dumped 16 inches of snow on the area.

Wilson and Mike Mulqueen, Mulqueen Enterprises, Montgomery, N. Y., organized the 10-week event “and we only lost two out of 64 locations,” Wilson said. “We don’t have a problem with location owners operating their own equipment, at least not yet. We organized the tournament to basically promote business, though, of course, these tournaments do discourage locations from purchasing their own machines.”

Success at various locations “varied quite a bit,” Wilson said. “In some cases we actually had locations tell us the tournament was too good for business. They had too many patrons and the machines.”

(Continued on page 53)

**YOUNG MANAGERS**

**United’s Rental Plan Offers Spots 6 Hits Twice a Month**

**BY BENN OLLMAN**

MILWAUKEE—United Distributors, Inc., here expects its volume to double in the next three years. It has a sound, mindless distributor and operating firm, its jukebox rental plan offers leads for the future, and even every couple of weeks—“more if they work”—the firm will be addressing a problem that has brought youthful, executive management into the business with his son, Paul, 23, and son-in-law, Russ Townsend, 27. The 31-year-old Wurlitzer outlet streetwise, streetwise, streetwise in its street operating concepts, has captured a mind of its own in coin-operated machines. The firm, which reflects the third generation management, dating back to the late Harry Jacobs Sr., will move to new headquarters this fall in suburban New Berlin and may open an up-state branch.

According to Harry Jacobs, “the fact that younger men show an interest in the coin-operated music business is encouraging. Our industry is emerging from a period when too many established operators took music route profits and then dumped them elsewhere. Today, we’re bringing in the growth-minded people into the business. Their enthusiasm is adding new vitality to the industry.”

Harry Jacobs admits that his basic philosophy of jukebox distribution has undergone revision.

(Continued on page 57)

## Music Firm Easily Adds Big Vending

**By BEVERLY BAUMER**

**HUTCHINSON, Kan.—** Music operators are realizing their existing street routes and facilities can be adapted to handle full-line vending. An example is Bob Allen, president, Hutchinson Vending Co., Inc., here, who has increased his total gross by $2,000 per week after switching full-line vending route to an existing music, game and coin vending operation.

“I felt I could protect the overall investment we had in machines by expanding another,” Allen said.

(Continued on page 51)

**Students Realize Value of ‘Fun and Games’ at College**

**BY RON SCHLACHTER**

CAMBRIDGE, Mass.—The new music operators at L.B. Seeburn Enterprises, Inc., here share a common problem with other operators of musical games: how to identify qualified servicemen. However, their problem is somewhat unusual because they are full-time students at Massachusetts Institute of Technology.

The three college juniors got their business off the ground about a year ago at the direction of president Joseph Bisacco. Other company offices are operated by Edward and Robert Wilk, treasurer. The three currently have about 25 machines, mostly games, operating at campus and campus-adjacent areas.

“About a year ago I owned one machine here at my residence, Baker House,” said Bisacco, who is a California native. “It was really kept under the table because we run our machines at the University and the administration is not too favorable toward them.”

“Anyway, the one machine worked well for me that we did run and the other a possible one could put on a larger scale. The university has been adverse to outside operators before, but because we were students they agreed to our proposal.”

“We own the machines outright and take care of all service and maintenance. We do all our business through W, S & S Gamers Distributors in Randolph, Mass., and strawberries. We have really helped us get started. He gave us a lot of ideas and helped us with financing. We have about $30,000 worth of machines.”

“We work our route like any other vending group, splitting the 50-50. We have a lot of happy customers. Our gross keeps 50 cents per week. 30 cents per goes to the dorm where the machine is located and 20 cents per goes to a special university housing office fund for campus improvements. There has really been a general improvement in living conditions. Baker House has purchased a pool table with its share of the machine. Our first year we purchased a color TV.”

According to Bisacco, the games are as popular in girls’ dorms as they are in the boys’ living by some 60 homes. However, the machines in the girls’ residences are set so the co-eds can win from the games.

(Continued on page 51)

## SEC Holds Up Bally Offering

**SEC Holds Up Bally Offering**

**Continued from page 10**

Green, Bally also failed to disqualify any one of the loans—for $561,000 had not been used to provide working capital, but rather to finance various acquisitions from and by certain shareholders, SEC reports.

The prospectus of the amusement game manufacturer also contains details of the company’s accounts receivable. The amounts are listed as “current,” the SEC found that under credit terms enjoyed by certain of the company’s customers, the maturity period of the "current" could include amounts due to the company, which had a balance due at 1 1/4 months previously.
Chicago, Herb Jones reports that heavy machinery will be moving into the facility in several weeks. . . . In Bay City, Mich., Valley's John Ryan notes that it has been a good winter, both businesswise and weatherwise. . . . The North- 
     ern New York Operators Group is in the process of contacting lo- 
     cations and operators to determine if there's enough interest to hold 
     the proposed Adirondack Area Pool. According to Jack Lahart of Upstate Vending in Lake Placid, the tournament would start around the first week of April, with finals set for June 14-15.

The staff of the National Automatic Merchandisers Association (NAMA) was well represented at the association's Western convention this past weekend in Los An-

(Continued on page 52)
Two New Security Measures for Wurlitzer Operators that Quickly Pay for Themselves

WURLITZER MODEL 207
INCOME PRINT-OUT COMPUTER

Here is the most businesslike way of recording income that has ever been devised. On first call collector inserts pre-printed ticket in this Wurlitzer Income Computer, tears off serial number at bottom and returns it to the office. On each following trip he re-inserts ticket and gets instant reading of all money inserted in the phonograph and wall boxes since last call. The Income Computer simultaneously registers nickels, dimes, quarters, halves and dollar bills. Totals cannot be seen by anyone in location except location management and operator personnel.

DOUBLE LOCK SECURITY
COIN BOX PAYS FOR ITSELF
IN ADDDED PROTECTION

Now available — a coin box that automatically locks the coin opening when special key is inserted to remove it from the phonograph. Second key to remove the money remains in possession of person authorized to record its contents. No unauthorized party can remove box from phonograph or contents from box. Simple installation. No change in regular cash box door or door key. Double lock means double security at an extremely reasonable price.

FOR PRICE AND DELIVERY SCHEDULE SEE YOUR WURLITZER DISTRIBUTOR

THE WURLITZER COMPANY
Phonograph Department
North Tonawanda, N.Y.
TONEY THEISON

Bulk Vending: A Young Man's Field

MINNEAPOLIS — The relative newness of the bulk vending industry, a greater return on investment and a better competitive edge, are three reasons why Toney P. Theison thinks bulk vending is a young man's business. Although only 25 years old, Theison has been in the business seven years. He and his brother, Tom, also young, operate Theison's Vending Co. here, which handles routes in seven States from Montana to Illinois. The firm is also a distributor.

The Theison brothers, who handle a large proportion of their routes by mail-order system, are very encouraged about the future of quarter capsules. "We use them everywhere now, even in our small dairy stores," Toney Theison said.

In spelling out his reasons for optimism about the industry, he said, "The bulk vending industry is really just coming into its own, it's still a relatively new business, so you are not competing with people who have been in the business for 25 years."
western Bell Telephone Co., and other outlets.

We didn’t get any part of the catering in the Holden operation, Tow said. “I think we were interested in it,” Allen said.

**New Problems**

More service is required on food machines than on amusement equipment, he said. The product must also be changed more frequently because customers tire easily of the same fare.

The operator, generally speaking, must be prepared to offer more “watchful” service and maintain all the way around.

