GRT in 2-Fold Contract With Gamble & Huff

By MIKE GROSS

NEW YORK — GRT further solidified its foothold in the recording field by wrapping up a deal with independent producers Gamble and Huff that couples disk distribution and a tape license agreement. It involves a major commitment on GRT's part for the duration of the three-year contract with Gamble and Huff.

The deal calls for GRT to distribute the records produced and manufactured by Gamble and Huff. The records will be distributed through GRT's Chess Records organization, Gamble and Huff will form a new label for the line aimed at GRT distribution.

Los Angeles — Music publishers are losing more than $10 million a year to illegal book and sheet music counterfeiting.

"Music and book music pirates have been active for 30 years because copyright laws are not severe enough to halt the practice," said Herman Steiger, Tetragrammaton Records

Pirates' $10 Million Haul

Los Angeles — Music publishers are losing more than $10 million a year to illegal book and sheet music counterfeiters.

"Music and book music pirates have been active for 30 years because copyright laws are not severe enough to halt the practice," said Herman Steiger, U.S. Car Mart Breakthrough For Cassettes

By HANK FOX

NEW YORK — The cassette system will establish a beachhead in the U.S. automobile market this summer when Mercedes-Benz will offer a stereo cassette deck as optional O.E.M. equipment.

Billboard has learned that Mercedes executives in Germany have contracted with Becker, a German electronics equipment manufacturer, to supply the company with cassette units for all of its models.

While the imported automobile enjoys only limited distribution in the U.S., the cassette breakthrough in the Mercedes is seen as a major stride.
Jim Reeves’ singles are more than memories. They’re part of a great tradition.

“When Two Worlds Collide”
c/w “Could I Be Falling in Love”
#0135.
NEW YORK — Spinofts from three-super groups have formed a new all-star group and record under the Atlantic Records label for RCA and Voice of America — Osvaldo Venzor, for the new company will be creatively involved, and his new label expressly for the small group of major artists. The trio works with an uncredited drummer, Dallas Taylor, and is scouting for a basis player to accompany them on the concert, which is now being lined up.

According to Ahmet Ertegun, president of Atlantic Records, plans are in the works to have Crosby, Stills and Nash record individually in addition to their recording work as a combo for RCA Records. "They do their solo work probably won't be released until their second album, and that's a tough job in the fall," he said. "We're laying out a heavy promotion and advertising campaign to support the group's first album, and that single release culled from the album should be made as to what two sides we will be able to release.

In addition to being singers and instrumentalists, Crosby, Stills and Nash are songwriters. They perform their own material and have their own firm to help them produce the publishing rights. Their first LP was recorded at Wally Heider's Studio Three in San Francisco with the help of Jim Walser as engineer. Atlantic's own chief engineer Tom Dow will do the recording for the new project.

By PAUL ACKERMAN

NEW YORK — Key up-state distributor for RCA Records last week urged that the top 25 record labels individually release one disk per month "especially for the operators." Bilotta also said: create a library of programming currently needed by the jockeyboxes; 2) rule the take of some jockeyboxes by as much as 1 to 15 per cent; and 3) alert the operators about the records for their locations.

The Bilotta statement comes with the operators saying that the record companies are showing increased interest in supporting their idea to the operators. One substantial label has already implemented a plan. This is Sony, which is strictly with the operator in mind.

Record distributors, however, hold to the view that plenty of good jockeybox records are available—but the operator is unaware of them "because he has too many artists he feels has the necessary appeal for his and the label's appeal for his and the label's album," he said. "He goes to the chart, and the operator will often fail to find charts that are not already available. We still keep a lot of oldies in our stock, but frankly, the operators just do not ask for them very often. He goes to the one-stop.

A manufacturer, selling the big business he used to do with the one-stop, is doing very good and who is now planning to cultivate them again. "The problem today is that we get hit by one-stop."

John Blotting, on his presentation to the industry, claimed that the common buy between 40 and 50 per cent of singles, and the operators should "aim some special singles that will work especially now."

He added: "We are grateful for chart records, but what many of us are looking for is a record for the so-called 'timid soul'; the man who is over 35 and not geared to the age of rock. If we get such records, we would rack up considerable plus business." Bilotta said that the manufacturer would be able to release these specially tailored jockeybox disks in stereo.

4 Area Meets in August Will Mark W-7 Tape & LP Product

LOS ANGELES — Four domestic regional meetings in August will be utilized by Warner Bros. Seven Arts to bow its fall album and tape product. It is the first time the company has scheduled such a summer product presentation so late in the year.

W-7 is also investigating for the first time a formal international convention to be held somewhere in Europe for all its licensees. This meeting will be held after the domestic showsings in New York, Chicago, Atlanta and locally.

Spinofts Spin Out Group: Atl. Signs

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Cap Latino Set—Under Control Of Tower Staff

LOS ANGELES — Cap Latino, the new label expressly for Latin product, has been formed, and will be administrated by Tower Records. The new company will be creatively operated by its own general manager. One of the new label's first moves will be to line up RCA and Voice of America—Edgar Ray, Tower's ad director, will develop the artist contracts. A variation was reported by Tower executives. Venuz will report to Bill Tallant, Capitol's subsidiary corporations vice-president. Cap Latino will be used as the U.S. representative for all international artists obtained through Capitol's Mexican company, and will have exclusive EM licensees. Independent distributors assigned the line may not be Tower distributors.

Four artists on the label are Los York, Carlos Lico, Luchy Gatica and Robertha, all of whom record for Discos de Mexico.

Col. Pictures Buys Bell for 3.5 Mil.

NEW YORK — Bell Records has purchased the Southern Pacific Pictures division for $3.5 million in stock. Larry Utall, president and chief executive officer of the company, has been named president of a newly created Columbia Pictures production division. This will be organized around the current Southern Pacific Pictures as a distributing house for such labels as Deja, EIP, Page One, Goldwax, Flashbud, D. J. Records. Bell was owned by Ulit and Allie Utall. The Bell acquisition will bring back into the record business what is thought to be the largest album and tape product.

Columbia Pictures Colgems Records deal with RCA and the SEC Regulations for the Colgems Records will be allowed to run their courses.

Utall said that one of the most exciting aspects of the new venture with Colgems will be the new albums and tapes in the new avenues of exposure opened for current producers and artists on Bell. Also expected is a stronger liaison between records and Screen Gems-Columbia Pictures Music division. Utall also felt that the new operation would continue its aggressive promotion and advertising campaign to give stereo a larger percentage of the market.

The new record division will operate under Screen Gems, according to Utall. The executive vice-president of the Screen Gems-Columbia Pictures Music division is president of the Screen Gems division. Bell, which a few months ago began expanding overseas with its own label, was once the subject of interest in using independent record producers, including such names as Chips Moman, Del Reeves, Jerry Wexler and Bobby Russell, Kasenetz-Katz Associates, Don Schroeder and Bones Howe.
Under a contract which expires composed by the film "The Magic Christian," London office for its film divi-

American Koppelman said that the com-

CUC Planning Music Invasion of England

By PHILIP PALMER

London—Charles Koppel-

CUC's top gold winner is Andy Resnick of the CUC records, toped by the Beatles' 13. The next highest achiever for Columbus, a Mitch Miller, whose albums have brought him 11 gold records. Columbus artists Barbara Streisand and Johnny Mathis each has eight gold LPs. Miss Streisand has won more gold records for her albums than any other female performer in the recording industry.

Columbia's folk rock duo, Simon and Garfunkel, have won a gold record for their five LPs, and another who contributed to the gold sold by Ray Conniff, Bob Dylan, Paul Revere and the Raiders, Johnny Cash, Percy Faith, Tony Bennett, Dave Brubeck, the

Birds, the Chambers Brothers, the New Christy Minstrels, Doris Day, Joby Holmes, Johnny Horton, Janis Joplin, Andre Kaper, and Marty Robbins. Epic's winners are the Dave Clark Five and Bob Redford.

In the classical field, where only five LPs have been given, Columbia has taken three. These were given to Eugene Ormandy, the Philadelphia Orchestra, and two of them were joint awards with the Mormon Tabernacle Choir. One was for original cast recordings, some of the famous and special recordings, of the 34 gold LPs awarded. Columbia has taken 13 of them, more than any other company.

Columbia and Epic combined have set a total of 14 gold singles, signifying sales of over one million copies of each single. Columbia's Gary Puckett and the Union Gap, Simon and Garfunkel, Jimmy Dean, Percy Faith, Johnny Horton, Marty Robbins and O. C. Smith, and Epic's Bobby Vinton, Lulu and Donovans contributed to the singles total.

CUC's executive vice-presi-

tion, John Gross, is here and will remain in the U. S. until Guess has been appointed.

The U. S. firm already has a London office, which will handle the promotion of the music company were negoti-

CUC's music division of Com-

T.M. Music, administered here through CUC's offices, has been set up under a contract which expires in nine months. Another firm is

50% of Ruboff Pub. to Unirt

NEW YORK — A 50 per cent interest in Ruboff Publishing Co. has been acquired by Unirt Music. The deal was nego-

5 Palette Products Out on U. S. Labels

NEW YORK — Palette Pro-

Buddha Offers Information Aid to Stations

NEW YORK — Buddha Records has created Siddhartha Press, a house bulletin super-

Sire Issuing Cats In U. S. & Canada

NEW YORK — Sire Records will release an album by the Cats in the United States and Can-

4 MARCH 29, 1969, BILLBOARD
Did you ever get the feeling that you wanted to disengage yourself from life?


Well that's how a poet feels, because he's no different from everyone else. What makes a poet different is that he takes the time to put it all down on paper. Beautifully.

And what makes Leonard Cohen a very different poet is that he turns his poetry into songs.

He did it for Songs of Leonard Cohen, his first album. And it achieved a rare kind of success. (Everyone began picking up on it. Especially the song "Suzanne.")

The first time we sprang him on you cold, and people had to get warmed up to this very unusual artist. But now, there's actually a demand up front for Leonard Cohen.

So here's the second Leonard Cohen album for the growing number of people who have identified with him. And feel what he feels. But don't have that rare poetic vision.

There could be as many as 20,000,000 Leonard Cohens in the United States. You may even be him yourself.

Songs From a Room.
The second Leonard Cohen album.
On Columbia Records ®.
TOWER to PayTop Production $ 

LOS ANGELES — Tower, the Capitol subsidiary, will begin competing for top money producers' talent under a new management policy initiated by Perry Mayer, its recently named general manager.

Mayer and his a&r director, Eddie Ray, will be in full control of their bidding for independent production company affiliations.

During its four and one-half years in existence, Tower was never in a strong position to offer deals to top producers.

The emphasis on working with top name producers is meant to change that posture. Tower has also begun to preen its act as a producer when it has a workable number of acts. Mayer estimates that 80 per cent of its product will come from free-lance sources, with greater promotional emphasis being given to individual records.

Four regional promotion men will be hired and work for national manager Dave Fox. Mayer is determined not to continue with Tower's previous policy of releasing between 80 and 100 singles a year and 40 to 60 LP's annually. Both product categories will be reduced to provide more money men on staff and a greater independent distributors with greater time to work on projects.

A&R director Ray has begun really gearing up for production deals. He has assigned Chips Moman of Memphis to produce Tower acts formed by Crooked Fox Productions of Nashville.

He has also shifted former Session M.O. producer, John W. Greengrass Productions to Bill Lowery Productions of Atlanta.

Tower's New York a&r man, Sam Margulies, has just recorded a new act, Bill Talley, to fill the few house a&r assignments.

Tower's special projects division, which was created to serve the needs of the few house a&r assignments, will be run by Sidewalk Productions, which writes material for American International Pictures.

Mayer, the former merchandising vice-president, will run the label began, will seek a new graphic image for Tower. The label will use the services of any graphic artists and people and graphic experts for its projects that are being contemplated immediately for Mayer's merchandising post. Mayer, for example, will have a position for the national sales director (which has been vacant recently, when Hugh Durst left the company).

Tower's back catalogue patterns, Mayer plans spending three months on the road, with his national promotions manager, and spending up to five months in the field.

RECORD REVIEWS

Album Reviews 68: 71
Single Reviews 72

TEC Bows Forward, Pop Label

LOS ANGELES — Three-month-old Transcontinental Entertainment is the first label, Forward Record Corp. to purchase its own A&R director, Polydor, the company's executive vice-president, will run the label as its president.

Forward will be developed from among the five independent production companies that have been acquired by Transcontinental, plus several others in which Mayer is interested, and Curb, is buying a production

Music will encompass all the contemporary fields, including soundtracks. More than half the product will be developed from among the five production firms owned by Transcontinental, plus several others in which Mayer is interested, and Curb, is buying a production

The company has been working on the label's creation since the middle of last year and plans spending three months on the road, with his national promotions manager, and spending up to five months in the field.

London Slates Launching Host of New Artists

NEW YORK — New London Records is preparing to unleash a host of new talent and its family of labels. High on the list is the appearance as a vocalist of British composer-conductor, Les Reed, who produced the hit single "Linger With Your Finger on the Trigger," is to be released on the Deram label.

Other newcomers to the London label family include Jack E. Leonard, a British group, Eddy Grant, singer Slade, a British group, and a new act called "The Fooles," Reed's composing partner Barry Miskow, plus an American group, Barclay James Harvest, both from England, and the Delphi and George and Chris Clay.

Jayboy, another label nationally distributed by London, has just acquired the Hogs, a new group from the Midwest and has release a single titled "It's All Coming to Me Now."
Three New Breakouts!

"Cissy Strut"
The Meters
Produced by Allen Toussaint and Marshall E. McHarg

"Two Lover's History"
The Valentinos
Produced by C. B. D. Ross

"People Play"
Donald Height
Produced by Tommy Smith

PUBLIC RELATIONS

by: J. Dudley Porter

WINNERS CIRCLE:

LITTLE GREEN APPLES, BY THE TIME I GET TO PHOENIX, CLASSIC CAN'T HELP MYSELF, BOTH SIDES NOW, MAC ARTHUR PARK, WICHITA LINEMAN, MISSION IMPOSSIBLE, GET ON THE HIGHWAY, THE DISCO MUSIC, ICONIC LITTLE GREEN APPLES. THE "Who's Who of Sheet Music" is a compilation of the top sheet music sellers. Was particularly significant for the Lerner Entertainment Company, which has acquired the publishing rights to some of its greatest and most enduring musical productions.

Lerner, whose upcoming Broadway musical "Coco" and his original film musical, "The Little Prince," was not included.

CETRON SALES, EARNINGS ARE UP IN PERIOD

LOS ANGELES—Sales and Earnings of CETRON corp., distributor and blank tape manufacturer, in the first quarter of 1969 were up 76 per cent compared in the same period a year earlier. The company reported sales volume of $1,315,338 as against $759,281 in the corresponding quarter a year ago.

(Continued on page 78)

MARKET QUOTATIONS

As of Closing Thursday, March 20, 1969

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As of Closed Thursday, March 20, 1969

OVER THE COUNTER
Dee Data Corp. | 42% | 36 | 42% |
Dickenson | 36% | 32% |
Dexter Corp. | 35% | 32% |
General Record Tape | 20% | 20% |
ITC | 16% | 15% |
Jell-o Ind. | 23% | 23% |
Lex Jet | 23% | 21% |
Lin Broadcasting | 13% | 13% |
Menco Inc. | 16% | 15% |
Mills Music | 52% | 29% |
NAC | 12% | 12% |
Scribners, Inc. | 13% | 13% |
Telapex | 2% | 2% |
Telsis | 2% | 2% |
Tru tone, Communications | 8% | 8% |

*Over-the-counter prices are shown as "bid" as opposed to "asked." Neither the NYSE nor the asked prices of unitized securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

Filmways Buys Booking Co.

LOS ANGELES—Filmways, publicly owned entertainment company, has acquired the film division of the Concert Associates, concert ticketing, for an undisclosed amount of stock.

Concert Associates, which promotes concerts in 11 Western States and is responsible for the personal management field, re-established the new Filmways Division.

Richard St. Johns, Filmways president, said Concert Associates hotels and theaters will become a division of Filmways, with Steve Wolf, Jim

Billboard Insider's Report

BY MILDRED STANFORD

WASHINGTON—The Securities and Exchange Commission's February official summary of "insider" transactions reports trading in 1,112 securities sold by officers or directors of companies or related to interest in Brokerage subscribers: (Un-@

A DRIAL CORP.—C. B. F. Ford sold 1,000 shares, closing out his holdings in 1968.

AMERICAN BROADCASTING COS.—Frank L. Murz sold 2,250 shares for $34,000, leaving him 1,000 shares. D. G. Ginsburg sold 500 shares, leaving 500. Daniel J. Yomine exercised option to buy 176 shares.

AMPHEX CORP.—James F. Coenen sold 6,000 shares, leaving him 4,000. Herbert C. Van Buren sold 1,000 shares, leaving 1,000. Herman W. Reuter 500 shares plus 37 bought, for a total of 1,377, buying 1,760.

COLUMBIA BROADCASTING—William S. Paley transferred 56,104 shares to his partnership account, leaving him 1,431,438 shares under incentive plan, giving him 3,041,438 shares as trusts, 4,000 shares, leaving 10,352 held personally, and 293, held personally, and 1,598 shares for his partnership.

COLUMBIA PICTURES INDUSTRIES—The following of stock were released to the directors in exchange for Screen Gems Stock: Alfred Fred Hurst, 1,283, giving him 3,780; Leo Jaffe 15,625, giving him 91,524 shares. This transfer also transfers 56,104 shares to his partnership account, leaving him 1,431,438 shares held personally, 56,104 shares bought by Mrs. Paley in October report), 88,266 as partnerships, 292,645 in trusts and 67,507 owned by wife, 159 shares for his partnership.

DAN GLASER BROKERS & DEALERS—C. The Kirshner Entertainment Corp., has acquired the publishing rights to eight Lerner musical productions. The company, which has taken over some of Lerner's recording, stock and amateur production rights to the six shows which are "Bridge, Cookee, Gigi," our Fair Lady, On a Clear Day You Can See Forever," and "Paint Your Own Way." In exchange for the properties, Lerner will receive cash and stock in KFC. No exact amount was disclosed of the multi-million dollar transaction was disclosed.

Included in the deal will be the currently filming film adaptation of Lerner's Broadway productions "Last Chance," 1968 Grammys, and "Paint Your Own Way," which will be released this fall by Paramount. Also to be released by Paramount, but not until 1970, will be a film version of the Broadway musical "Coco" and his original film musical, "The Little Prince," was not included.

CETRON SALES, EARNINGS ARE UP IN PERIOD

LOS ANGELES—Sales and Earnings of CETRON corp., distributor and blank tape manufacturer, in the first quarter of 1969 were up 76 per cent compared in the same period a year earlier. The company reported sales volume of $1,315,338 as against $759,281 in the corresponding quarter a year ago.

(Continued on page 78)
GRAMMY HIGHLIGHTS ON 4 FRONTS

NEW YORK

Grammy winner Dionne Warwick, fourth from left, is surrounded from left to right by Morton Gould, Eydie Gorme, Ed Ames, John Gary, Steve Lawrence, Jerry Vale and Mort L. Nasatir, president of NARAS and publisher of Billboard.

Clive J. Davis, center, president of Columbia Records, accepts Grammy from presenters Carmel Quinn and Skitch Henderson.

Steve Lawrence, left, emcee of the New York event, has fun with, left to right, Carol Lawrence, Count Basie and Robert Goulet.

Dick Covay, left, shows a Grammy to, left to right, Nesuhi Ertegun, Dionne Warwick and Steve Lawrence.

LOS ANGELES

From left, Rod McKuen, Mason Williams, Jose Feliciano and Glen Campbell, with Grammys received at the Los Angeles ceremonies.

Best instrumental arranger, Mike Post.

Jim Webb Sr. accepts the statue for his son’s best vocal arrangement. He’s flanked by presenters Jackie DeShannon and Mickey Dolenz.

Neely Plumb, NARAS’s national first vice-president, accepts the annual Maker of the Microphone Award for the organization from Oliver Berliner.

NASHVILLE


Jerry Lee Lewis opens the NARAS show in Nashville.

Jeannie C. Riley sings her award-winning “Harper Valley PTA.”

Joe Tex, right, congratulates Steve Cropper and Mrs. Otis Redding.

CHICAGO

Representatives and guests of Motown Records, which recently joined the Chicago chapter, are, from left, Ernie Leaner, Mrs. Edwin C. Berry, Kenny Soderblom, Mr. and Mrs. Robert Johnson, Mrs. Elaine Moragne, James Griffin, Theresa Hooks, Tom Noonan, Mr. and Mrs. Bill Leaner and Mrs. Ernie Leaner.


Seated, from left, are Chess Producing Corp.’s Loren Coleman, Eileen Dunne, Eddie Braddock, Mr. and Mrs. Marshall Chess, Tom Garcia, Charles Stepney, Phil Upchurch, Karen Kucia and Randy Harter.

WVON radio personnel and girl deejays from sister station WSOM. From left, Ruth Ferguson, Larry Talton, Betty Dayton, Mr. and Mrs. Lucky Cordell, Mr. and Mrs. Raleigh Taylor, Fascination, Maybe and Cooper.

MARCH 29, 1969, BILLBOARD
Peter Nero's First Columbia Album.

And here's the first shocker:
In the "Scarborough Fair" number he plays a Moog synthesizer.
You want more?
Hits. The contemporary ones that people want to hear.
And they're getting them from one of the great popular pianists of all times.

Peter Nero. He's into Now.
And now he's into Columbia.
Did we catch you unprepared?
Well, don't let your customers catch you that way.
The catalog number is CS 9800 (18 10 0638*/CQ 11361).
A switched-on Peter Nero.
Switched onto Columbia Records.

Peter Nero
I'VE GOTT A BE ME
featuring: Wichita Lineman Soulful Strut
I'm Gonna Make You Love Me
Rain In My Heart
For Once In My Life
Scarborough Fair / Canticle
Hey Jude
Lo Mucho Que Te Quiero
I Love How You Love Me
I've Gotta Be Me
variations on the theme
Ob-La-Di Ob-La-Da

*8-track tape cartridge / reel-to-reel tape
Jerry's Newest Albums

Jerry Lee Lewis Sings
The Country Music Hall Of Fame Hits Vol. 1

Jerry Lee Lewis Sings
The Country Music Hall Of Fame Hits Vol. 2

Jerry's Best Selling Country LP's

Jerry's Complete LP Catalog

Jerry's All Time Smash Hits

Jerry's Newest Albums

Jerry Lee Lewis Sings The Country Music Hall Of Fame Hits Vol. 1

I Wonder Where You Are Tonight• Sweet Dreams• I'm So Lonely• I Could Cry• Run To Love• Jambalaya• Oh! Lonesome Me• Few Walls• You've Still Got A Place In My Heart• Heartaches By The Number• I Love You Because• Mom And Dad's Waltz

Jerry Lee Lewis Sings The Country Music Hall Of Fame Hits Vol. 2

Can't Stop Loving You• Pick Me Up On Your Hay• Down• Fraulein She Has My Name• The Other Has My Heart• He'll Have To Go• Cold Cold Heart• More And More• Burning Memories• Why Don't You Love Me (Like You Used To Do)• It Makes No Difference Now• I Get The Blues When It Rains

Produced by Jerry Kennedy

APRIL IS JERRY LEE LEWIS MONTH

■ See your distributor for the special Jerry Lee Lewis total sales and merchandising program!
■ Extensive Publicity—feature stories in major national magazines and personal appearances on the Tom Jones Show this week, and The Monkees' Special in mid-April!
■ Impact display merchandiser available free!
■ Maximum radio and newspaper advertising throughout the country!
■ Special Open End Interview available for all Radio Stations. Phone or write your local distributor or Smash Records, 35 E. Wacker Drive, Chicago 60601!

APRIL IS YOUR JERRY LEE LEWIS MONTH FOR MORE SALES!

Jerry Lee Lewis is also recorded on Cassette, 8-Track, and 4-Track Tape.
His single "DIZZY" sold over a million. If there ever was a sure thing, his new album is it. ABCS-683
LOSA NGLES — Warner Bros.-Seven Arts Records has invested around $400,000 in soundtrack recordings during the past 10 years. Sales of these LPs are about 1,750,000 units.

These figures cover 42 LPs released on Warners and six on Reprise—three by Frank Sinatra.

One major musical, like "Music Man" or "Finnian's Rainbow," overpowers the losses when inflicting $1,100 and only selling 250 copies of "The Blues at Work," which occurred several years ago with a score written by Andre Previn.

There are a number of dangers inherent in releasing soundtracks, explained by H. L. W. 7's film music specialist. During Hilliard's seven years with the company, he has personally worked on 22 soundtrack albums.

The name of a composer—or his skill—often is secondary to the box-office power of the picture and the value of the film as a vehicle. The album, Neal Hefti's score for "The Music Man" of which W. 7 hasn't sold enough for W. 7 to recoup its investment. The same is true of John Williams' score for "Not With Your Wife." A record company is required to reply to all musical costs to music lovers, whether they are copyists, plus the costs involved in transferring the sound off the film tape to records on a down for two channel stereo album.

When the music is transferred from film to tape, the label must find each musican union scale for each 15 minutes of material used. To combat paying sidemen a second time for their performances, companies have taken to recording the music in a studio where fewer players can be used and a fuller sound can be obtained under better record recording conditions than on a large film soundstage.

Some of the music from dramatic films—as opposed to pure musicals—which are the greatest risks. And it is in this area where LPs sell very small amounts.

The public has more gone to buy a soundtrack from a musical which it already knows, Hilliard claims. "Music Man" has sold 500,000 copies in the U. S. and "Cameo" has sold 300,000, and "Finian's Rainbow" is currently released to W. 7.

But there are exceptions in the dramatics. The "Bonnie & Clyde" soundtrack has sold around 150,000 copies, and the music from "The Fox" is now at the break-even stage. Last year W. 7 has released "Bullitt," by Leo Shapiro and Big Band Nite, by Mike Del Lungo, "Great Expectations" (a Paramount picture), music from which was released by the Association, slated for release in April. Last year W. 7 released a record album of which only one was a music picture. "Another Day," a score from a film LP's were "The Fox," "Petula," "Bonnie & Clyde," and "Heart Is a Lonely Hunter." Because of the "unpredictable" nature of the dramatic business, it is impossible to know one's total involvement with this kind of product, according to Hilliard. One project which W. 7 Records can have is the Sherman Brothers music to a motion picture of "Tom Sawyer," which W. 7 Records will produce. President Mike Maitland decides which soundtracks the record wing will release.

LOS ANGELES — Using an electronic synthesizer to create weird-noises can kill the instrument's potential if musicians don't start using it properly, charges a synthesist. Musician's He has now begun using electronics in his TV scores.

THE BROOKLYN BRIDGE perform one of their Buddah records on ABC-TV's "The Generation Gap," which features a top record act each week. Program's host, Dennis Welch, is at right.

The synthesizer is a valid instrument and it doesn't have to sell more than the capabilities of the instrument, says Stevens. He has in recent weeks used his Moog synthesizer in commercials for a psychic effect, and to provide short, last notes of seemingly unrelated nature in the highregister. "It's a melody line, just a sound effect. People have to set down and find out what to do with it, and then use their imagination to do something with it.

Stevens is an advocate of the instrument for its ability to "widen the composer's palate," in a fashion unattainable with any conventional instrument in the orchestra. Blues blend synthesizer sounds within the framework of an orchestra when the instrument can be used. And then use their imagination to do something with it.

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**1776' a Musical Skyrocket**

NEW YORK — Broadway has a new hit in "1776," which opened on Sunday (16) at the 46th Street Theater, and the success is merited. This sparkling and human musical of the adaptation of the Declaration of Independence is filled with wit, fine music and a delightful ensemble whereby even lesser roles have their chances to shine. Columbia Records, which has the original cast album rights, recorded the show on Sunday (12). The pace is rapid, with the lack of intermission an asset. Although the music and lyrics of Sherman Edwards are varied, there seems to be no song in the show that's a sure-fire hit outside the show. But, how well these numbers come off in this context! Everything "The Captains of the Violin," where Betty Buckley is Martha (Mrs. Thomas Jefferson), excels. Buckley's husky attraction to John Adams (Williams Daniels, who does a Cool Cool, Considerate Man), who leads the conservatives in a fight for his country's future. But a particularly tender number in the same scene is given to a minor character, Scott Jarvis as the Courier, who plays the most respectful and affecting song of home. Daniel Lee's song is "But Mr. Adams," when the job of writing the Declaration falls by drink, as Adams (Ken Howard) because the other members with whom drafting committees (Continued on page 20).