“In Hutchinson the water corrodies electric valves and causes malfunction. The beverage machines use city water. The tanks, floats, etc. are made of stainless steel, but Hutchinson has a certain water element that eats stainless steel like acid. We have filters on the lines, but that’s not much help. It’s just a problem, period,” Allen said.

He co-ordinates the food—amusement food operations in a building he remodeled and enlarged two years ago.

Allen uses new employees after acquiring the Holdren operation—Hap Kafton and Johnny Kienzle. Other employees include Verlin McHenry, mechanic with Allen since 1945; John C. Bissell, music programmer for Allen since 1943; Bill Stanley, Larry Melcher, mechanics two years; Benny Burton, cigarette machine routemen two years, and Eloyce Abela, office girl. Mrs. Allen also serves in the office section.

A year from now Allen expects to show a 20 per cent increase in business. His son, David, is vice-president. Jim Dobbs is secretary-treasurer.

**Flub Proves Big Quarter Charm Item**

MINNEAPOLIS — The Flub, a willy big vending change machine, in two different styles, has been consistently emptying quarter cupcake machines near and far.

“We use puzzles, rep-tiles, bugs and topical items such as pens and symbols and campaign mixes during elections,” Toney Theisen said. “I believe some manufacturers have held back on producing more quarter merchandise until the operators really take it into this area. When the manufacturers see that operators want quarter merchandise, we will have a fantastic variety of items,” he said.

**Toney Theisen**

Continued from page 50

by mail order. Theisen said it was the “most profitable way to operate in sparsely populated regions. We’re not competing with local bulk vendors in these areas.”

Theisen spends much of his time in the slow season setting up mail-order locations. The firm’s sales force physically checks such outlets twice a year and a constant watch is maintained on orders in between checks through use of a master order system and phone calls.

**Quarter Capsules**

A typical installation out in the hinterlands consists of a six-stand unit with nickel, dime and quarter capsule mixtures in the three top machines and large gum and charms and a penny candy in the bottom three.

A more recent installation could include the new capsule’s creator’s console. Theisen said, where five machines are combined in one unit. On the top is a capsule machine and large 1-cent gum is used; on the bottom, a nickel capsule, dime capsule and 1-cent gum and trinket machine are used.

“We’re very enthusiastic about the quarter capsule because we’ve seen what the dime capsule can do in such a small size. No one can imagine the tremendous variety of quarter merchandise we will see when the operators really start going to quarter capsules.”

MARCH 15, 1969, BILLBOARD
BUY! METAL TYPERS
Vending Aluminum IDENTIFICATION WHY! 1. LIFE-TIME INCOME 2. TROUBLE-FREE OPERATION 3. ONLY 18"x18" SIDE-MOUNT MODEL...$249.50 COIN BOX For use on coin operated devices of all kinds. Heavy-duty, fully-enclosed coin box or cabinet (below listed coin box unfinished). Also for 10"x10" or 25" operation. Large coin capacity w/ National Renc- tons. Size 8" x 8" x 6". Terms: 1/4 yr. bal. C.O.D. or S.D. Marvel Mfg. Co.

Billboard’s International Coin-Machine World Directory 1969-'70

7th annual Buying Guide — the original and only complete directory prepared exclusively for the entire coin industry, MANUFACTURERS, DISTRIBUTORS, SUPPLIERS and ASSOCIATIONS, etc., if you’re doing business with the coin machine industry, this directory is especially important to you and your product story.

ADVERTISING DEADLINES April 11th in the United States...April 4th for all International

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Los Angeles
9000 Sunset Blvd. Phone: 213-233-1555

Nashville
110 - 1st Ave. Phone: 815-244-1836

London W.1
7 Webley St. Phone: 485-5971

Milan
Galleria del Corso 2 Phone: 70 15 15

N. Y. Tourney Boosts Gross In Poor Spots

• Continued from page 47

competition took too long. "A location’s success depends on how the tournament is promoted. We discovered that patrons respect a tightly run tournament. Where a location is strict and disqualifies a player if he doesn’t show up at all, 7 p.m., the players have more respect for the tournament," Wilson said.

Wilson and Mulqueen are already planning the group’s next tournament.

The event just concluded drew 1,500 the first night and about 700 people the final day, according to Len Schnelten, U. S. bil- liards sales manager and owner of a Florida vacuum cleaner." The New York firm furnished all division winners with green blazers.

Winners:


CLASS B, Bob’s Bowling Alley, Little Anthony’s, Atlantis, John Anthony, 1st runner-up, Bob’s Bowling Alley, Little Anthony’s, 2nd runner-up, Bob’s Bowling Alley, Little Anthony’s, 3rd runner-up, Bob’s Bowling Alley, Little Anthony’s.

CLASS C, Bob’s Bowling Alley, Little Anthony’s, John Anthony, 1st runner-up, Bob’s Bowling Alley, Little Anthony’s, 2nd runner-up, Bob’s Bowling Alley, Little Anthony’s, 3rd runner-up, Bob’s Bowling Alley, Little Anthony’s.

Vandals Hit N. Y. Phones

NEW YORK — For coin ma- chine and bulk vending opera- tors harassed by machine van- dalism and theft, recent reports from the New York Telephone Co. are far from encouraging.

Company official Edward A. Connell said the fight against vandalism "is a constant battle, and one where the offense is always catching up with the defense." Connell said the company receives reports about a year repairing sidewalk telephones knocked out of service by vandals. About 400 complaints come in each year from the 3,600 sidewalk telephones in Manhattan were out of order.

The company has organized a roving band of scouts to locate and repair damaged telephones.

On the Street

• Continued from page 48

ne. In attendance were executive director Thomas Hungerford, Wal- ter Reed, Richard Funstead and Hartley, Gilbert Tansey, Sid Shaw, Ron Krookoff, Lillian Gold- bough, Sid Kallick, William Brand- strader, Elmer Kresser and Marc Brookman. . . . Howie Freer of World Wide Distributors in Chicago reports that business is so good that the company is looking for service- men. Meanwhile, president Nad- leinstein is back at his desk follow- ing a Florida vacation.
With the new Rowe AMI Music Miracle juke-box, your magic number is 5. It carries a 5-Year Warranty against normal-use wear on all moving parts. An industry “first”. Needs no lubrication for 5 years. Requires no preventive maintenance for 5 years.

And that’s just part of the Music Miracle breakthrough story. There’s lots more. Like new “Wall-of-Sound” side speakers and patented Stereo Round for today’s big, live,

best sound around. New, exciting RoweVue slides. New, dramatic Change-A-Scene front panels. Rowe alarm system as standard equipment. Two-wire systems for remote volume and cancel control. Three-in-one programming—change from 200 to 160 to 100 selections.

These breakthrough features are all Rowe AMI exclusives. See your Rowe AMI distributor for all the other Music Miracle money making details.
Now... hear what the out-of-sight Shure Vocal Master can do for your group!

We'll rest our case on your ears. Listen to the clarity of the vocals, the blending and balance of sound, the penetrating power that reaches to the back of big rooms without overwhelming the audience up front, the unlimited reverb effects, the absence of feedback. It's the first system that gives you recording studio control of vocals during live performances. Dozens of leading groups have standardized on it... you owe it to your future bookings to hear what the Shure sound can do for your act!