**HERE'S WHAT DAILIES SAID**

NEW YORK — "1776," with music and lyrics by Sherman Edwards and book by Peter Stone, opened at the 46th Street Theater March 16. Columbia Records has the original cast album rights. Following any excerpts from reviews by the daily newspaper critic.

**TIMES** (Clive Barnes): a most striking, most gripping musical. Its style, humanity, wit and passion.

**NEWS** (John Chapman): "A magnificent performance and stunningly original musical."

**POST** (Richard Watts Jr.): "brilliant and remarkable moving work of art."

**Procol Harum Give First-Rate Offering**

NEW YORK — Procol Harum, always right musically, has found itself as a first-rate performing unit. Having the difficult challenge of following Pacific Gas & Electric at Fillmore East on March 14 and 15. Procol Harum was together and involved. But they were back on March 14, the British quintet rang wide in its repertoire.

**Coleman Exits Marks; Aims For Production**

NEW YORK — Larry Coleman is moving into theatrical production. Coleman, who is lead singer and songwriter of the American Express, will stress "properties in today's musical bag."

**Buckley Spans Communication Gap With Singing and Talking**

NEW YORK — Tim Buckley was in his best form in a Philharmonic Hall concert on Monday (14), singing and communicating to perfection. It was the top local appearance in some time for the highly talented Electra artist.

**Garner Gives Keyboard A Stylish Going-Over**

LOS ANGELES — Erroll Garner accomplishes as much in 15 minutes in his peak condition as the average pianist can do in an hour. During his current stand at the Peninsula (off Union) he has "plus fours" through eight songs a set, to which he "grabs" and an infectious flavor.

His quartet sound is a happy blend of a jazz influence, a piano technique plus a strong Afro-Caribbean rhythm. And for a rhythm section of Jose Mateluna, conga drummer, Jimmy Smith, rhythm guitarist, and Larry Oaks, bass. Garner is drawing young people and adults to the performances of his humor-tinged interpretations of "Melancholy Baby," "Sunny," and "Thanks for the Memory," he slows the pace for the romantic "That's All!"

**Shani Wallis's Debut Is Smooth and Pleasing**

LOS ANGELES — Shani Wallis, popular club debuted last week in the Century Plaza's "Cafe Room" was smooth and pleasing.

**Family Stone to Summer Festivals**

NEW YORK — Epic Records, the label that has booked the Stone Family have been lined up for the leading pop music festivals this summer. The group is scheduled for New York's Forest Hills in June and in Detroit, and in Laurel Park, Md., in July. The July 4 weekend they will close the Newport Music Festival in Rhode Island. In August they'll be showdown at the Woodstock (N. Y.) Music Festival. Among other festivals on their summer agenda is an appearance at the Duke Ellington Festival in Hapended (Vu.) College.

**Conrad Finkies Offers Delightful Musical Menu**

NEW YORK — Serving up a savory Italian-American menu of contemporary ballads and blues, "1776," sung splendidly by Virgil Vestoff.

Buddy Morrow and His Orchestra, just leaving Las Vegas, is in an American rock group, is in town. Morrow is a tireless performer. He'll be over during a specific Gas & Electric at Fillmore East six to eight weeks. During his current stand at the Century Plaza's "Cafe Room" he has made the best appearance in some time for the highly talented Electra artist.

**Procol Harum Give First-Rate Offering**

Their set was liberally sprinkled with selections from both their first and upcoming A&M albums. A highlight from the latter was "A Salty Dog," the LP's title song. This slow number had the strong vocals of Gary Brooker and the strong organ work of Matthew Fisher, one of the results of the band's recent recording with Procol Harum sound. But there also is the first-rate musicality of Rod不得 to lead guitar, David Knights on bass guitar, and drummer Barrie Wilson, as well as Brooker on piano. A "Swinging, Fast-Paced Act" was followed by the group's biggest hit, "A Whiter Shade of Pale," which cut for Deram. The vocals of Brooker and the organ playing of Fisher are just as fine for this selection as their.. (Continued on page 20).

**Talent**

**Jimmie Rodgers Clicks in Swinging, Fast-Paced Act**

NEW YORK—Jimmie Rodger's opened a two-week engagement at the Empire Room at the Waldorf-Astoria on Thursday (13). The A&M balladeer scored a resounding success. He quickly showed what the New York club scene has missed during his several-year absence from the stage. He was right on target with a bouncy "If I Were the Man," followed by "Smoke Gets in Your Eyes," the latter taken at a fast pace. As promised, the number after Rodgers' voice was used with excellent effect. Tender ballads, Cole Porter standards, such as "Slap John B," and rousing favorites such as "Honeysuckle," were done with the style that marks Rogers' superlative disc recordings.

**Shani Wallis's Debut Is Smooth and Pleasing**

Miss Wallis doesn't take any chances with the program, playing only songs that have long-lasting appeal. They include "The Song to His Face" ("My Fair Lady"), "As Long as He Needs Me" ("Cats Me"), and "Midnight Magic, "That Makes Me Dance" ("Funny Girl") and a Johnny Green medley. She built up a rapport with the audience through a song patter that included an informal duet with a ringmaster and continuous chat with ringmaster -Baby.

But it was her renditions of "When Johnny Comes Marching".

(Continued on page 20)

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But it was her renditions of "When Johnny Comes Marching".

(Continued on page 20)
BOBBY VINTON
is following up his last million-seller with another beautiful
love song. “TO KNOW YOU IS TO LOVE YOU”
with “The Beat Of My Heart”

Another Blockbuster on Epic Records?
Of Course.
Mr. Flood’s Party Sends Out Big Waves of Rhythm

NEW YORK — Mr. Flood's Party, a new Cotillion Records sextet, were in fine form in a good set at Steve Paul’s Scene on Wednesday (19). The New York area group, appearing even stronger than on their debut album, were together instrumentally and smoothly vocally as their program relied heavily on the lead vocal by Thompson on bass and Tom Castagnaro on drums. Hirsh on keyboards and Toscano at rhythm guitar also helped in this area, but the unit even used vocals to punctuate material, such as “The Mind Circuits.” Hirsh was at his vocal best in slower sections. “Liquid Invasion” was a good vocal for Thompson, while “Northern Travel,” one of Mr. Flood’s (Continued on page 20)

Premier Talent
serves the campus

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Frank Barsalona
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Sean LaRoche
President
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LEO Z Eppelin

JULIE DRISCOLL

HerMan’s Hermits

Nana Mouskouri
Wins Fans With Winning Concert

NEW YORK — Greek songwriter Anne-Sophie made her New York solo debut Tuesday (18) to a packed house at Carnegie Hall. The Fontana Records star performed a well-chosen program in Greek, French and English, capturing the audience for little more than two hours.

The opening strains of her Greek hits, “Efene” and “Lone-liness,” were greeted with applause, as were her international hit “C'est bon la Vie” (French) and songs performed in French and English.

The delicate quality of her voice was especially effective in “Try to Remember” and she seemed with a moody and tragic: “I Will Wait for You” in French. The Athenians, a talented quartet accompanying, held the spotlight for three numbers, then joined her in a rousing “Never on Sunday.” Her closing number, which she described as her “passport,” was “The White Rose of Athens.”

Buckley Spans

• Continued from page 16

With the passage of time, Jerry Lee Lewis has reached a peak as a performer. His manner radiates class and professionalism, and—best of all—he continues to be completely absorbed with the roots. Thus his repertoire is a synthesis of those great Southern elements: traditional and modern country, blues and its derivative, rock ’n’ roll, and the melange called rockabilly, which wraps it all up in one. He performs without a jacket, with his tie and collar open, accompanying himself with his distinctive piano style. The validity of the material and performance is overwhelming, with the result that the audience feels a sense of participation.

Nana Mouskouri, a star of the Seventies, is undoubtedly a corner. She does country duets, with Lewis and is a rocker in her own right.

In all, it was a stone gas, Memphis and Nashville and the music of our era done by a consummate performer.

For Lewis this was a one-night stand—a bit of time between bookings which served to showcase him in this city. This booking by Steve Paul was a coup. PAUL ACKERMAN

Buckley Spans

• Continued from page 16

times powerful messages as in “Once I Was” and “Pleasant Shade.” The program also included selections from his “Harvest,” which is due early next month, including “Love From Room 109,” a soulful, tender song, “Buzin’ Fly” and “Strange Feeling.” The last has a fine instrumental section featuring Buckley’s first-rate trio of back-up musicians.

In “Lonesome,” which closed the first half, was another strong number as were “Gypsy Woman” and “Down to the Bayou,” which also had a fine instrumental section.

FRANK KIRBY

MARCH 29, 1969, BILLBOARD
Brooks Atkinson:

"A lusty joyous musical 
acted uproariously by 
a merry cast."

John Chapman, New York Daily News:

"enchanting -
absolutely enchanting.
...a sophisticated musical treatment..."

Clive Barnes, The New York Times:

"...four tales of saucy, cheating wives,
stupid blind husbands and prankish 
young seducers...What a marvelous 
storyteller Chaucer is!"

The Ribald Musical Comedy
Canterbury Tales

It's another Broadway smash!
ORIGINAL BROADWAY CAST—ON RECORDS & TAPE—ON CAPITOL  SW 229
but was hampered frequently by piano supporting Colgems. The "Oliver" soundtrack LP on "Soul") that displayed "Coquette" Audrey Franklyn Artist promotions California Coronet Theatre & white and full details on and black & white 8X10, plus by fan clubs or to audiences At only 171/2 cents each, these LITHOGRAPHED ON HEAVY KROMEKOTE 20 BLACK & WHITE 8X1Os MONARCH IN HONOLULU, HAWAII. BOOKED FOR THE BREAKING ALL HOUSE RECORDS AT THE MERRY Auditorium. From the Chi- canadian label, which includes several sessions in Nashville. "Somebody's on Her Mind" as the Philips product "Higher and impossible to find. who is recuperating from surgery. who is "Mary Lou Santamaria's front line con- . "Besame," "Boo- steve Hill Bill Graham, Atlanta, and the Floor. The group will be produced by Tommy James. The Young Volt Unltd., millions sellers with the "Soulful Strut," have re- signed with Brunswick, English group, the Tristons, the Screw, and the Sounds have signed in the U. S. and Europe. Personnel: Jim Flood, Eddie Phillips, and Buzzy MFriend. Mongo Santamaria's front has signed with Brunswick. The group consists of one trumpeter, two saxophones, with piano, percussion, bass, and the leader's congo creating a blending of funky Latin jazz easily listened to and loved. The horns blow simple phrase patterns, with some fine jazz soloing by the flutist. The tempo is primarily medium slow to medium fast, for cuddling, and "Besame," "Boo- steve Hill Bill Graham, Atlanta, and the Floor. The group will be produced by Tommy James. The Young Volt Unltd., millions sellers with the "Soulful Strut," have re- signed with Brunswick, English group, the Tristons, the Screw, and the Sounds have signed in the U. S. and Europe. Personnel: Jim Flood, Eddie Phillips, and Buzzy MFriend. Mongo Santamaria's front has signed with Brunswick. The group consists of one trumpeter, two saxophones, with piano, percussion, bass, and the leader's congo creating a blending of funky Latin jazz easily listened to and loved. The horns blow simple phrase patterns, with some fine jazz soloing by the flutist. The tempo is primarily medium slow to medium fast, for cuddling, and "Besame," "Boo-
BY NOW YOU’VE PROBABLY HEARD THAT MASON WILLIAMS WON 2 GRAMMY AWARDS LAST WEDNESDAY NIGHT.* BUT DID YOU KNOW HIS NEW BOOK "THE MASON WILLIAMS READING MATTER," SOLD 65,000 COPIES LAST WEEK?

WATCH, LISTEN AND LOOK FOR MORE OF MASON WILLIAMS:

THE ED SULLIVAN SHOW – MARCH 23
THE MIKE DOUGLAS SHOW – MARCH 26 (TAPE)
TONIGHT SHOW – MARCH 25
TODAY SHOW – MARCH 25
SMOTHERS BROTHERS COMEDY HOUR – APRIL 6
THE DONALD O’CONNOR SHOW – APRIL 18
THE MERV GRIFFIN SHOW – MARCH 21 (TAPE)
"BEST ON RECORD" NBC-TV – MAY 5
TIME LIFE
MCCALLS
WOMEN’S WEAR DAILY
MONITOR (NBC RADIO)
MIKE WALLACE (CBS RADIO)

KEN KRAGEN & FRIENDS, INC.
Personal Management
451 No. Canon Drive, Beverly Hills
273-5011

*BEST INSTRUMENTAL PERFORMANCE AND BEST INSTRUMENTAL THEME ("CLASSICAL GAS")
CALEY CARtridge

Tape in U.S. Auto Market

**Continued from page 1**

(for the tape configuration. From an economic standpoint, the cassette's introduction in the music industry parallels the inroads made by stereo 8 in its first years as original equipment in new cars. At the onset of O.E.M. installations in Ford Motor Co. automobiles (it was the Lincoln Continental and Thunderbird, Ford's two prestige lines), that tucked up the highest percentages of stereo tape deck purchases. Then, too, the Mercedes reputation, with its connotations of quality, is expected to give further thrust to the cassette system. In the home electronics market, cassette already boasts this high end appeal. For companies such as H.H. Scott, Fisher, Harman-Kardon and Benjamin.)

Two types of cassette players will be available in Mercedes models: hang-on units and those integrated into the dashboard. Dashboard design will be the sole criterion of which type of unit can be used in each model. Company officials said that no price had been set for the stereo cassette deck.

The availability of factory-installed cassette decks in Mercedes will come at a time when several U.S. electronics equipment manufacturers and importers will begin catching into the automobile market with cassette hang-on units utilizing the Staa front-loading insertion principle.

Because of dashboard design and advance planning, Detroit's big four auto makers, General Motors, Ford, Chrysler and American Motors will continue to offer 8-track tape cartridge units exclusively in the 1970 models. Plans for the 1971 model year are still open.