SCHOOLS...HOTELS/MOTELS...AUDITORIUMS

The Shure Vocal Master has already replaced many much-more expensive, complicated, so-called "deluxe" built-in sound systems from coast-to-coast. It has overcome difficult, almost insurmountable sound problems in night clubs, auditoriums, gymnasiums, fieldhouses, ballrooms, large meeting rooms, stadiums, ball-parks and public parks. Exceptionally simple to operate. Portable—sets up in minutes. Rugged—stands up under constant on-the-road use and abuse... a natural for dependable use in fixed location. See your local Vocal Master specialist, or write for complete brochure.

see your local Vocal Master specialist to hear what the Shure sound can do for you

(Note: If the Vocal Master Dealer Listing at right is missing, write for information to:)

SHURE BROTHERS, INC.
222 Hartrey Ave.
Evanston, Illinois 60204
WHEN—In a few short months, on July 1, 1969, the new truth-in-lending regulations will go into effect for all store owners, banks and other credit institutions which offer personal or open-end credit to consumers. The Federal Reserve Board has put out a simplified question-and-answer summary on the new requirements for full disclosure of all credit terms, costs, fees, both in dollar terms and as an annual percentage rate.

Tables showing how weekly or monthly payments of finance charges translate into annual percentage will be available at all Federal Reserve banks, or by writing the Federal Reserve Board in Washington, D.C.

The purpose of the new regulations is to allow the buyer of the stereo set, or the loan applicant to see at a glance what charges will be incurred and what the annual rate, so he can shop around for the best bargain in credit. The minimum amount he can buy up to $25,000. Commercial credit is not included. Small finance charges of 5 or less on $75, or $7.50 or less on credit over $75, are exempt from annual percentage rate disclosure—except in open-end, revolving charge accounts of the department store type. The individual store owner, or lender, will need to consult the applicable part of the so-called Regulation Z also published by the Federal Reserve, but for general purposes, these are the chief requirements.

All Types

For all types of credit sales (with the exception of the small-charge financing noted above), the customer must be told the over-all finance charge and annual percentage rate. Additionally he must be told: (1) The cash price; (2) the down payment; (3) difference between cash price and down payment; (4) all other charges; (5) all charges which are included in the amount being financed, but are not paid directly to third parties such as credit insurance; (6) the unpaid balance; (6) any amount deducted as prepaid finance charges, or required deposit balances; (7) grand total including the cash price, the finance charge and all other charges.

In general all of this information must be furnished before the credit is actually extended. Periodic statements must be sent in the case of open-end charge accounts. Monthly statements are not required in the installment credit type, but if the storekeeper elects to send statements, he must list the annual percentage rate and the period in which payment must be made to avoidlateness charges.

However, there will be a period of grace before the annual percentage rate must be figured to the nearest 1/100th. Interest will be calculated at the annual rate for the period in which payment must be made to avoid late charges.

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However, there will be a period of grace before the annual percentage rate must be figured to the nearest 1/100th. Interest will be calculated at the annual rate for the period in which payment must be made to avoid late charges.

Tape Equipment Registers

WASHINGTON—Magnetic tape equipment proved to be the fastest growing consumer electronic product in 1968, according to a report by the Electronic Industries Association (EIA). Total 1968 U.S. tape equipment sales, including both domestic and foreign-label imports, totaled 8.1 million units. As for a breakdown, tape recorders and players, including reel-to-reel and cassette equipment, totaled 5,573,145 units and home and auto tape player imports accounted for 2,478,348 units.

Meanwhile every consumer electronics category had record total market U.S. sales in 1968. Televisions totaled 13.2 million receivers; radios, 46.8 million sets, and phonographs, 6.5 million units.

As for phonographs, this category was down in volume from 1967 when 6.6 million units were sold. In 1968, 4.4 million units of the total number sold were U.S. produced, while 1.1 million units were imported by American manufacturers for sale under their own label. Approximately 3 million units were imported by foreign manufacturers.

Telex Brochure

MINNEAPOLIS, Minn.—Telex has issued a new headphone/private listening brochure. The 8-page brochure covers more than 30 general communications and dictation, telephones and other private listening devices plus accessories.

Philips Sales

AMSTERDAM—Philips of Holland has reported an increase in car radio sales in 1968 of between 9 and 10 percent compared with 1967. Car sales for 1968 were up by 23 percent at the time. A total of 263,500 sold in 1967.

when answering ads... Say You Saw It in Billboard

Hal Silvernail has been appointed general manager of Motorola Arizona, Inc. Phoenix. He is a veteran of the wholesale distribution branch for the consumer products division of Motorola. In Chicago Harold Diegel has been named to the new position of manager of national chain accounts for the consumer products division of Motorola. Meanwhile, three new positions have been announced for the company’s radio-audio products group. Richard Harris has joined Motoro-<ref>Off the record... here's your needle buy on record.</ref>
NEW YORK—Nonesuch Records is celebrating its fifth anniversary as a pioneer label in college stores. The label has an extensive repertoire ranging from music of the Baroque to contemporary works.

In the forefront in standardizing monaural and stereo prices, Nonesuch also was among the first to go all-stereo and to upstage a suggested list from $2.50 to $2.98.

Nonesuch’s light-hearted packaging also set a trend soon adopted by other economy-priced classical lines. Care was taken in the assigning of liner notes, Nonesuch also scored by including the label with its baroque, medieval and renaissance material.

Another first was the March 1967 release of the initial American-made Dolby Record by cellist Harvey Shapiro and pianist Earl Wild.

Elektra president Jack Holzman launched Elektra in 1964. Since then it has been under the over-all a&r and production supervision of Teresa K. Siegel’s work with leading artists.

Elektra president Jack Holzman launched Elektra in 1964. Since then it has been under the over-all a&r and production supervision of Teresa K. Siegel’s work with leading artists.}

Las Vegas in Bow

LAVES—The Las Vegas’ Fifth Symphony season will present Beethoven’s “9th Symphony” March 24. A 200-voice choir, conducted by the Mormon Choir of Southern California under the direction of the chamber choral workshop will be featured.

Maeстро Leo Damiani will conduct.

‘Die Walkuere’ Rides High With Fine Cast & Karajan

NEW YORK—A sterling cast and the steady baton of Herbert von Karajan contributed to an artistic triumph of Wagner’s “Die Walkuere” at the Metropolitan Opera for three nights in February. The Fifth Symphony season will present Beethoven’s “9th Symphony.”

The Metropolitan Opera will present Beethoven’s “9th Symphony” March 24. A 200-voice choir, conducted by the Mormon Choir of Southern California under the direction of Teresa K. Siegel’s work with leading artists. (The album also has commissioned avant-garde material especially composed for disk. All releases have resulted from Elektra’s decisions.”)

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MEET THE LEADERS OF THE GLOBAL MUSIC INDUSTRY at the
International Music Industry Conference
April 20-23, 1969
Paradise Island Hotel and Villas
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**CLASICAL**

The genius of Willhelm Furtwängler in his monumental conducting gets the best out of the orchestra in each line recorded. The Pesaro Concert was conducted by the maestro, and his "Till Eulenspiegel" has been given a performance that is genuine and complete. The recording is one of the finest ever made, with the orchestra playing with a feeling that is both rhythmic and emotional.

**PICKS**

**BUTCHER'S HANDBOOK—More Saucy Stories**

Butch Cassidy & The Sundance Kid—Bandleader

The film of the year, with its touching portrayal of the friendship between the two bandits, has been released to great acclaim. The soundtrack features a range of original songs, including a classic theme song that has been recorded by many artists.

**SPECIAL MERIT PICKS**

**Score Registers High With Writer Haskell**

Foote, Cone & Belding and account exec Pat Flanagan handled the account. Foote says FC&B's attitude toward making sure its copy is done in a good way. There is great thought these days to the general layout of the print ads. It is years ago the stock attitude was get the commercial to say as much as possible. Now, the emphasis is more on the drop of a line that offers the audience real value and interest.

The agency people liked when he put on the campaign.

When the copy was read to him, he said, "how about this?" and he put it on the spot. The copy is a great improvement on the moment. The agency liked it and Haskell reflects: "I figure I learned from that experience that no matter what is natural, it is more salable than something contrived."
The International Music Industry Conference
April 20-23, 1969
Paradise Island and Britannia Beach Hotels
Nassau, Bahamas

THE SESSION CHAIRMEN AND THE SUBJECTS
THAT THEY WILL CHAIR ARE AS FOLLOWS:

SESSION 1
CHALLENGES TO THE MUSIC INDUSTRY
GLENN E. WALLICH, Chairman of the Board, Capitol Industries, Hol, California

SESSION 2
3 CHANGING PATTERNS IN THE DISTRIBUTION AND RETAILING OF RECORDS
DAVID MA Gen. and Int'l Mgr., Carosello Records, Div. of Curci, Milan, Italy

SESSION 3
4 PROMOTING THE ARTIST
AL BELL, Executive Vice-President, Stax Records Co., Memphis, Tenn.

SESSION 4
5 NEW STRATEGIES FOR PROBLEM OR UNEXPLORED MARKETS
W. J. RODERICK, V.P. Marketing, Melco International, Inc., N.Y., N.Y.

SESSION 5
PERFORMANCE RIGHTS FOR COMPOSERS AND PUBLISHERS
LOUIS M. Composers, Authors, and Publishers Association of Canada Limited, Toronto, Canada

SESSION 6
THE OPTIONS FOR ESTABLISHING A FOREIGN FACILITY—WEIGHING THEIR ADVANTAGES AND DISADVANTAGES
FARIA S. CH President, MCA Music—A Division of MCA, Inc., New York, N.Y.

SESSION 7
THE EMERGENCE OF THE INDIVIDUAL ARTIST/COMPOSER/PRODUCER AS A SELF-CONTAINED ORGANIZATION
AL BENVETT, President, Liberty Records, Los Angeles, California

SESSION 8
MUSING THE ARTIST AND MUSIC INTERNATIONAL VII
GUNTHER BRAUNLICH, Public Relations Director, Teldec, Hamburg, West Germany

SESSION 9
INCOME POTENTIAL IN DIFFERENT MUSIC FORMS AND USE
ARNOLO D. BURKH, V.P. in Charge of Music Operations, Paramount Pictures Corporation; President, Dot Records, Hol California

SESSION 10
THE SOURCE OF MUSIC INCOME—A COMPARISON AMONG MAJOR COUNTRIES
WALTER Hofer & Boesvort, New York, N.Y.

SESSION 11
ADAPTING MUSIC AND LYRICS FOR SALE IN OTHER COUNTRIES
ROGER B. President, Orion Video's SA, Mexico City, Mexico

SESSION 12
NEW SOUNDS IN MUSIC
TOM WILSON, President, The Wilson Organization, Brooklyn, N.Y.

SESSION 13
INTER-RELATIONSHIP OF THE BROADCAST AND MUSIC INDUSTRIES
EVERITT, Radio Luxembourg, London, England

SESSION 14
PERFORMING RIGHTS FOR RECORD PRODUCERS AND ARTISTS
ALAN W. LIVINGSTON, Beverly Hills, California

SESSION 15
SIGNIFICANCE OF THE POPULARITY CHARTS
THOMAS E. HOOGAN, President, Liberty Records, Detroit, Michigan

SESSION 16
BUYING AND SELLING COPYRIGHTS
MAXIM, President, MGM Records, New York, N.Y.

SESSION 17
METHODS OF TRANSMITTING MUSIC

SESSION 18
THE INFLUENCE OF LAW ON THE INDUSTRY'S FUTURE
M. WILLIAM KRASLOWSKY, Feinman & Kraslowsky, New York, N.Y.

SESSION 19
HOW A JOINT EFFORT BY THE JUKEBOX AND MUSIC INDUSTRIES CAN INCREASE PROFITS
M. GRANGER JR., Executive Vice-President, Music Operators of America, Chicago, Illinois

SESSION 20
MECHANICAL ROYALTIES—FUTURE UNLIMITED
C. AN Editor, Record Retailer, London, England

SESSION 21
THE INTERNATIONAL TAPE SYSTEMS MARKET
ALAN J. BATES, President, GRT Corporation, Sunnyvale, California

SESSION 22
MERGERS AND AMALGAMATIONS—THEIR EFFECT ON THE MUSIC INDUSTRY

REGISTRATION FORM

PLEASE CHECK ONE
☐ Please register the following people to attend the International Music Industry Conference. Check is enclosed for all registrants.
☐ Please send me a complete program with speakers and other information.

The Music Industry
Sponsored by Billboard and Record Retailer
 Fee: $150 (U.S.) per person or £

10s. in sterling

Includes:
• All sessions, work materials, and meals
• Three nights hotel
• Check must be made payable to
Internat. Music Industry Conference

Check must be made payable to:
Name of Each Registrant

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Name of Each Registrant

Title

Full Address

Your Name and Title

Company

Full Address

Additional names can be sent in a separate letter. Complete program information will be sent to each registrant. The official travel agency for the Conference is Lissane-Lindemann. They are handling all hotel and travel arrangements for all. They will be in contact with each registrant as soon as his registration is received.
the city that changed the sound of America's music
in Billboard, March 29th
Ad deadline: MARCH 17

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Contact your nearest Billboard office today!

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BILL HALEY
and
THE COMETS

Blasting off with a new hit on
United Artist Records #50483

"That's How I Got To Memphis"

written by
Tom T. Hall

Happening Country & Heading Pop

Published by:
Newkeys Music, Inc. (BMI)
Produced by: Henry Jerome
Evidence Stockpile Mounts in Price-Fixing War in England

By GRAEME ANDREWS

In a similar two-week test case, released last month, the British Phonographic Industry, in one of its successful efforts to keep down prices, knocked off the price of five hot singles in two other English towns, Lincoln and Norwich, where sales have been down. The new court battle to keep manufacturers imposed prices on records in England, as the K. has begun now, has become a classic example of the battle of Britain.

In a special test, seven album titles from the small phonograph company R.C.A. Victoria are about to be removed from the five-song list price in two towns in England, as the K. has begun now, and one town over the border in Scotland, Dundee. The test will run until March 22.

Imidico Seeks Ban on 'Illegal' Disk of 'Lily'

OSLO — Imidico Musikforlag, the E.M.I. publishing affiliate in Norway, has obtained a court order to prevent this "Lily the Pink" with drawn from sale in Norway, E.M.I. publishing affiliate in Norway, The nicknamed single is to be released on the Norwegian label in a few months and is expected to sell well. The order was obtained after an extended battle in court. The label has already succeeded in many similar cases in other countries.

Price-Fixing War in England

The series, drawn mainly from the extensive Acrophone production catalog, includes Motion Picture Sound Tracks, Songs for the 21st Century, Jazz and Rock, Popular Anthems, and Broadway Shows. The series has been designed to complement the work of the C.C.G.C, the Canadian Copyright Bureau, and to provide a comprehensive collection of Canadian music. The series is to be issued in both domestic and international markets.

Dutch Record Industry Boom Credited to CCGC Promotion

By BAS HAGEMAN

AMSTERDAM — The fact that the Dutch record industry's turnover has increased nearly threefold to $1.3 billion in 1965 is attributed to an extent to the record promotion activity of the Dutch CCGC, a government-authorized advertising agency.