COL. EXPANDS IN TWO AREAS

LOS ANGELES—Columbia is expanding its factory facilities in Santa Monica (Calif.) and Terre Haute (Ind.) to cover its growing involvement with cassettes and 8-track cartridges.

The Santa Maria facility will open a tape duplicating plant in September to handle clients on the Coast, while its Terre Haute plant opens 70,000 feet to cassette duplication that same month.

W-7 Fast on Order-Filling

LOS ANGELES—Warner Bros.-Seven Arts has filled 93 per cent of its initial tape cartridge orders since starting to distribute its new model. Company officials have predicted it would be five years before that type of unit can be used in any market. Company officials have predicted it would be five years before the system could be used in market.

Heinz Handles Tape-Kart

LOS ANGELES—Tape-Kart, an accessory holder for either 4 or 8 track cartridges, is being distributed by the P. A. Heinz Co., Santa Monica, Calif. Suggested retail price for the unit is $1.98. Tape-Kart is designed to hold an aural cartridge (for educational and industrial use), 4-track cartridges, 8-track and 4-track cartridges.

The 4-track reel machine already in operation can be used for 4-track cartridges if a client is found. When all the equipment is in operation, the company will have 160 slaves—20 per hour.

A Bit Radical

Their collective ideas for establishing a do-it-yourself duplicating room in their own homes is the prime advantage of the system, points out Stryer. The equipment can be stopped at any time, a substitute master reel tape inserted—for a rush project, or, short-run client—without waiting for a continuous loop master tape to run through. Stryer has gone contrary to the electronics industry by building his record amplifiers with consistent quality. 

Magtec Installation Wheels Roll—Cassette Output Machi ney Set

LOS ANGELES—Magtec, this city's newest custom duplicator, has completed the first phase of its equipment installation, and has a power surveillance eight five owners, and the audio engineering vice-president, helped completed. The logic system equipment starts the master machi nes which in turn start the slaves. All masters use reel-to reel master tapes, not continuous loop masters. This is a prime advantage of the system, points out Stryer. The equip ment can be stopped at any time, a substitute master reel tape inserted—for a rush proj ect, or, short-run client—with out waiting for a continuous loop master tape to run through. Stryer has gone contrary to the electronics industry by building his record amplifiers with consistent quality. 

1st Norwegian LP's in Tape

OSLO—The first Norwegian albums to be issued in CARtridge form are two Triola LP's, which have been issued in 8-track.

The cartridges, "Svenskop par Vol. 1" and "Svenskoppar Vol. 2," were accounted for by advance orders, according to sales di rector Boerre Benzen.

Said Benzen: "We expect sales of each volume to reach between 5,000 and 6,000."
GLEN CAMPBELL
A CAPITOL IDEA
FOR CARTRIDGES

- GALVESTON
  4CL-210 CAPITOL
- WICHITA LINEMAN
  4CL-103 CAPITOL
- BURNING BRIDGES
  4CL-2679 CAPITOL
- GENTLE ON MY MIND
  4CL-2809 CAPITOL
- BY THE TIME I GET TO PHOENIX
  4CL-2851 CAPITOL
- HEY, LITTLE ONE
  4CL-2878 CAPITOL
- A NEW PLACE IN THE SUN
  4CL-2907 CAPITOL
- BOBBIE GENTRY AND
  GLEN CAMPBELL
  4CL-2928 CAPITOL

"In my humble opinion, 'Galveston' is destined to become one of the most popular cartridges of all time."

Charlie Worley

ORDER TODAY!
In just a few months Belair has become one of the world's largest manufacturers of 8-track systems. Here's why. Belair portables play anywhere. At home (standard AC wall cord). In an auto or boat (cigarette lighter cord). At the beach...anywhere at all (batteries). They reproduce the full fidelity of 8-track music...dramatic and exciting...with outstanding response and tone. Belair also offers the best buy in home entertainment. So stock up today. Belair is a sound bargain for both you and your customers!

**Belair Enterprises / 5873 Rodeo Road / Los Angeles, California 90016 / Phone: (213) 870-9273**

Model 401—8-track portable stereo player with AM/FM radio with AFC. Automatic program switching. Multipurpose power supplies. 6" speakers.

Model 400—8-track portable stereo player. Automatic program switching. Exciting contemporary design. Multiple-use power supplies. 6" speakers.
case for Belair

Model 394—8-track portable stereo player. Automatic program switching. Multiple-use power supplies. 5" speakers.

Model 315—"The Portofino" 8-track stereo portable tape player. Manual track switching. Multiple-use power supplies. Speakers function in standard modes and also when locked together for mobil operation.

Model 661—Home entertainment system. High performance 8-track tape player with AM/FM Stereo Multiplex and the largest speaker cabinets in its price range.

MASSACHUSETTS, NO. NEW ENG.  
Eastern Electronic Sales  
30 South Street  
Waltham, Mass. 02154  
617-933-6700

MICHIGAN  
Pana Marketing Div. of Quixonic Inc.  
4250 Postiff Drive  
Plymouth, Michigan 48170  
313-680-9310

MINNESOTA  
Empire Warehouse Supplies  
766 Park Lawn  
Minneapolis, Minn. 55435  
612-920-4141

MISSOURI  
Roberts Record Distributing Co.  
1813 Locust Street  
St. Louis, Missouri 63103  
314-625-1171

NEW YORK (North, Half)  
Jet Electronics  
775 Niagara Falls Blvd.  
Amherst, N.Y. 14226  
716-836-0970

OHIO (Northern)  
Pana Marketing Div. of Quixonic Inc.  
310 N. S. Sales Corp.  
670 South Green Road  
Cleveland, Ohio 44121  
216-383-2060

OKLAHOMA  
Communication Electronics  
6007 North Pennsylvania Ave.  
Oklahoma City, Oklahoma 73112  
405-238-2532

PENNSYLVANIA (East, Half)  
Robert Nash Distributors  
2700 Lincolm Pike  
North Hills, Penn. 15238  
215-927-6580

PENNSYLVANIA (West, Half)  
Jack H. Samuels & Co.  
3137 Beacon Blvd.  
Pittsburgh, Penn. 15224  
412-683-8500

TENNESSEE  
Music City Record Distributors  
122 Lafayette Street  
Nashville, Tennessee 37210  
615-255-7315

TEXAS (Dallas)  
Allied Record Sound  
3115 Vantage Street  
Dallas, Texas 75230  
214-661-5885

TEXAS (Houston)  
Allied Record Sound  
2084 Park Avenue  
Houston, Texas 77005  
713-327-3515

UTAH  
Billings Distributors  
3315 South 200 West  
Salt Lake City, Utah 84115  
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We're first!

Price, quality, guarantee. Audio Magnetics has them all... and a total merchandising concept which increases sales and profits on open reel tape and compact cassettes.

Manufactured under North American Philips Standardization Agreement

AUDIO MAGNETICS CORPORATION
14600 South Broadway - P. O. Box 140
Gardena, Calif. 90247 - (213) 321-6681

New Motorola Units

COMBINATION UNIT from Motorola, above, combines an 8-track stereo CARtridge deck with a phonograph and matching six and one-half-inch detachable speakers. Motorola's first cassette player features a frequency response of 150-6000 cycles, and accessories consisting of microphone with stand, remote control switch and case, patch cord and carrying case.

WHAT'S HAPPENING
APRIL 20 - 23, 1969?

The INTERNATIONAL MUSIC INDUSTRY CONFERENCE
Paradise Island Hotel and Villas
 Nassau in the Bahamas

Sponsored by Billboard and Record Retailer

Contact:
International Music Industry Conference
300 Madison Avenue — 9th Floor
New York, N. Y. 10017

MARCH 29, 1969, BILLBOARD
NOW from ITCC
Here come the Cassettes

Contact your ITCC Distributor today for these titles and many, many more...

Available Now!

1275 Bloomfield Avenue, Fairfield, N. J. 07006 (201) 228-1060
Airplane LP Flies Unusual Path

By GEOFFREY LINK

LOS ANGELES—If you’re a producer of recordings for radio advertising, you already know that “they put you in a box” by dictating the mood of the commercial. But Blore Lyric Writer of Los Angeles, especially on underground radio stations, has joined the firm’s own company, Million-Track Corporation, after working in the milieu of the advertising industry. For a beer commercial, Blore wrote: “There are more than one hundred million ways to drink a beer over one another’s shoulder.”...When he got the success. Blore wrote: “The desert needs the singer and a warm welcome.” For a Chevrolet spot, Blore chose an almost entirely different kind of setting: “This summer in its region.” Oliverrecallsone

Commercials

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Commercials

Ad Notes

By CLAUDE HALL

McCart-Erickson in New York took musical honors at the ninth annual International Broadcasting Awards held in Los Angeles a week ago. The product was Coca-Cola, and Ray Charles of ABC Radio, a veteran broadcast disk jockey who once announced an American Bandstand show, was given out for “effective advertising,” not as works of art. Robert Gresley, along with other major accounts on which Her Skoble Associates. He also been part of the major accounts on which...Another advertising agency, Blackman supplied most

Music Supply

Firm Formed

NEW YORK—Bob Reno has launched MRG Music to supply music for radio and TV commercials. First assignment for the new firm was an ABC Network Commercial, which was written and produced by MrG staffers Vic Millrose and Alan Bernstein and arranged by Lor Crane. Reno, general professional manager, said this is part of a general expansion move by MrG, whose general manager is Al Peckover. Stan Costa, former of Dick James Music, has also joined the firm.

Newsletter Is Bowed by Edel

NEW YORK—Herman Edel Associates, commercials music production firm, has introduced a monthly newsletter about the music industry as a service to a selected group of top executives in the advertising world. The first issue of “It’s Happening in Music Today,” a one-page letter, features a guest column written by jazz-pop music producer Creed Taylor of A&M Records.

Blore Lyric Writer

With Ring of Poet

LOS ANGELES—The message in an advertising commercial is to keep his competitive edge, Chuck Blore writes lyrics with a poetic ring. Blore strives...a warehouse rock ’n’ roll sound which came out of Los Angeles the beginning of March. The Three Islanders have been able to accomplish.

Elliot Tiegel

The Two Worlds of Tom Oliver

BY ELIOT TIEGEL

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CONGRATULATIONS TO ALL OF THE COMPOSERS AND PUBLISHERS WHOSE PERFORMING RIGHTS WE LICENSE AND WHOSE MUSIC WAS AN INTEGRAL PART OF 22 OF THIS YEAR’S 40 COVETED

NARAS AWARDS

And these three contenders for The Record of the Year Award which will be announced later:

**HARPER VALLEY P.T.A.**
Recorded by Jeanne C. Riley
Composer: Tom T. Hall
Publisher: Newkeys Music, Inc.

**HEY JUDE**
Recorded by the Beatles
Composer: John Lennon
Publisher: Maclen Music, Inc.

**MRS. ROBINSON**
Recorded by Simon and Garfunkel
Composer: Paul Simon
Publisher: Charing Cross Music

**Best Original Score Written for a Motion Picture or Television Special**
*THE GRADUATE*
Composer: Paul Simon
Publisher: Charing Cross Music

**Album of the Year**
*BY THE TIME I GET TO PHOENIX*
An album recorded by Glen Campbell and containing these BMI-licensed works:
*MISSION: IMPOSSIBLE/
NORWEGIAN WOOD*
Composer: Paul McCartney
Publisher: Charing Cross Music

**Best Rhythm and Blues Song**
*BAD SEED*
Composer: John Lennon
Publisher: Maclen Music, Inc.

**Best Rhythm and Blues Male Vocal Performance**
*THE DOCK OF THE BAY*
Recorded by Otis Redding
Composers: Otis Redding
Publisher: East/Memphis Music Corp.

**Best Rhythm and Blues Female Vocal Performance**
*CLOUD NINE*
Composer: Ike Davis
Publisher: Hill and Range Songs

**Best Performance by a Rhythm and Blues Duo or Group**
*COUNTRY DUO OR GROUP*
Composer: Don Covay
Publisher: Fourteenth Hour Music, Inc.

**Best Country Female Vocal Performance**
**HARPER VALLEY P.T.A.**
Recorded by Jeanne C. Riley
Composer: Tom T. Hall
Publisher: Newkeys Music, Inc.

**Best Country Male Vocal Performance**
*FOSSOM PRISON BLUES*
Composer: Johnny Cash
Publisher: Hi Lo Music, Inc.

**Best Performance by a Country Duo or Group**
*COUNTRY DUO OR GROUP*
Composer: Earl Scruggs
Publisher: Squomb Publishing Corp.

**Best Folk Performance**
*FOLKSONGS FROM THE MOUNTAINS OF NORTH CAROLINA*
Composer: folklore
Publisher: Peer International Corp.

**Best Instrumental Jazz Performance (Small Group)**
*BILL EVANS AT THE RODEO*
Composer: Bill Evans
Publisher: Ludlow Music, Inc.

**Best Album Cover**
*UNDERGROUND*
An album recorded by Thelonious Monk and containing these BMI-licensed works:
*UGLY BEAUTY/
RAISE YOUR HAND/
BOO BOO’S BIRTHDAY/
GREEN CHIMNEY/
I’M WILLING LORD/
ONE FOR HELEN/
EASY STREET/
BEST ALBUM NOTES*

**Best Sacred Performance**
*BEAUTIFUL ISLE OF SOMEWHERE*
An album recorded by Jake Hess and containing this BMI-licensed work:
*WHEN I’VE LEARNED*
Composers: Buddy Killen
Publisher: Redwal Music Co., Inc.

**Best Soul Gospel Performance**
*THE SOUL OF ME*
An album recorded by Dottie Rambo and containing these BMI-licensed works:
*THE SOUL OF ME/
NARDIS/
I’VE BEEN TALKIN’ TO THE LORD*
Composer: Dottie Rambo
Publisher: Hill and Range Songs

**Best Gospel Performance**
*THE HAPPY GOSPEL OF THE HAPPY GOODMAN FAMILY*
An album recorded by the Happy Goodman Family and containing these BMI-licensed works:
*THE ONE WHO DIED FOR ME/
WELCOME HOME/
WELCOME HOME*
Composer: Dottie Rambo
Publisher: Journey Music Co.