Highpoint of the CCGC's program each year is the Grand Gala du Disque, the 10th anniversary edition of which took place in the RAI Congress Center, Amsterdam on March 7. The CCGC, which organizes the event each year, was formed in 1960 after the first Grand Gala held on Oct. 20, which enjoyed success.

The CCGC represents record importers, manufacturers and retailers and acts as an intermediary between the international and domestic record companies. From 1961 to 1966, the CCGC was directed by Willem Duys, who is now president of the Conference of European Trade and Radio Shows in the year Holland. Duys is also director of the Dutch Radio and Television Shows.

The show is broadcast on Radio Nederland, the national radio and television service, and is also transmitted by the Dutch record companies. In 1965, the CCGC succeeded as managing director of the CCGC in 1963 as former Philips public relations manager Piet Beuhschoten.

As well as acting as a springboard for record sales, the Grand Gala has been instrumental in the promotion of Dutch artists in the international market. It has also served as a showcase for Dutch artists, who have sold over 35 million copies of their songs in various countries.

Philips, RSL Enter $1 Mil. Distriib Deal

LONDON — Record Super-

By AMSTERDAM — The line-up of artists for the 1969 Grand Gala du Disque to be held in the RAI Congress Center, Amsterdam, March 7 was announced by Ion Rosso. (U.S.: Peggy March, Charley Pride, Buck Owens, the Sandpipers, Gladys Knight and the Pips, Ike and Tina Turner, Mirella Mekka; U.K.: The Pentangle, the Moody Blues, Harry Nilsson, the Moody Blues, James Last; Portugal: Amalia Rodrigues; Holland: Martine Bijl, Ann Metzger, Winner, Wymer.)

The show will be produced by Aronette managing director John Wis and presented by Guus Ooster, Willeke Alberti and Anneemarie Otten. The show will be televised by the Dutch Radio and Television Orchestra conducted by Francis Bay.

The show will be screened in color by AVRO-TV and broadcast on NRO radio.

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BMI to Cite 3 Mexican Songs

MEXICO CITY—Three Mexican-composed songs have been played more than a million times by the 105 BMI-affiliated stations and BMI has authorized special diplomas for "Granada" by Agustin Lara (Verecruz), "Amor" by Gabriel Ruiz (Jalisco) and "Fernando y el Hombre Dominique" (Chiapas).

BMI president Robert B. Sour and vice-president onternkavsky arrived for the presentation in a Mexico City theater Feb. 26.

Several singers will be invited to sing five tunes written by each composer. Arti st booked to far include Emilio Tuero, Juan Arizviti, Pedro Vargas, Antonio Peregrino (Ton La Nega), Fernando Fernandez, the sisters Lupita and Luzmisa Agulla, Mike Laure, Chela Campos, Alejandro Algara, Lupita Palmoer and Salvador Garcia.

M. Davis Bin Stirs Storm

TOKYO—The last minute refusal to allow the Miles Davis Quintet, in which the immigration authorities is caus ing concern to promoters here over a possible series of concerts.

The Japanese authorities have been clamping down on musical attractions of this type. There was no reason to believe that the Davis group would be denied entrance to Japan—the jazz trumpet player had toured the country before.

By refusing Davis a working visa on the grounds of national security, the immigration officials cost the tour promoter money for his advance promotion, advertising, hire of halls, and printing. In addition Davis' record company, Sony, has pressured a special album to coincide with the visit.

Vietnam Wages a Record War

TOKYO—The Vietnamese government has launched a campaign against "subversive music" as part of its political warfare against its enemies. Vietnamese pop singer Trinh Cong Son has been banned because he government considers them antinor. Also, his tapes and sheet music have been confiscated. The singer-composer has written over 100 songs dealing with the war.

Gallo & CNA Mill Co-Op

In Marketing

JOHANNESBURG — (Africa) and CNA Investments are discussing joint marketing of some of their products. New field for cooperation are also being investigated.

Eric Gallo, chairman of Gallo (Africa) and CNA Investments, said distribution costs had increased considerably in South Africa, and that the joint venture had changed over the past few years. He added that his company and CNA Investments were considering this as a joint merchandising venture in all aspects.

Gallo said that the fields being discussed were all the domestic and music aids which his company has available for the record industry. The venture could possibly go right up to the field of TV rentals.

"The idea is to set up a rational distribution system, in combination with the company's financial and human resources is compatible with our two organizations," concluded Gallo.

CNA Investments primarily involved in book and publishing industry, has nine wholesale dealers for record retail branches, and more than 4,000 agents in South Africa, South West Africa, Rhodesia and Zambia. Among their lines, they sell Gallo records (Africa) makes and distributes.

Gallo (Africa), which besides records also manufactures and distributes record players, radios, musical instruments, electronic equipment and general electrical merchandise, has two factories in South Africa. Its headquarters are in Johannesburg, and it has two branches in Durban and one in Cape Town.

Gallo (Africa) has also formed arrangements with companies in Rhodesia and Zambia.

The price of CNA Investments shares rose slightly on the stock exchange this week and Exchange this week as a result of the announcement.

TV Special Marks Peanuts' 10th Year

TOKYO—Girl twin singers, the Peanuts, celebrated their 10th anniversary in the record business with a special show held in Tokyo, built around their old hits. The Peanuts record for King Records in the cultivation and promotion of local music or the success of a record enterprise.

In addition to the local-English sub-division is the Best New Recording Artist category, which will be awarded to either male or female individual or group. The Best Sound Engineering category of the local division has been changed to "Record Studio of the Year." Recipients of the Award are selected by a 15-man jury selected by the Best New Recording Artist Executive Committee, composed of representatives from different record companies. Billboard correspondent, Oscar Salazar, is non-voting Chairman of the Best New Award executive committee.

The status of a juror should be any of the following: record buyer, record retailer, record distributor, jockey box operator, pressing plant owner servicing the industry, entertainment or music writer, editor of a songwriting publication, musician who is not a recording artist, and radio station program director.

Sony/CBS Opens Plant in Japan; 150 Employed

TOKYO—Sony—CBS, the newest record company in Japan, has opened a processing and pressing plant near Osaka, a structure capable of each month. The Columbia Records plant at Santa Maria, Calif., has been operated against "subversive music".

The new plant located near a large river is constructed on a 23,170 square meter site, with the building and equipment occupying approximately 3,444 square meters. Up to now Sony/CBS has been farming out its processing. The firm began operation in June of last year and is already one of the largest record producers in Japan.

The new plant has a total of 150 employees turning out over 75 million discs per month. Some records are still being pressed in Tokyo. The Osaka plant is the modernist housing all the latest pressing equipment, some of it imported from the States and some from Germany.

Sony/CBS has placed emphasis on foreign imports during the first eight months of operation but is gradually building a stable of artists, musicians, composers and technical workers.

The company has its main headquarters in Tokyo with a branch office in Osaka. In addition, a production department is also engaged in manufacturing various parts as well as tape reels.

Rio Federation To Weigh Site

RIO DE JANEIRO—Angelina Milone, vice-president of the World Federation of Song Festivals, announced that a voting of the Federation would be held in Brasilia, the capital city, July 6, to decide where to locate the headquarters of the new organization.

He stated that Mexico and Italy were competing with Brazil for the site, and he was asking the Brazilian government to give full support.
Toronto — Canada's mouldering radio legislation surfaced again this week, with what seemed to be a semi-official concern on the controversial subject.

Speaking at a private meeting of Standard Radio News Service directors, Robert Stannard, president of the Canadian Radio-Television and Telecommunications Commission, said that Canadian broadcasting and its local content rule similar to the conditions imposed on the television industry.