**Best Instrumental Theme**
*IMPOSSIBLE/
NORWEGIAN WOOD*
Composer: Paul Simon
Publisher: Charing Cross Music

**Best Instrumental Arrangement**
*CLASSICAL GAS*
Recorded by Mason Williams
Composer: Mason Williams
Publisher: Irving Music, Inc.

**Best Performance by a Contemporary Pop Vocal Duo or Group**
*MRS. ROBINSON*
Recorded by Simon and Garfunkel
Composer: Paul Simon
Publisher: Charing Cross Music

**Best Performance by a Chorus**
*MISSION: IMPOSSIBLE/
NORWEGIAN WOOD*
Composer: Paul McCartney
Publisher: Maclen Music, Inc.
Top 40 Anyone?

By RICHARD SKLAR

Program Manager, WABC, New York

Top 40 programming was a way of amazing big audiences in the days when radio time-buying was in the stone age. That was only yesterday, so you probably remember it. A station played 40 hits, perhaps 40 more exact, ran away with 40 per cent of the audience and made 20 to 30 per cent of the billing in the market. The advertising dollars rarely equalled the audience slicers in the pie those days because the agency, and often the client, felt uneasy about investing that much of the budget in the teenage sounds of early rock.

Top 40 was a product of the station. And that product is the “cross-over” record. To the listener, it may broaden the territorial attack. But, what is not good about it? It pitches radio as a more ephemeral commodity. It weakens the offering with boomerangs or Mickey Mouse rates. That’s a terrible thing to do to broadcasting.

There is no special virtue, either, in the environment that insists that historically low audience stations are victims of some great rating service conspiracy. As much as present audiences say most methods leave to be desired, the medium is getting just about what it is willing to pay for. To keep knocking it in one market and prancing in the next has added to the forces that held radio billing gains attenuated. At least one thing is for sure: for the latter, when ratings are absent, one must quote station values to get an order. Who’s to judge the message, or closer to it, the product.

New Generation

Radio has been discovered by a new generation of marketing men, media directors, sales managers and consumer research organizations, and praise their lively minds, radio has

Country’s Pains

By DON PAUL

Program Director, WRCP, Philadelphia

The buck Owens, Loretta Lynn, and George Jones sound must be the mainstay of country music.

It’s time for some people to stop apologizing for country music and to start saying, for the most part, it is. In today’s urban markets too many people have turned away from the country stations. The problem is that instead of collecting real facts, the radio and television managers have created a generalization of their own. They have labeled the market as impenetrable and have failed to sell radio.

Many radio stations are selling low country and possibly a danger, but, what is not good about it? It pitches radio as a more ephemeral commodity. It weakens the offering with boomerangs or Mickey Mouse rates. That’s a terrible thing to do to broadcasting.

There is no special virtue, either, in the environment that insists that historically low audience stations are victims of some great rating service conspiracy. As much as present audiences say most methods leave to be desired, the medium is getting just about what it is willing to pay for. To keep knocking it in one market and prancing in the next has added to the forces that held radio billing gains attenuated. At least one thing is for sure: for the latter, when ratings are absent, one must quote station values to get an order. Who’s to judge the message, or closer to it, the product.
One of the world's foremost music licensing organizations, SESAC INC. represents and licenses the performance, mechanical and synchronization rights in an extensive repertory of outstanding music contained in both American and International publisher catalogs. Through its world-wide activities, it promotes the works of its established affiliates and assists its new members in gaining global recognition and exposure. A member of the International Confederation of Societies, Authors and Composers, SESAC supplies the world's entertainment industry and listening audiences with a repertory unsurpassed in quality and diversification.

WORLD HEADQUARTERS: 10 Columbus Circle, New York, N.Y. 10019. (212) 586-3450
REGIONAL OFFICES: The SESAC Building, 1513 Hawkins Street, Nashville, Tenn. 37203 (616) 254-5703

Visit SESAC'S HOSPITALITY SUITE at the N. A. B., March 23rd through March 26th, Suite G-200 Shoreham Hotel, Washington, D.C.
By CLAUDE HALL
Radio-TV Editor

Radio-TV programming

Programming aids

Drake Sees Demise of the Top Concept Within Next 3 Years

By CLAUDE HALL

NEW YORK — "Within the next three years the basic concept of playing a top 30 record or LP on one station will go out the window," according to Bill Drake, program director of WOR, where he's been for 15 years. "It won't be done that sort of thing any more at least not those... at a broad base of appeal. When we used to play a top 30 record, there were many radio stations where the records were in the top 40 or so. Now we're going to move... just as record sales on many... with larger audiences."

Drake said. But some of the albums or groups that we felt would own ... that Fats Domino today is mid... generation gap. There has al... the air in the midday slot at KIRO in that city. He replaces George Toles, program director of... Los Angeles at... Currently finished up.

Drake said: "If you admit that the gap does... than some... because... you know that..."

"If you had to compare the... BP: "First of May," Bee ... BLFP: "The Hour of... (WTCR), Mike Todd Program Director, Personality... BH: "Rock Me." ... BPM: "The Family... BH: "Sweet Pea."... BP: "It's Only Love," RB: "The Chicks Kind." Jon Smith, Sound... RB: "That's How I Got to Memphis," Sonny James, Capitol. BLFP: "The Letter," the Cowsills, MGM. BLFP: "The Family..."

"Collective Effort"

By CLAUDE HALL

"There were no longer... danger is... promotional efforts..."

The character of the people... The potential... to... Jacques Owl when writing com... his Ear," David Wil... BP: "Until We're Together Again,"... Fighting Song," Vernon Oxford, Mercury. BP: "Stop."

"I'll Only Love You Again," Donny Osmond, RKO. BLFP:...(BLF: "Rock Me."

Promotion, Personality

Albany, N. Y. (WSFW)
John Anthony, Program Director

Boone, Pa. (WYGF)
John Anthony, Program Director

Wichita, Kan. (KFWX, AM & Stereo FM)
Greg Dean, Program Director

Troy, N. Y. (WTRY, AM & Stereo FM)
Mike Mishkel, Music Director, Personality

Cincinnati, Ohio (WZRP)
Bob Tiffin, Program Director, Personality

Cleveland, Ohio (WONR), Roger Miller, Program Director
BP: "You Gave Me a Mountain," Randy Travis, RCA. BLFP: "Goin' Down in..."

Columbus, Ohio (WQRL), Harry Miller, Program Director, Personality

Baltimore, Md. (WCBM)
Harry Myer, Program Director, Personality

 ashland, Ky. and Huntington, W. Va. (WVBO), Ted Fitt, Program Director, Personality

"Collective Effort"

By CLAUDE HALL

My better half... My only half... just as record sales on... with larger audiences."

Many radio stations today are not reaching the full potential of their... just as record sales on... with larger audiences."

"As far as reaching a mass audience..." he said. "You have to have some sort of foothold at a broad base of appeal. When your mind is a... of your market, you'll be a... base of audience is going to..."

And there's no magic wand to correct things. Every station has to continue to do the same thing if it can't operate a station by remote control.

"What we have going for us, to tell the truth, is a braintrust. Any idea for a program or concept that we consult have difficulty, I can call almost a dozen top-notch radio men into the market to..."

There were no longer... danger is... promotional efforts..."

The character of the people... The potential... to... Jacques Owl when writing com... his Ear," David Wil... BP: "Stop."


"Collective Effort"

By CLAUDE HALL

"There were no longer... danger is... promotional efforts..."

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"What we have going for us, to tell the truth, is a braintrust. Any idea for a program or concept that we consult have difficulty, I can call almost a dozen top-notch radio men into the market to..."
I GOT THE FEVER
THE PROPHETS
S-2161
Produced by Tommy Walker and Roy Smith
A hit, hot record on the air—first on KSD—San Francisco and KOA—Houston. This record is selling in both areas.

THE LEFT BANKE
S-2209
Produced by Paul Leka for Houston Productions
The LP (SRS 67113) is a Billboard pick and is already showing strong sales. The 45 will back up the east coast action. This is a hit.

SLOWLY DYING
BILL NASH
S-2212
Produced by Jerry Kennedy
C&W stations starting to pick up this newest Smash star. This will go pop so stock up for the sales.

HELP YOURSELF
"FANTASTIC" JOE HENDERSON
F-1638
Over 50 important Good Music stations in every key market across the country playing this record. One-stops have the perfect box record with "Fantastic Joe."

LOVE COMES BUT ONCE IN A LIFETIME
NORRO WILSON
S-2210
Produced by Jerry Kennedy
Nanu Wilson is on most C&W and Pop stations throughout the country. Nanu's "Dirty You" started a landslide. A big LP (SRS 67116) coming this week.
NOW! by popular demand! DON CHERRY sings

**WHIPPPOORWILL** (MONUMENT 45-1130)

from his latest album

"Take a Message to Mary" (MONUMENT SLP 18109)

and

following his second tour of England and the continent

TONYJOE WHITE sings about

**POLK SALAD ANNIE** (MONUMENT 45-1110)

**Radio- TV programming**

**Programming Aids**

*Continued from page 34*

**EASY LISTENING**

Altho, Ga. (WSB Radio)

Chris Forrest, Program Director

**RHYTHM AND BLUES**


Brunswick, Ga. (WMOG)

Joe E. Gregory, Program Director, DJ

Frankie Lane, ABC, BLFP: "Always Keep It In Your Heart," The Four Aces, RCA, BLFP: "That Old Feeling," The Four Aces, RCA.

Indianapolis (WXW)

Johnny Williams, Personality


Miami, Fla. (WQMG)

Frank Wilkie, Personality


Nowich, Conn. (WIC)

Bob Craig, Program Director


Pensacola, Fla. (WONM-FM)

Kenny Wiggins, Program Director


San Francisco, Calif. (KMRB)

Michael Brown, Program Director


South Lake Tahoe, Calif. (KTHO-AM)

Bill Kelleher, Program Director


Springfield, Mass. (WSFP)

Bud Clark, Program Director


Washington, D.C. (WJWD)

Teddy Green, Program Director


**Country's 'Pains'**

*Continued from page 32*

now no longer country alone; it's city,... suburbia... suburbia... or, in general, people music. Country music is a tool for making a good station even better. But a tool for making a good station even better is not a magic formula; it's an ingredient. The rockabilly influence is still feeling its way around the airwaves, and finding a place for itself in the scheme of things. There are a few places that seem to have found it, and are making a success of it. But it's still no more than a tool for making a good station even better. And the problem is how to make a good station even better.

**Country's 'Pains'**

*Continued from page 78*

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BOBBY RUSSELL
“LITTLE GREEN APPLES”
SONG OF THE YEAR
ASCAP PUBLISHER: RUSSELL-CASON MUSIC

GEROME RAGNI & JAMES RADO
“HAIR”
BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM
ASCAP PUBLISHER: UNITED ARTISTS MUSIC CO., INC.

BOBBY RUSSELL
“LITTLE GREEN APPLES”
BEST COUNTRY SONG
ASCAP PUBLISHER: RUSSELL-CASON MUSIC

JIM WEBB
“MAC ARTHUR PARK”
BEST ARRANGEMENT ACCOMPANYING VOCALIST
PERFORMED BY RICHARD HARRIS
ASCAP PUBLISHER: CANOPY MUSIC

JUDY COLLINS
BEST FOLK PERFORMANCE

BURT BACHARACH & HAL DAVID
“DO YOU KNOW THE WAY TO SAN JOSE”
PERFORMED BY DIONNE WARWICK
BEST CONTEMPORARY-Pop
FEMALE VOCAL PERFORMANCE
ASCAP PUBLISHER: BLUE SEAS, INC.
and JAC MUSIC CO., INC.

ROD McKUEN
“LONESOME CITIES”
BEST SPOKEN WORD RECORDING
ASCAP PUBLISHER: EDITIONS CHANSON MUSIC

DUKE ELLINGTON
“AND HIS MOTHER CALLED HIM BILL” (ALBUM)
BEST INSTRUMENTAL JAZZ PERFORMANCE
(LARGE GROUP)
ASCAP PUBLISHERS: TEMPO MUSIC INC., and ROBBINS MUSIC CORPORATION

ASCAP PROUDLY CONGRATULATES ITS MEMBERS FOR ACHIEVING GRAMMY HONORS

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 MADISON AVENUE, NEW YORK, N.Y. 10022
Progressive rock, personality who knows records and can cut through the
noise. Man has been named program
director. Crash Box 43, Billboard.

Maine market top 40 station has
immediate opening for a strong (Top 40)
Program Director for contemporary
radio or TV student preferable. Send
living resume and references. Contact
Claude Hall, Box 53, Billboard.

I'm in a pretty stable setup, but for
some reason, I'd like to move up to
a new station. Just a lot of little
changes. Send me a resume and I'll
check it out.
gratulations to Atlantic promotion vice-president Henry Allen, named addition to "I'll Try Something New" — "Make Me Yours," "Ain't also Rice's personal manager, teamed on Rice's soul classic, "Mus— the original Falcons ("You're So Fine") with Wilson Pickett and Three.

writing material
the "Twist and Shout" gang as comeback winners. They are also from their new "Stand!" LP on Epic.

Sly & The Family Stone follow an appearance at the Westbury an exclusive r&b album this week, touted by Scepter as her best yet body who can breathe, hear and feel.

defying category is the master, Ray Charles, who appeals to any— Swann and a fleet of Copacabana—experienced Motown acts.

and jazz stars such as Eddie Harris and Ramsey Lewis. Waiting in the w., and Joe Simon, Bobby Womack, Martha Reeves, Bettye Swann and a fleet of Copacabana—experienced Motown acts. Still defying category is the master, Ray Charles, who appeals to any—

SOUL SLICES: Rhythm and blues is once again turning out that ,

charts when it • •

Gloria an edited version of Dee Dee Warwick's "Foolish Fool" single,

tion of "Hair." His "Do Unto Others" was a success for James

on Dick Clark's "American Bandstand" April 5.

Harnell ("Fly Me to the Moon") has joined Motown.

England's brand—new R&B Hall of Fame.

was also the only nominee to pass the severe entrance vote into

Grammy as 1968's best male r&b singer for his "Dock of the Bay"

magnitude of his musical presence won for the late soul star the

Redding, the king of soul is still winning the honors and praise that

Simple Song."

second LP with the Supremes, now being completed, will feature in

plan a tour of England, return to the Apollo Theatre in June. Their

for a concert at the Masonic Hall, Sunday (6)...Mack Rice, one of

last, and Howard Clark, station program director, on a

Garden, New York, in addition to completing a tour of England.

Roscoe Floyd, left, and Howard Clark, station program director, on a

TUESDAY (1) through Sunday (6).

Title, Artist, Label, No. & Pub.

5 1 RUN AWAY CHILD RUNNING WILD
30 Generations, Gordy 7042 (MCA, BMI)

5 2 ONLY THE STRONG SURVIVE
30 Jerry Butler, Mercury 72896 (Funk/Soul/Double Diamond/Downport, BMI)

5 3 THE WEIGHT
30 Arista, Atlantic 2603 (Shoot, ASCAP)

6 1 MY WHOLE WORLD ENDED
30 David Ruffin, Motown 1140 (Liberty, BMI)

6 2 SNATCHING IT BACK
30 Stan Marks, Stacker 1220 (Son Tek, Inc. (ASCAP)

6 3 GIVE IT UP OR TURN IT LOOSE
30 Jimmy Brown, King 61013 (Brown & Sons, BMI)

6 4 I'LL CALL YOUR NAME AND CRY
30 Jennifer Jordan & Murvells, Tantara 2618 (Liberty, BMI)

6 5 I'LL CALL YOUR NAME
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 6 BABY BABY DON'T CRY
30 Joe Simon, SS7 2628 (Wilderness, BMI)

6 7 BABY ON YOUR MIND
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 8 LITTLE GIRL IN A BIG WORLD
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 9 SOUL SHAKE
30 JOHNNY OTIS SHOW, Kent 506 (Shuggie, BMI)

6 10 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 11 TIGHTEN IT UP
30 Johnny Otis Show, Kent 506 (Shuggie, BMI)

6 12 WHEN THE NIGHT COMES AROUND
30 Van Williams, Mercury 27880 (Shuggie, BMI)

6 13 WE MAKE IT HAPPEN
30 Johnny Otis Show, Kent 506 (Shuggie, BMI)

6 14 WILLIE PITTS
30 Bobbie Turner, Tantara 2642 (Liberty, BMI)

6 15 SCOTCHEROO
30 Otis Redding, Atco 6545a (Polygram/San, BMI)

6 16 DON'T KNOCK THE COW
30 Johnny Otis Show, Kent 506 (Shuggie, BMI)

6 17 GOOD TIMES ARE COMING
30 Johnny Otis Show, Kent 506 (Shuggie, BMI)

6 18 LIKE WHAT YOU'RE DOING (To Me)
30 Carla Thomas, Stax 0024 (East Memphis, BMI)

6 19 I'LL TRY SOMETHING NEW
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 20 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 21 CHOKIN' KIND
30 Joe Simon, SS7 2628 (Wilderness, BMI)

6 22 I'LL TRY SOMETHING NEW
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 23 BABY MAKE ME FEEL SO GOOD
30 Chet & A Stan Carr, Carr 0038 (Carr, BMI)

6 24 I'LL BE YOUR BABY TONIGHT
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 25 THERE'S NO ONE LIKE YOU
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 26 YOU DON'T KNOW WHAT LOVE IS
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 27 GOOD TIMES ARE COMING
30 Johnny Otis Show, Kent 506 (Shuggie, BMI)

6 28 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 29 DON'T KNOW WHY
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 30 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 31 DON'T TOUCH ME
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 32 SOUL SHAKE
30 JOHNNY OTIS SHOW, Kent 506 (Shuggie, BMI)

6 33 I'LL TRY SOMETHING NEW
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 34 DON'T KNOW WHY
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 35 WE MAKE IT HAPPEN
30 Johnny Otis Show, Kent 506 (Shuggie, BMI)

6 36 YOU DON'T KNOW WHAT LOVE IS
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 37 I'LL BE YOUR BABY TONIGHT
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 38 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 39 I'LL TRY SOMETHING NEW
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 40 I'LL BE YOUR BABY TONIGHT
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 41 DON'T KNOW WHY
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 42 YOU DON'T KNOW WHAT LOVE IS
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 43 I'LL BE YOUR BABY TONIGHT
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 44 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 45 I'LL TRY SOMETHING NEW
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 46 YOU DON'T KNOW WHAT LOVE IS
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 47 DON'T KNOW WHY
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 48 YOU DON'T KNOW WHAT LOVE IS
30 Betty Everett, Valiant 1105 (Liberty, BMI)

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6 50 IT'S YOUR THING
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6 51 DON'T KNOW WHY
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 52 YOU DON'T KNOW WHAT LOVE IS
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 53 DON'T TOUCH ME
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 54 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 55 I'LL TRY SOMETHING NEW
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 56 DON'T TOUCH ME
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 57 YOU DON'T KNOW WHAT LOVE IS
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 58 DON'T TOUCH ME
30 Betty Everett, Valiant 1105 (Liberty, BMI)

6 59 IT'S YOUR THING
30 Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)

6 60 DON'T TOUCH ME
30 Betty Everett, Valiant 1105 (Liberty, BMI)
The charts tell the story—
Billboard has the CHARTS

NEXT TOP 40 ANYONE?

• Continued from page 32

New approaches to reverse a downward trend, he may elect to put his station in the hands of a consultant—a "radio doctor."

A competent practitioner would first study the station, looking at it as a whole organism designed to achieve a certain level of performance. He would then attempt to restructure the station's environment to determine its critical components. He would also examine the station's competitive influences and, understanding the nature of the problem in its entirety, he could then begin to formulate a plan for reactivation.

Contrast this careful, reasoned approach to the more drastic approach that unfortunately seems to be most prevalent today.

Advocates of the simpler, packaged approach that offers relatively inflexible solutions before the problems even have been determined, should probably be termed "radio surgeons" rather than "doctors."

This radical approach automatically requires massive corrective surgery to restore a station's health. But the prognosis is not automatically favorable. And those stations which have experienced significant improvement will swear by this crash approach; conversely, those for whom the approach has not produced satisfactory results, may still find itself a station without a meaningful image in the marketplace which could create even greater havoc for an operation in a weak position.

Methodical Way

Whereas many radio stations are requested by our stations to recommend procedures for improving their "health," we follow the deliberate, methodical approach. We try to avoid all the causes that have resulted in the station's current condition. Their weakness, the station's lack of appeal, its audience flow or audience polarization, the types of audience, local sociological and economic conditions, etc. Every possible element that could affect the station is examined and re-examined.

When all the data are thoroughly sifted, then recommendations key directly to solving specific problems are presented to the station operator. The recommendations are carefully developed to meet the individual station's needs, and they may extend into the station's area of operation. If some programming surgery is required, we do not hesitate to urge its use. However, our technique employs a rather sharp, selective scalpel for excision, as opposed to the synthet that "radio surgeons" seem to use as their basic surgical instrument.

Our primary guideline in working with stations is to help them regain or strengthen their position in a market, is to approach their problems with the same diligence and concern as we approach our own. Indeed, the unique, long-term business relationship that exists between a station and its sales representative establishes a unity of objectives that produces lasting results, rather than a spurious, short-term effect.

Once the station is again a vigorous, thriving entity in its market, attention can be focused on maintaining its youthfulness. It's programming must continue to produce new, exciting sounds, program structures and content that attract today's listeners. The station must have an insatiable curiosity about its community to build new creative concepts to serve better.

It must constantly regenerate its physical facilities by taking advantage of up-to-date, advanced equipment. It must have an irrefutable desire to keep up with everything that is new and exciting, and be willing to adapt everything that can contribute to its growth.

Radio is a strong medium with all the characteristics of the young: restless, consistent care and motivation, it will show phenomenal, aggressive growth. Perhaps this paro- phrased saying sums it all up: Radio run the right way, keeps the "doctor" away.

Ray Sarretto stops by radio station WWRL during his recent 20-city promotion tour for his Fania Records album, "Handy Hands," and is greeted, from left to right, by Chuck Fly, Uptite and Fania Records promotion director, who accompanied Sarretto; Barretto; WWRL music director Reggie Lavong, and deepai Hal Abms.
the MEMPHIS SOUND

Jerry Lee Lewis
Howlin Wolf
B.B. King
Ike Turner
Bill Justis
Elvis Presley
Warren Smith
Junior Parker
Roscoe Gordon
Rufus Thomas
Little Milton
Johnny Cash
Carl Perkins
Roy Orbison

ALSO

BILLY RILEY
CLIFF THOMAS
DICKEY LEE
SONNY BURGES
LOU SARGANT
DOCTOR ROSS
& FIFTEEN OTHERS LESS WELL KNOWN
BUT NONE THE LESS HELPED

The MEMPHIS SOUND
heard 'Round the World

MODESTLY, WE ARE PROUD TO SAY HERE ARE SOME OF THE GREATS DISCOVERED, RECORDED, LAUNCHED BY THE SAM PHILLIPS STUDIOS OF MEMPHIS 639 MADISON AVE. zip 38103 Phone: 901-527-8233

Carl Perkins
The Prisonaires
Roy Orbison
Charlie Rich
James Cotton
Ironing Board Sam
Jackie Brenston
Joe Hill Lewis
The music of Memphis is drawn from the past and the present, and it points the way toward the future.

Here are the roots, containing the most valid elements of American song... and here are the musicians, arrangers, producers and engineers who invest the root material with the modern elements of sophistication and taste.

Here is musicianship, par excellence, and an unparalleled group of artists.

Here is soul. Here—in Memphis—is the most exciting musical product of our time.

In this issue we honor the Memphis Sound. We analyze its beginnings and tell of the many people who have brought that sound to its high state of development—the people who have made the music of Memphis a cultural commodity around the globe.

Paul Ackerman
Music Editor, Billboard

Home of Blues and Soul

By BILL WILLIAMS

Up from the muddy Mississippi delta they came, in special plantation boats, carrying the soul singers from the cotton fields to the foot of Beale Street (really Beale Avenue, since it runs East from the river) and up to that block of Beale between Hernando and Fourth known as the “underworld.”

It was here, in Memphis, that the blues were born, and it was these plantation workers who shared in the birth pains.

And in from the farms of West Tennessee and North Mississippi came the country white folk, singing their brand of music which had made its way across the Cotton Belt. This was the soul music of the hills.

Inevitably they became integral parts of a mixture, a potpourri of emotions, of musical expressions, of communication—all of which are part of that intangible, explosive, dramatic, rhythmic something which is loosely called the Memphis Sound.

There is, of course, no one Memphis Sound. Rather there are the sounds of the wailing of woe, the sweat dripping on the soil, the breaking hearts, the hard knocks of life, the laughter, the square dancing, the blues, the country, the rock, all integrated into a recognizable pattern but with proud, individual interpretation. You will hear all these sounds, and more, for today the vibrancy of the city itself is new and Memphis is a “happening” city. You may hear the steam whistle on the Mississippi, “the River of the Holy Ghost,” or the jackhammers tearing up Union Street to make way for more progress.

The city is celebrating its sesquicentennial, but it’s really much older than that. On the other hand, there is a time that the ravages of yellow fever reduced the Bluff City to such a size that it failed to function as a city. But Memphis has a way of coming back.

The modern history begins with the coming of Hernando de Soto to the bluff village of the Chickasaw Indians. After plundering the Chicasa village De Soto looked upon the Mississippi and gave it its “Holy Ghost” title.

Later Spaniards under Gayoso fought U. S. Government troops there. Significantly, there later was to be aGayoso Hotel which, along with the historic Peabody, housed the first Memphis recording studio. And Beale Street, which paralleled Beale, later became the “Street of Shame,” the red-light district which became an issue in a W. C. Handy song.

Memphis, over the years, became a cotton, tobacco and lumber center, and during the war between the States, it became the State capital on a temporary basis. After that came reconstruction, and then the yellow fever, which virtually depopulated the city. The charter was surrendered, Memphis became only a taxing district. In the cotton fields nearby, the plantation workers and sharecroppers never stopped singing, even though they sang sad songs. In 1893 the charter was restored, the railroads came in, and the city became the greatest inland cotton market and hardwood lumber center in the world.

Even today, by reviving the Maric Morris celebration of nearly 100 years ago, the city pays tribute to King Cotton and his Queen through an annual Memphis Cotton Carnival.

Back in about 1909, things really happened in Memphis. One of these was the emergence of E. H. Crump, the powerful political figure in the history of the city, whose rule span four decades and whose strength is still felt.

One of his contemporaries was W. C. Handy, and another was Lt. George Lee, who sat in his office on Beale Street and recalled some of the past. Lee, beside having being a close friend of Handy (and the man instrumental in getting a statue erected to the great writer/musician on Beale Street), was his biographer. He recalls that Handy drew his first musical sounds from the jawbone of a dead horse. He had studied formal music, too, at the Florence District School for Negroes, where he learned a little of Wagner, Bizet, Verdi and other masters. He also learned gospel hymns.

At the age of 13 he bought an ancient cornet for $1.75. He recalls that Handy drew his first musical sounds from the jawbone of a dead horse. He had studied formal music, too, at the Florence District School for Negroes, where he learned a little of Wagner, Bizet, Verdi and other masters. He also learned gospel hymns.

The age of 13 he bought an ancient cornet for $1.75. It wasn’t long after this that Jim Turner came to town. Turner, a musician who had undergone a broken love affair, staggered to the Memphis and Charleston Depot, so the story goes, and told the ticket seller to give him a ticket to “anywhere.” This turned out to be Florence, Ala. As he played the violin in Florence, he talked about Beale Street. Later Turner hired Handy to play a date at Russellville, Ala., and Turner became Handy’s teacher.

Handy later organized his own group, went to the World’s Fair in Chicago with 20 cents in his pocket, found the fair had been postponed, and he went to St. Louis, where he knew nothing but misery. Later he said that a “good bit of that hardship went into the making of the ‘St. Louis Blues.’”

The great blues man kicked around and in 1903 he became director of the Negro Knights of Pythias band in Clarkdale, Miss. Everywhere he went, he picked up the music of the people. He once wrote of his music: “I got it from the Negro and put it on a silver platter and handed it back to him just a little more beautiful.” And then came 1909, the year the blues were really born.