"There hasn't been a Canadian content rule in radio as there has been in television. That there might be one before too long.

"As an entertainment medium, radio should be a prime developer of talent. It shouldn't be a mere machine for playing recordings.

"Radio generally isn't making a substantial development of Canadian talent. Sometimes (by listenership figures) it might appear that we are hard pressed to tell what country we're in.

"The Word"

Later, in an interview with the Telegram, Toronto newsman

Rebel & Boo Amalgamate

Toronto—Rebel Records of Canada and Boo Records of Canada, two Toronto-based labels, have amalgamated.

The amalgamated organization will handle all phases of a recording industry operation, including the manufacture, sales, promotion, and distribution of records and tapes, from Scandinavia to Ontario, suburb by suburb.

Initial releases from the company include LP's (on the Boo label) from Toronto rock band, A Gang, from Grant Smith and the Power. On the Rebel label is an LP from Stompin' Tom Connors and Lida Kent.

Labels other than Rebel and Boo to be distributed by the new organization include: Gary Buck, "Tomorrow," Toronto group Son House, The Wings, Scotty Stevenson and Canadian Night Hawks, "I Can't Go Back to Virginia." LP's and EP's from Stompin' Tom Connors and Lida Kent and a blues LP from "Grant Smith and the Power" are also distributed by Rebel.

ampex of Can. Pushes Haggard

Toronto — Taking its cue from Capitol Records' campaign from Capitol Records ex-[

College Music Capitalizes on Talent Hunt

Toronto — The Canadian College Music Championships are to be held Aug. 20-22 at the
to the team which adapted Chaucer's The three are Irish Roy's, whose "Unicorn" hit has been featured in a "British Folk Project" category, Gordon Lightfoot whose peoplet,"Don't Mention My Name," is favored in the same category, and Johnny Wayne, half of the comedy team of Wayne and Shuster, who wrote the liner notes for the Defca LP called The collegiate Music Federation, a national competition for U.S. students for the past three years.

Popular folk, folk and rock groups are being sought. Students at any of Canada's universities, colleges and other secondary schools are eligible.

Taped performances of each group will be judged by a panel of Canadian music experts. Five winners will be flown here for the August finals.

One of the Canadian national titles will meet the national champions from the U.S. on Dec. 12 at the College Music Championships.

Both events will be covered by the media from around the world and negotiations are now under way to set up security coverage. Music personalities from Canada and the United States will serve as judges.

London

Peter Prince, former promotion and marketing manager at MGM, has been named manager of the new promotion and publicity center. Prince will be responsible to RCA Music Director Brian Forrej for promoting Canadian talent over radio and TV. Roger Watson will continue to handle radio and TV promotions for the company.

"I was just speculating that the CRTC would want to give some concern to people if the broadcasters don't give exposure to Canadian talent," he added. And in the appreciati- ness of many people who produce Canadian entertainment companies, actors in the record companies, and some of their acts are breaking up and trying to figure out new ways to get exposure on radio.

The previous president, Ray Peters of the CAB (Canada's record broadcasting association), a body which reports directly is actively lobbying against the CRTC.

said he met with CRTC officials and obtained the assurance that the proposed legislation was being contemplated.

Observers, however, view Stannard's statement as strong evidence that the CRTC will not make a formal decision on the local broadcasting issue until the court case is in progress in the U.S.

Earlier in the week, the local content issue was brought to the Government's attention during the course of a CRTC committee on programming.

Robert Kintgen, president of the Association of Canadian Radio & Television, said that Canada's U.S. promoters should be refused a license unless they are willing to use only Canadianized commercials. He said such a restriction would break new ground in Canada's moribund film industry.

Hesseltine Selected as General Manager of Bravo

Toronto—Bravo Records, Canada's largest distributor of Italian-style recordings in Canada, and Taxi Music & Mus- sic, has appointed Laurence Hesseltine general manager. He assumes his new duties immediately.

Bobo, owned and operated by Toronto entrepreneur and financier Johnny Lombardi, an official "representative" for Capitol at tax's 350,000 - strong Italian community, also announced the re- lease of seven of the 17 winning songs in the San Remo Song Festival. Lombardi flew to Italy to attend the festival and to sign the deal for Canadian distri- bution rights to these songs.

The records include "Zing- gara," by Bobby Solo, the festi- val's winner, and "Spring," by Milva, which finished third.

Bravo Records are distributed in Canada by Canadian Music Sales Corp. Solo probably will tour Canada in the spring and will be presented in a Toronto concert in the fall. Lombardi concluded agree- ments for the rights to several major Italian labels in Canada.

CMS Names Krytiuk Mgr.

Toronto—Canadian Music Sales Inc., a subsidiary of the Krytiuk group of record companies in the U.S., has appointed a Canadian subsidiary, Krytiuk Canada, to handle the new Canadian subsidiary, Kry- tiuk Canada, to handle the new CMS operations.

Krytiuk, who recently moved here from Saska- toon, Sask., had experience in the record field in Canada from work with Kennington Dis- tributors to the management of Sackville's largest retail rec- ord outlet, Jack's Music.

During recent visits to CMS, Krytiuk announced the company was stepping up its release of its floor show record on the firm's Tally label, particularly in the pop field. He is in a nationwide search for talent. Plans are to exploit all Canadian record artists signed to CMS, as well as to expand its Canadian base.

Up until this time, Canadian Music Sales has been basically an ethnic distributor particu- larly in the pop field. It is in a nationwide search for talent. Plans are to exploit all Canadian record artists signed to CMS, as well as to expand its Canadian base.

3 CANADIAN ACTS ENTERED

Toronto — Canadian artists are invited in the balloting for three of the Grammy awards this year. Three of the 11 are entered in Canada by The Voice Tracks.

The three are The Irish Roy's, whose "Unicorn" hit has been featured in a "British Folk Project" category, Gordon Lightfoot whose performance,"Don't Mention My Name," is favored in the same category, and Johnny Wayne, half of the comedy team of Wayne and Shuster, who wrote the liner notes for the Defca LP called The Collegiate Music Federation, a national competition for U.S. students for the past three years.

Winners, folk, folk and rock groups are being sought. Students at any of Canada's universities, colleges and other secondary schools are eligible.

Taped performances of each group will be judged by a panel of Canadian music experts. Five winners will be flown here for the August finals.

One of the Canadian national titles will meet the national champions from the U.S. on Dec. 12 at the College Music Championships.

Both events will be covered by the media from around the world and negotiations are now under way to set up security coverage. Music personalities from Canada and the United States will serve as judges.

Manager for Stateside-Dunhill... Robb Reiner, who has a deal in the U.S. on "Easy Street," will visit Canada in a promotional move for the new "Stateside-Dunhill" label.


canadian news report

Canadian Radio Rhubarb Is Given Semi-Official 'Ruling'

By RITCHIE YORKE

New Releases of Canada

Toronto—Newly released Canadian recordings include: Gary Buck, "Tomorrow," Toronto group Son House, The Wings, Scotty Stevenson and Canadian Night Hawks, "I Can't Go Back to Virginia," Detroit 2305; Scotty Stevenson, etc., "I Can't Go Back to Winnipeg" (Capitol 2305). Mickey and the Merrymen, "If You Believe" (Columbia C-2785); Guess Who, "This Time Long Ago," (Quality 1933 re-release); Ray Griff, "Wanderer" (Decca 17206); Bob Smith and the Corners People, "Black Veil" (Damon 2007).

(Continued on page 66)
always first in the world

- with the new automatic Super FABEL TC
- the only record press with all transistorized \textit{thermocontrol} system and
- the recent modern automatic extruder mounted in compact unit with the press.