Memphis was first brought to the public’s attention by W. C. Handy, who came to town in 1909. After the fair had been postponed, and he went to St. Louis, where he knew nothing but misery. Later he said that a “good bit of that hardship went into the making of the ‘St. Louis Blues.’”

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A piece of leather shaped like Handy's horn, but named for Mayor Hadden, who clamped down (or tried to) on the gambling on Beale Street and tried to clean up the red-light district a block away.

And this reality is where Crump and Handy became unknown allies. Handy penned a song with these lyrics: "Mister Crump won't low no easy riders here, Mister Crump won't low no easy riders here, I don't care what Mr. Crump don't low, I'm gonna bar'l house anyhow."

This widely used song was put to good use throughout the campaign, although—contrary to some reports—Crump did not commission Handy to write it. Nor did he know it had been written. But it worked in Crump's favor because it said, in effect, if Crump is elected, we'll still be able to barrel house, and that is what the plantation workers wanted to hear. Crump, however, later became a friend of Handy, and the latter was instrumental in helping to deliver the vote.

The tune, "Mister Crump," was rewritten, and later renamed the "Memphis Blues." Ironically, Handy thought it was not a hit, so he sold the song for $40 to T. C. Bennett. It was 28 years later before the rights were returned to Handy. The tangle, "Memphis Blues" returned to Handy.

Between the day of Handy and Sam Phillips there was a gap, perhaps a pause to reassemble the ingredients, and Phillips built a studio, and his first records were cut by B. B. King and Roscoe Gordon, then Jackie Brenston. The song "Rocket 88" had a lot of those Memphis Sound ingredients, and Phillips exploited them with his Sun Recording Co. Then came Johnny London, and then Elvis. Presley had grown up in Tupelo, Miss., influenced both by Negro blues and country music. After experimenting first, Phillips gave him a rhythm and blues song, and Elvis added a little pop. "That," said Phillips later, "is when the white man put rhythm to the blues." The other Sam Phillips discoveries were Johnny Cash, Carl Perkins, Roy Orbison, ad infinitum.

In 1948, Jim Stewart had come to Memphis from Florence, N. C., he's a key figure in the history of the record industry in Memphis. The fair has been instrumental in furthering the cause of entertainment through talent shows. Youngsters coming from seven States vie for prizes, and often

outlined by the Mississippi, new high buildings go up daily. There is a new federal building, a new civic hall, a new civic center. The airport is huge, served by 13 lines, and already is too small. Its size is being tripled. It has a fantastic medical center, and some of the finest colleges and universities in the world. Memphis State University, with an enrollment approaching 16,000, promises to surpass its sister to the East, the University of Tennessee. Located in the Bible Belt, it has more colleges and service stations, and not many people run out of gas, spiritually or otherwise.

Memphis has so many accolades (including some of the friendliest bankers in the world) that it is impossible to list them here. It is a city which was able to survive the worst sort of racial tension following the assassination of the Rev. Martin Luther King and come right back with harmony. Relations between the majority of blacks and whites today is probably at an all-time high, and music has played its part in this role.

It is the home or has been the home of such notables as Thomas A. Edison, Clarence Saunders, Nash Buckingham, Bill Terry, Tim McCurver, Phil Gagliano, Cary Middlecoff, Margarette Piazza, Mignon Dunn, and two Miss Americas.

Memphis is a seat of culture. It is the home of one of the 30 metropolitan symphony orchestras in the U. S. It is one of only eight cities in the country included in the Metropolitan Opera's annual tour (Memphis also has its own opera company). It has a Civic Ballet, which last year hosted the regional Ballet Festival. It has one of the 15 fully accredited independent Art Academies in the nation. The Brooks Memorial Art Gallery has a special wing to house a portion of the Kress collection. Memphis has the oldest continuously operating Little Theatre in the U. S. Memphis is the home of the Mid-South Shakespeare Festival. The Beethoven Club has celebrated its diamond anniversary.

There is no city in the world with finer eating places. Justine's is a traditional award winner, and Pete and Sam's is the finest Italian restaurant this side of New York City.

The Mid-South Fair is an entity in itself. Now in its 113th year, it is a city within a city. It has its own police and fire department, postal service, garbage collection, bank, street cleaning, etc. Wilson Sparks, its executive vice-president and general manager, points out that it is the 12th largest fair in America, and each year brings some of the top entertainment in the world to Memphis. The fair has been instrumental in furthering the cause of entertainment through talent shows. Youngsters coming from seven States vie for prizes, and often

(Continued on page MS-6)

THE MEMPHIS SOUND

MARCH 29, 1969, BILLBOARD
Hi RECORDS
1957-1969 Memphis, Tenn.
DISTRIBUTED BY LONDON RECORDS

some of Hi's artists who help make "THE MEMPHIS SOUND"

★ WILLIE MITCHELL
★ BILL BLACK'S COMBO
★ ACE CANNON
★ ANN PEEBLES
★ DON BRYANT
★ AL GREEN
★ GENE "BOWLEGS" MILLER
★ JERRY JAYE

some of Hi's producers who help make "THE MEMPHIS SOUND"

★ WILLIE MITCHELL
★ RAY HARRIS
★ GENE "BOWLEGS" MILLER
★ ACE CANNON
★ JOE CUOGHI

As Long As There's A Sound / There'll Be A Memphis Sound
Thanks For All Your

AMERICAN RECORDING STUDIOS, MEMPHIS

CHIPS MOMAN
DAN CREWS

SUN RECORDING STUDIOS, MEMPHIS

SAM PHILLIPS
STAN KESSLER

ARETHA FRANKLIN, WILSON PICKETT,
THE SWEET INSPIRATIONS, KING CURTIS,
P. F. SLOAN, HERBIE MANN,
LOU JOHNSON, PERCY SLEDGE,
Wonderful Help!

FAME RECORDING STUDIOS, MUSCLE SHOALS, ALA.
RICK HALL

QUINNY RECORDING STUDIOS, SHEFFIELD, ALA.
QUIN IVY
MARLIN GREENE

ARTHUR CONLEY, JOE TEX,
JERRY JEFF WALKER, DUSTY SPRINGFIELD,
BROOK BENTON, THE DYNAMICS, MACK RICE,
OTIS RUSH, OTIS CLAY
The city of Memphis has been the incubator of one of the most beloved American idioms: namely, the blues. We, in ASCAP, take great pride in the fact that so many of our writer members have contributed to this uniquely American musical form. The late W. C. Handy, a distinguished member of the Society for more than 34 years, has been immortalized as "The Father of the Blues." It is appropriate to note that Mr. Handy wrote many of his great songs—such as "St. Louis Blues," "Memphis Blues" and "Beale Street Blues"—while he was a resident of Memphis.

We, in ASCAP, salute this city where so much of the blues were written.

From its beginning, BMI believed that meaningful American music exists in every part of this country. And we continued to fight for that belief against prejudice of all kinds. It was only by opening the door to full participation in our musical life, by decentralizing Tin Pan Alley's control of American music, by believing in music that had been spurred by the establishment that BMI gave the opportunity to grass-root writers and publishers to change the shape and scale of our musical life.

We are happy to share our pleasure and pride in Memphis with the thousands of BMI-affiliated writers and publishers.
WE ARE PROUD OF THE FOLLOWING FACTS:
138 CHART RECORDS WERE CUT IN MEMPHIS IN THE PAST 14 MONTHS.
EVERY MAJOR LABEL IN THE UNITED STATES HAS USED OUR FACILITIES
AND MUSICIANS.
THANKS... TO THESE ARTISTS WHO HAVE COME TO MEMPHIS
FOR THE MEMPHIS SOUND...

STEVE ALAIMO
BAR-KAYS
WM. BELL
BILL BLACK COMBO
BOBBY
BLAND
BOOKER T & THE MGs
SOLOMON BURKE
JAMES CARR
JUDY CLAY
ARTHUR CONLEY
KING CURTIS
NEIL DIAMOND
DYNAMICS

EDDIE FLOYD
CHARLIE & INEZ FOXX
GLORIES
ROOSEVELT GRIER
ISAAC HAYES
MARGIE HENDRICKS
JIMMY HOLLIDAY
THE HOMBRES
MABLE JOHN
SYL JOHNSON
ALBERT KING
BEN E. KING
MAD LADS
MASQUERADERS
WILLIE MITCHELL

OLLIE & THE NIGHTINGALES
DALE PEN
WILSON PICKETT
SANDY POSEY
ELVIS PRESLEY
PURIFY BROTHERS
PAUL REVERE & THE RAIDERS
MERILEE RUSH
SAM & DAVE
SAM THE SHAM
SHORT KUTS
JOE SIMON
SMOKE RING
DUSTY SPRINGFIELD
STAPLE SINGERS

SWEET INSPIRATIONS
JOHNNY TAYLOR
JOE TEX
B. J. THOMAS
CARLA THOMAS
RUFUS THOMAS
OSCAR TONEY, JR.
DIONNE WARWICK
ELLA WASHINGTON
BOBBY WOOD
BOBBY WOMACK
O. V. WRIGHT
and MANY, MANY OTHERS!

MEMPHIS FEDERATION OF MUSICIANS
LOCAL 71 AFM
President
ANDY LEDBETTER
Vice President and Business Rep.
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“Changes in music go hand in hand with changing social patterns. Today, people are seeking the truth they are looking for reality...and this accounts for the popularity of contemporary music. The blues-oriented music of today—and much of country music—is valid and true; and these rock and country influences have enriched the pop field.

Jim Stewart, president of Stax/Volt, the Memphis-based record company which has been one of the major creative influences in the modern record industry.

Stewart continued: "We are in a great musical era, for the merger of the musical categories has become a fact. The talent and imagination of the new groups is such that in a modern record one may find such diverse influences as Bach and Howlin’ Wolf." Stewart added that he dug the new groups, including the psychedelic musicians. He termed this merger a "building which was formerly a theater. The Sun Records artists had already peaked, but it was here in this studio that Stewart and his associates made their mark. They were free of restrictions and inhibitions and had the root streams of American music."

Wexler regards Muscle Shoals, Ala., in the same category as Memphis as a source of great musicians, producers and records. The musical communities of Muscle Shoals (headed by producer Rick Hall), and Muscle Shoals itself, as well as the Muscle Shoals Motorbikes, are part of what Wexler calls the "Southern ferment"—the complex of root influences and sophisticated arrangements which are both areas part of what Wexler calls the "Southern ferment"—the complex of root influences and sophisticated arrangements which are powerful in the mass music market. In both Memphis and Muscle Shoals, Wexler pointed out, the method was to get people interested in the product, the way "these musicians use head arrangements...they improvise without charts...they are sensitive and they listen to every take and critique it. "They mix the music in such a way that they will not allow a sloppy passage to get by."

As a result of such an attitude, Wexler noted, the musicians make a vital contribution to the record session. He added: "It is like a workshop recording where you keep going until you get something of value."

Many musical influences are discernible in the records produced at Muscle Shoals. Wexler points out that the records cut by these artists, Wexler pointed out, are different from the records cut by other artists, and that the "South Memphis" sound is different from the "West Coast" sound. He said: "It is a vital part of the record industry."

Wexler added, "The contribution of the Southern musical community to the world of contemporary music derives from both the black and white musical geniuses. In the early and middle 1950's Sam Phillips of Sun and the people who worked with him like Jerry Wexler, were producing records that were different from the records being produced on the East Coast. The Memphis Sound represents the synthesis of the most genuine native elements of American music," according to Jerry Wexler, vice-president of Atlantic Records.

THE MEMPHIS SOUND

MARCH 29, 1969, BILLBOARD

Pepper Spices Scene

Pepper's top people had been toying with the idea for a year and a half concerning a record label, but it's an expensive toy and they wanted to be sure the man in the street was ready for it. When I came along, they were sure. He knew music, had been closely allied with the broadcasters (the area in which Pepper is famous), and was willing to leave the road and settle down in his home town.

Seeking the right sound, Lacker has used the Pepper studios to great advantage, and has been active at American and Ardent. Seeking the right distributorship, he sought out many avenues, and then signed with Selecter. He says his relationship is great.

"Right now we are going to concentrate on the talent we have," he explained. With his assistant, Tim Riley, and his national promotion man, Wayne Monroe, the move is in that direction. There has been strong air play and sales, particularly for the Short Kuts in the rock and pop fields, and Ritu Coolidge in pop. Lacker makes no bones about the musicians he uses. "I use those from American Studios," he said. "They're the most versatile I've ever seen."

The day will come when Pepper has more than its present four-track studio. A Pepper complex is in the planning stages which will mean a five-story building covering a block or two of Union, one of the busiest streets in Memphis.

THE MEMPHIS SOUND

MARCH 29, 1969, BILLBOARD
THE KING'S IN MEMPHIS
THE BLUES IS IN THE KING...
AND IT'S ALL TOGETHER!

the single
"WHY I SING THE BLUES"
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Chips Moman; president

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AMERICAN GROUP PRODUCTION

“MEMPHIS MUSIC - TODAY”

AMERICAN NORTH

Founded by CHIPS MOMAN and DON CREWS in January 1964, this studio located at 827 Thomas Street, Memphis, Tenn., has in the past and even more profoundly at the present knows what it means to be the birthplace of some of the nation's biggest hit records.

THE MEMPHIS SOUND ... AMERICAN RECORDING STUDIO
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AMERICAN EAST

Located at 2022 Drapeau, Memphis, Tenn., this complete Eight-track facility was purchased by AMERICAN in November of 1968 and will be ready for recording within a few weeks. Like its big brother, AMERICAN NORTH, should in the near future know the sweet smell of SUCCESS.

THE AMERICAN GROUP

LEFT TO RIGHT: BOBBY EMMONS, ORGAN; ED KOLLIS, HARMONICA; REGGIE YOUNG, GUITAR; MIKE LEECH, BASS; GENE CHRISMAN, DRUMS; Not Pictured: ROBBY WOOD, PIANO.

EXCLUSIVE A.G.P. ARTIST

THE BOX TOPS
MERRILLEE RUSH
ROY HAMILTON
BUTTER SCOTCH CABBAGE

THE MASQUERADERS
SAM HUTCHINS

FLASH AND THE BOARD OF DIRECTORS

OTHER ARTIST PRODUCED BY A.G.P.