Here are 35 years research of

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{\bf FABELDIS S.\&.} \\
Rue Sainte-Marie 4-10 \\
Bruxelles VIII - Belgium \\
Tel. 02/25 85 01
\end{center}

\begin{center}
Able to equip complete factories with their related plants
\end{center}

- High efficiency
- New all silicon transistorized 3 adjustable temperatures control in plug-in box with printed circuits & platin sensor
- Interchangeable standard spare parts
- No maintenance
- Electric & pneumatic security devices, one independant of the other
- No more rejects
- More than 4 records per minute
- Power : 140 tons
- Precision engine

\begin{center}
Fabelmix \bullet Extruder with adjustable speed and output
\bullet Monobloc unit with any press
\bullet Horizontal extrusion
\bullet Economical and quick steam heating
\bullet Use of material under several shapes (dry blend, pellet, or regrinds)
\bullet 45 gr in 12 seconds
\bullet One hand operation
\end{center}

\begin{center}
Fabel \bullet Automatic electrical
\bullet Hot air preheating oven with containers for gradules
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\begin{center}
Fabelix \bullet Eccentric press
\bullet 8 tons for cutting of centre and outside \(7\) records
\end{center}

\begin{center}
Fabelo \bullet Automatic 10'' and 12'' record edging machine by hot knife
\bullet Practical vacuum holding device
\end{center}

\begin{center}
Fabello \bullet Tool for precise cutting of center & edge for
\bullet 7'' records, in one operation
\end{center}

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Fabello-M \bullet Hand stamper forming tool for \(7\)'' matrices
\end{center}

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Fabelmo \bullet Recent quick heating & cooling die in Cr-Ni steel with double spiral channel
\bullet Rapid dismounting
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Fabelma \bullet Matrixes
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Fabelfa \bullet Stamper forming tools
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Able to equip complete factories with their related plants
\end{center}
CENGIA—An arbitration tribunal has recommended (in an effort to settle the long dispute) that the German mechanical rights society and the German record industry.

Until the tribunal reaches a decision, the German record industry has considerable power over GEMA royalties based on last year's sales. That amounted to 12 per cent which are in dispute. Both the German industry and GEMA have appointed nominees to the arbitration court which was set up by a retired German Supreme Court judge.

The German industry's contract with GEMA ended on June 30, 1968. At that time, the German group of the International Phonographic Industry, which GEMA represents, was asked to produce a report on the working of royalties in German record companies. That report is now available to GEMA for distribution to its members.

The recommendation between GEMA and the German record industry has been accepted by both parties to settle the dispute.

GEMA's demand that the royalties paid to it be calculated on the retail selling price of the record inclusive of any German royalty which the record company is charged with paying to the author (which since the German law explicitly prohibits cartel contracts).

The German Copyright Law of 1965 provides that, in the case of a dispute between the copyright owner and the copyright user, the matter can be submitted to an arbitration tribunal which has been set up by the Patent Office.

The German group of the IFFI therefore referred the dispute to the tribunal for adjudication.

The dispute of the IFFI as provided by the Copyright Law—many German companies began paying their royalties in return.

GEMA then filed suit against these companies—including Arista, Deutsche Grammophon, Polydor, Phonogram and Teldec—for failing to pay the German Federal Cartel Authority (GEMA) for the use of music which is a copyright which leaves the factory of the record producer, subject to the record price (about 15 per cent for returns).

But the industry does object to artificial and non-market-oriented concepts such as paying a royalty on records which are in fact sold to the consumer at a discount. In reference to the fact that GEMA is asking the manufacturer to pay a royalty on a record which leaves the factory of the record producer, subject to the record price (about 15 per cent for returns).

The industry also objects to a practice by copyright owners which is the total selling price of records sold as a multiple of the cost of the record (the cost of which is increasing large percentage of total record sales today), which represents about 16 per cent of the price the record producer gets from the wholesaler or retailer.
**HITS OF THE WORLD**

### ARGENTINA

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### SPAIN

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**ARGENTINA**

Country: Buenos Aires, Argentina

**Brazil**

Country: São Paulo

**Britain**

Country: London

**Finland**

Country: Helsinki

**Italy**

Country: Rome

**Japan**

Country: Tokyo

**Norway**

Country: Oslo

**Philippines**

Country: Manila

**Portugal**

Country: Lisbon

**Singapore**

Country: Singapore

**Spain**

Country: Madrid

**Switzerland**

Country: Zurich

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**List of Artists and Labels**

- **Argentina**
- **Brazil**
- **Britain**
- **Finland**
- **Italy**
- **Japan**
- **Norway**
- **Philippines**
- **Portugal**
- **Singapore**
- **Spain**
- **Switzerland**

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**List of Genres**

- Pop
- Rock
- Classical
- Folk
- Dance
- Latin
- Jazz
- World

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**Date**

March 15, 1969

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**Note:** This is a document from an unidentified source, possibly a music magazine or brochure, listing artists and songs from various countries. The text is in English and contains information about hits from around the world. The document includes a section titled "HITS OF THE WORLD," listing countries and their respective music genres and artists. The text is formatted in a tabular and list format, with details on the artists, labels, genres, and sometimes additional notes. The document appears to be a part of a larger collection or database of music information, possibly from a radio or music service. The typesetting is simple, with clear headings and organized entries. The layout suggests it is intended for viewing in a digital format, possibly for browsing through lists of popular music from different nations.
JCR + SSS = HIT

their THIRD hit

"There Never Was a Time"
Written by Margaret Lewis & Myra Smith

Jeannie C. Riley
Exclusively on Plantation Records

"Double Your Pleasure"

Two Super Sales LP's
TOMMY JAMES & THE SHONDELLS— SWEET CHERRY WINE

1. k l e f i e l d : L e r r 2 . 1 :

TO MMY J AM E S & T HON D E L L S— S W E E T C H E R R Y W I N E

e n d l y r i c l i n e . F l i p : " B r e a k a w a y " ( B i g S e v e n , B M I ) , R o u l e t t e 7 0 3 9


T Y R O N E D A V I S— I S I T S O M E T H I N G Y O U ' V E G O T

J AM E S C A R R— T O L O V E S O M E B O D Y

CHAMBERS B RO T H E R S— A R E Y O U R E A D Y

J AM E S T A Y L O R— C a r o l i n a o n M y M i n d ( P r o d . P e t e r A s h e r ) ( W r i t e r : T a y l o r )

J ACK M A R T I N— I F B a b y ' s S t i l l O n M y M i n d 1 :—

J E A N N E W a t c h

O H I O E X P R E S S—M E R C Y

T H I R D B R A D I N G S— Z A Z U E R A


J E A N N E W a t c h

T H R O N E 5 1 1 2 6

B R A S S— Z A Z U E R A

R A M O N A— B I G C H A R T

J E A N N I E W a t c h

D E S K E T T Y— N U M B E R 2 0 0

D E C C A

M A R C H 1 5 , 1 9 6 9 , B I L L B O A R D

M U S I C ,

S P A M T H R O U G H P O S T N O H T

S P A M T H R O U G H P O S T N O H T
9 Lines You’ll Hear Everybody Quoting Next Week

“Plane hijackers? I figure there’ll be no more hijacking as soon as Cuba gets all their waiters back.”

“Dean Martin? Lemme put it to you this way: he’s been known to go to sleep at night and wake up the next year.”

“Sammy Davis, he’s a close friend, sure. Well why not? You can’t get help like that any more. To have a guy sing and dance... and dust?!”

“Aristotle and Jackie, I wish ’em a lot of luck. Whatever the deal is.”

“Bob Hope? Without a war, he’s nothing. Stayed home one Christmas and didn’t know the carols. Saw a tree in the living room, thought he was in the middle of the forest.”

“Women? Frank Sinatra thinks it’s like Chicken Delight. Thinks you just pick up the phone and say, ‘Send something over.’ My mother, you know, is 68 years and Frank made a move toward her.”

“Most Italian guys, they never work. They’re either at a hold up or humming.”

“Ed Sullivan, he’s been on television too long. I can understand that. You taken a good look at Ed? How are you going to tell a man that looks like that, he’s not on anymore?”

“Roy Rogers, a big evening is you sit on the front porch and watch Trigger foam.”

Why?

Get There First.
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**continued on Page 74**
RANWOOD RECORDS
CELEBRATES

LAWRENCE WELK MONTH
WITH
The Sound of Money!

Please order from your nearest Ranwood Distributor

RANWOOD RECORDS, INC.
## Top LPs

**CONTINUED FROM PAGE 72**

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**TOP LP'S**

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Compiled from National Retail Market Data by the Music Popularity Chart Department and the Market Research Department of Billboard.
“LOVE IS STRANGE”*

*THE CUT THAT’S HAPPENING FROM HIS NEW ALBUM!
NEVER BEFORE RELEASED.

CRL 757504
Billboard Will Make Chart TV Show in New ABC Show

*Continued from page 1*

also producer with Tom Smothers of the "Glen Campbell Goodtime Hour," once of the successful new TV shows this season. Smothers, besides starring in his own show with his brother Don, "The Smothers Brothers Comedy Hour," has been producing other programs and is involved in various other music interests. Fritz is also executive producer of the Smothers Brothers show.

"The Music Scene" has created a lot of excitement at ABC. Joe Byrne, director of live programming for ABC-TV, said everybody from ABC President Leonard Goldenson down was tremendously enthusiastic about the show and that a major promotion campaign will be launched behind it. Byrne was in meetings last week with network President Elton Rule and the network programming Leonard Goldenson and was on the West Coast this week to discuss further plans with Fritz. Already, screenings of the pilot have received high interest from potential advertisers, said Byrne. "The thing to get on is the show already."

"The Music Scene" will be aired by Dick Clark, on "The Smothers Brothers Comedy Hour" at 7 p.m., followed by another 45-minute show. In K-T-F Programming according to Billboard magazine Publisher Mort Nasatir, "will be a major addition to our music industry - dealers, distributors, radio stations, and record companies from coast to coast and around the world. It will become a strong merchandising tool for the industry."

Fritz also felt that the TV show would be very important to record companies and artists. "Not only the top records, but new records, too, could get a boost on the show. We're looking forward to working closely with record companies; we plan to deliver to them anything and everything they want."

Belle Wood to Bow Line of Cassette Units

BY EARL PAIGE

CHICAGO—Belle Wood, already bridging the connection between automobiles and the home with a line of six portable cassette units, will go in the other marketing direction this year and introduce a line of cassette players.

The announcement was made last week by Vincy Vecchione, president, who said the firm will also introduce a series of packaged cassette units for supermarkets, similar to the current "Cartable 6000 Drive-Away," with additional models of 8-track Cartridge home units.

Vecchione, in Los Angeles at the annual convention of Record Merchandisers convention, was expected to comment on the firm's entry into cassettes.

Belle Wood has acquired the fifth gold record with the RIAA certification of $1 million in sales marking "Belle Wood's 3 A.M.

The charts tell the story - Billboard has THE CHARTS

Mountain to Achten Orbit

NEW YORK — Momentum Recordings has leased a site by independent record producer Don Perry, which has been purchased by Achten Industries, which has moved to new offices at Hollywood, Hollywood, N.Y.

Barbara Achten has retained Perry as head of A&R and production. Tony Rico has been named vice-president and general manager.

Momentum is planning to make its debut in the LP market and has scheduled 12 albums for the coming year. Singles activity will be stepped up and the company will be looking for outside producers from independent labels.

New distributors for the line have also been lined up.

Bow Haydn Brother Works

LAS VEGAS — The American premiere of three classic religious operas by Haydn (1737-1806) is scheduled for the University of Nevada here in April and May.

The three works, written between 1786 and 1803, are "Te Deum" (Praise to God), Michael Haydn is the brother of Joseph Haydn, also a composer.

Douglas R. Peterson, assistant professor of music and director of University Programming, will offer the works in conjunction with his doctoral dissertation for the University of Iowa.

The first of the three will be presented April 13 with the UNLV Chamber Singers. The remaining two will be presented May 4 with the University Choirs and with the choirs of two Las Vegas high schools. Also, on May 24, the program is "Carmina Burana." Peterson will conduct both concerts.

Memphis Story

MEMPHIS — Billboard will salute the 150th anniversary of Memphis, the city that changed the course of music in the U.S. with a special section in the March 29 issue.

Those wishing to participate in this commemorative issue may do so by calling the nearest Billboard office. The section will run in conjunction with a doctoral dissertation for the University of Iowa.

Jack Burgess, RCA Division vice-president, commercial sales, in a note to Records distributors, stated the party with Request was on a most amicable basis, and expressed the hope that the distributors would continue with the line founded by Hans Lengersfeld, whom Burgess termed a "true expert in the ethnic music field."

RCA Distributors Handle Request

MEMPHIS — Although Request Records recently canceled its distribution agreement with RCA, a good number of key RCA distributors will nevertheless continue to handle the line on a direct basis. It was previously reported in these columns that RCA distributors would not handle the line.

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WTVB Goes to Easy Listening

COLDWATER, Mich. — WTVB, 5,000-watt station owned here by ZARC, Inc., of Chicago, has made a major commitment to easy listening, according to music director and air personality Dena Schaefer. Young was brought in from WBCB in Battle Creek, Mich., along with Alan Grey of WKYX in Atlanta to work on the new format. The station formerly programmed Top 40. The station, along with sister operation, WANG-FM, serves a market of 300,000.

KYSM to Bow 'No. 1' Feature

MANKATO, Minn.—KYSM will launch a feature, "KYSM Goes Nationwide," which will emphasize the No. 1 station of various markets throughout the nation. Music director Scott Christopherson is seeking playlists from stations everywhere. "With the increasing number of various markets, the company feels that this type record is played, both the city and station will receive credit on the air," Christopherson said. "And, we would like to try this feature as much as possible in getting a variety of surveys as possible."
When we tell you what a Groupie is, will you really understand?

We’re a smash in the N.Y. Times.

Judging by the reaction to our Feb. 12 ad in the Times, Rolling Stone is well on its way to becoming a “standard.”

Because we told the Times readers who and what we are, and they’re buying.

And you know who reads the Times every morning on the way to work: the communications industry, the advertising industry, the fashion industry, the entertainment industry, and every other industry that serves the youth market.

If an advertising agency executive thinks it’s important for his people to read Rolling Stone for insights into the youth revolution, then it’s doubly important for people in the music industry. (After all, rock music is the energy center of it all.)

We’re not saying read Rolling Stone instead of your usual trades. Because we’re not a trade paper.

And you need the trades to tell you “how many”!

You need Rolling Stone to tell you “why.”

For information regarding advertising, please contact Miss Trish Benjes, Straight Arrow Publishers, Inc., 746 Brannan Street, San Francisco, California 94103 (415-KL 2-9970).

For information regarding dealer and wholesale distribution, please contact Mr. Stanley Binder, Acme News Company, 119 Fifth Avenue, New York, New York 10003 (212-OR 3-6060).
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