B.J. THOMAS, SCEPTER
NEIL DIAMOND, UNI
RONNIE MILSAP, SCEPTER

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There was that time in February when Chips Moman took a week off to get a little rest, and spent most of it in his studio "catching up" on his work.

But then, there was that time not many years ago when he didn't have a studio to go into. If he wanted to record he had to go to Muscle Shoals or Nashville. He has a studio now, he and his partner, Don Crews. From out of it have come 64 chart records in the past 18 months, a good many of them under the guidance of the same Chips Moman. That's not a bad track record, as the saying goes.

Chips now has formed his own AGP Label, the initials coming from his American Group Productions. He has moved all of his artists—six of them—over from Amy-Mala-Bell except the Box Tops. He has even built a new studio.

Moman, an accomplished musician, is a man who looks out for musicians. This is part of his philosophy. "My main interest in Memphis is not myself, my company or my studio," he said. "It's the musicians. I'm for anything that helps them stay working."

There were times when he was barely working himself. It was he who produced the early hits at Stax Records, and then he set out on his own. That's when he found the doors to other studios closed.

"I couldn't even do a session in Memphis," he recalls. So he took Sandy Posey to north Alabama, and cut her hits there. Some of the work started in Memphis, and they began to click. Not many weeks ago Chips signed Roy Hamilton to his label, and they hit on their first record. He had scores of other first-record hits, too, and it has been a continued success story since then.

Significantly, perhaps, out of the American Studio come more pop hits than R&B, although both Chips and his musicians are versatile enough to hit with virtually any kind of music. The studio has a sound such as no other anywhere, and it comes down to this. Moman knows how to get the most out of it. Other producers began to recognize its worth. Buddy Killen brought Joe Tex there from Nashville to record. From then on it was nothing but hits for Tex. John "R" of Sound Stage Seven brought Joe Simon and Ella Washington to American Studios for the same sound, and they began to click. Not many weeks ago Dionne Warwick came in to record an LP. And Chips was called upon to produce it. The list of recording artists who use the Memphis studio is impressive. So is their list of hits.

The American complex is self-contained. Moman has his own studio, his own musicians, his own engineers, and his close friends. Unlike many Memphis studios, it is not cut off to outsiders.

"I want to help hungry musicians," Chips keeps reminding. "I'm for anything that will keep them working."

With his American studio booked almost solidly, Moman now has added American East, a model of his

"We'll use it mostly for overdubbing and the like at first," Moman said, "but we'll make it good enough so that eventually sessions can be done there."

From the studio operation during the past 18 months have come a succession of hits. One of them went to No. 1 in the nation, while two of them climbed to the No. 2 spot. Another went to three, and one to five. Dozens of them made it into the top 20.

Recently Chips signed Roy Hamilton to his label, and has produced what he feels will be a hit. He said Hamilton has always had the talent to "come back." He just needed the song and the sound.

Moman is considered something of a loner, although he has many close friends. One of these is Marty Lacker of Pepper Records. "People probably never know what Chips has done for Memphis," Lacker said. "And he has always thought first of the musicians. He wants to make Memphis so big in music that more musicians can make a living here."

Lacker (see separate story) also uses the American Studios.

When Presley did his cutting there in February, he managed a total of 70 sides, 35 each of the two weeks he worked.
MEMPHIS IS MOVING

CHIPS MOMAN
DON CREWS • TOMMY COGBILL
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ROY HAMILTON
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Cuoghi's Stature Looms Large

Joe Cuoghi, as the saying goes, is a short man who stands tall in the industry. In Cuoghi's case it isn't just a saying; he has real stature.

And well he might. There are some who insist Joe Cuoghi invented the Memphis Sound. Leaving that point to the debaters, we'll move on to some of the indisputable accomplishments of this genial man from Poplar Avenue.

It was right after World War II (a war in which Cuoghi was frequently decorated in combat) that he returned home and opened a shop with a catchy name: Poplar Tunes. It was a modest "mom and pop" shop, and sold a variety of records.

Cuoghi learned to recognize a good record when he heard one, and it was 10 years later—in 1956—when he took the plunge, organizing his own label.

His first two artists were Carl McVoy and J. B. Lloyd. And then he discovered Bill Black and his Combo. That was late in 1956, and things began to take off. Hi Records was on the map with such hits as "Smokey," "White Silver Sands" and "Don't Be Cruel." Each of these Bill Black hits sold a million or more.

Cuoghi (said to be the top man in the field at finding an instrumentalist) found a horn player named Ace Cannon, made a recording artist out of him, and sold additional millions. Some of the early Ace Cannon records still sell a couple thousand a month.

Cuoghi wasn't content to relax with his birds in hand. He went beating around other bushes, and came up with Murray Kellum, buying the master of the Mop Label, of "Long, Tall Texan." After that came "Haunted House" (the tune Sam the Sham recorded, and bomed).

Throughout the years Joe has managed to come up with the big one. Now he has Willie Mitchell, of whom there are few any bigger. He has his own publishing company, his own writers. And he still has Poplar Tunes, but something has changed.

No longer a small retail outlet on the corner where it once stood, it has moved across the street (still on the corner of Poplar and Danny Thomas Boulevard) into one of the biggest retail stores in that part of the nation. Cuoghi also has his own recording studio, in an old movie theater in downtown Memphis, where he does custom work as well as taking care of his own label. Ray Harris and Mitchell do most of the producing. It's a self contained unit, much like other Memphis studios, with writers, musicians, etc.

Joe Cuoghi never has been a man to blow his own horn. He is almost painfully modest, and consequently his name doesn't appear as often as that of some others in the evolution of the Memphis Sound.

But it belongs there, in big, bold letters. To those who have worked for him for all these years, he is the boss-man, the real inventor of it all. They love him with a reverential awe. And they'll challenge anyone with statistics who disputes their claims.

Scenes From Hi's Fifth

Memories! . . . These happy scenes recall the London-Hi Records' fifth anniversary meeting held in Memphis in September of 1964. The event was attended by executives of Hi of London Records, which distributes Hi product, and many distributors, district managers and others. Hi chief Joe Cuoghi and Herb Goldfarb, London national sales chief, are planning a Hi Records 10th anniversary celebration. This will be held in Memphis in July.

Joe Cuoghi (at left) gives Herb Goldfarb (right) a generous helping of soul vittles. To Goldfarb's left are Cy House, Phil Wessan, Sam Troffe and Bill Black.

It's playtime, and Irwin Fink, Nick Pesce and Jack Welfeld await their turn while Norman Hausfater gets off a long drive.

Ray Harris and Walt Maguire have a repast under the live oaks.

Then's ribs. Get a load of this outdoor culinary technique. It's all done under the magnolias.
WILLIE MITCHELL

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instrumentalist"

Recorded in MEMPHIS - Willie Mitchell hit LP's

The label that created the "MEMPHIS SOUND"
the stax family
sound center
of the
soular system!
The city's newest studio, Sounds of Memphis, scheduled for a formal opening this June.

Sounds to Sound in June

"Mr. Bom" is many men. He is a man who spent much of this past winter living under security guard, but only because he shared an apartment building with Judge W. Preston Battle, the trial judge in the celebrated James Earl Ray case.

Paul Bomarito (known affectionately to his multitude of friends as Mr. Bom) is deeply involved in many business enterprises, but to him music is foremost in his heart.

It was in 1957 when the Crystal label was organized by Drew Canale (Billboard's 1967 Coin Machine Man of the Year), Gene Lucchesi and Sam Kessler. Shortly thereafter, Bomarito became a part of the operation, and they formed Pen Records and Becky Publishing Co.

Kessler, during this time, was operating the Echo Studio, owned jointly by him and Jack Clement (who currently is building a studio in Nashville), who also owned interests in Jack Music.

For a number of years this talented partnership did little more than make surface noises in the music industry, but it was in the process of developing artists. Among the first was Bobby Wood, who had been on the Challenge label. The group produced a Top 10 record with him, only to have him become involved in a serious auto accident at Lima, Ohio.

While Wood was fighting for survival, Kessler discovered a Mexican youngster playing clubs in the Memphis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear.

Sam's next effort was "Signifying Monkey," and Kessler went all out in a promotional way by providing the singer with a live monkey to be driven around in an ancient hearse. Despite the growth of the Pen label, this record, too, died shaming.

"We were just fooling around in the studio, Sam and I," Kessler said, "and we came up with some ideas. We put them all together, and finished with 'Wooly Bully.'" This record was leased to MGM, and it became one of the largest selling singles of the time. And it still sells.

The song won every award that year but the Grammy, and the Bomarito-Kessler-Lucchesi combine was under way. It had been joined, at that juncture, by Harold Streibich, a Memphis attorney, as legal counsel and secretary.

Once the formula for success had been discovered, the string continued. They found Tommy Tucker, and he made it with "You Don't Love Me." Bobby Wood, back from his accident, had three in a row. Barbara and the Browns, produced jointly by Kessler and Chips Moman, began to move, and their record "Big Party" was leased to Stax. Sam hit again, and other artists kept pace. All of these hits were cut at Sam Phillips' Sun Studio, which was leased to any and all. It was to become apparent later that a studio of their own was needed.

In 1966, Allen Reynolds and Dickey Lee joined the operation, and they formed Golddust music, which now is a separate entity, and Cockad, an ASCAP company, which now is Rivertown Music, part of the Rivertown Group. This includes a production company and two publishing companies.

In 1968, still another corporation was formed, this one called Sounds of Memphis. Because of the crowded conditions at the Phillips Studio, Paul Bomarito and his partners decided to build the newest, most modern studio in Memphis. The half-million-dollar structure scheduled to be ready for occupancy at mid-June.

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As things now stand, Bomarito is president of Sounds of Memphis, and part owner. Kessler is executive vice-president, general manager and part owner. Lucchesi is vice-president, and Streibich is vice-president, secretary and legal counsel.

Kessler took Sam and his local band, called the Pharaohs, and tried to "do something with them." First he recorded a tune called "Haunted House" on the Dino label, and not much happened. This same tune was put out by Joe Cuoghi on the Hi label with another artist, and it became a hit. The other artist was Gene Simmons, a close friend of Sam's. Cuoghi, paradoxically, is a cousin of Lucchesi, a partner in the other company.

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Reynolds is president of Rivertown and Lee is vice-president. Kessler and Lee have offices in the present make-shift studio, and similarly will have offices in the new studio. Kessler continues to produce hits, Lee continues to write, record, and produce them. Yet they are under different corporate structures. Lee is under contract to Ato as an artist. Kessler, who started in business as a musician-writer, now has little or no time for either.

While Streibich keeps the corporations straight, Bomarito oversees their operation. A pleasant man with a wealth of background in most facets of business, he is conversant on all aspects of music.

The combination is an unusual one, but it has spelled success.
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Two generations of musical genius.
Sam Phillips, left, and his sons, Knox and Jerry.

Memphis Spurs Country/Blues Merger

In the early and middle 1950's Memphis changed the sound of American music. The label which accomplished this was Sun Records, whose guiding genius was Sam Phillips.

Phillips, a recording man who operated a studio, was steeped in the blues. He had recorded great Negro artists. He cut Muddy Waters, turning these masters over to Chess, and he recorded Jackie Brenston in the smash "Rocket 88."

Phillips then conceived of the idea of developing a roster of Southern white blues singers on his Sun Records label. In this he was, of course, supremely successful and in a relatively short span of years he came up with Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Johnny Cash, Charlie Rich, Bill Justis and others.

Thus, prior to the general currency of the term "blue-eyed soul," Sun Records mined that vein—for the early records of Presley, such as "Mystery Train," "Hound Dog" and "I'm Sorry Miss Claidy" and the initial records of Jerry Lee Lewis, such as "Great Balls of Fire" were all in the blues bag. Ditto Bill Justis' "Raunchy," Cash's "Folsom Prison Blues" and many more.

The fact that these white artists were Southern assured their familiarity with the blues idiom. These same artists, of course, had also been brought up on country material. So it was not unusual for Jerry Lee Lewis, for instance, to couple his record of "Great Balls of Fire" with "You Win Again," the great country song written by Hank Williams. And this type of musical integration—blues and country—was typical of all the Sun Records artists. To this day Presley, Orbison, Cash and others from the old Sun stable sell in all the key musical categories: pop, blues and country.

The facility with which the Sun artists struck gold with blues material points up the fact that there has always been a blues tradition in the country field. In fact, the interchange of musical cultures—blues and country—is apparent in the backgrounds of such executives as Jim Stewart, the Stax-Volt chief who was a former country fiddler, and Steve Cropper, Stax-Volt a&r exec and producer who in an earlier period was a country guitarist.

Sun Records, of course, was the prime example of the use of blues by white Southern artists; but the blues tradition was always operative in the South. For instance, one of the early hits of the great country singer, Hank Williams, was the vintage blues, "My Bucket's Got a Hole in It," on the MGM label.

The exchange of musical cultures, so dramatic in the Sun operation, took a reverse twist about a decade later when the great gospel-styled blues artist, Ray Charles, did his series of recordings on "Modern Sounds in Country & Western." His smash hit in this vein, such as his reading of Don Gibson's "I Can't Stop Loving You," and other country standards, were precedential and were a milestone in the trend towards musical integration.

We must not forget, however, that much of the foundation for this type of interchange of musical culture was laid in Memphis. And the phenomenon today is stronger than ever. The evidence is the massive pop sales racked up by such labels and producers as Stax-Volt, Goldwax and the American group (distributed by Bell), Pepper and others.

Continental Books Memphis Sound

A key purveyor of the Memphis Sound is Continental Artist Inc., of Memphis. This talent agency, headed by Bettye Berger and Don Dortch, president and vice-president respectively, handle a roster of outstanding talent including Willie Mitchell, the Bar-Kays, the Mar-Keys, the Gentrys, Rufus Thomas, Carla Thomas, William Bell, Robert Parker, the Masqueraders, the Superlative, Charlie Rich and Ivory Joe Hunter.

"We do a lot of one-nighters... we book acts into clubs, auditoriums and coliseums... and business is booming," said Miss Berger. Billings in the past six months have quadrupled. This may be attributed to the fact that Memphis and its great artists and record producers have been recognized, according to Miss Berger. Don Dortch added that they were especially gratified over the fact that the college circuit has now become aware of the Memphis Sound. "We package Memphis acts for colleges and universities, and we tailor the package in accordance with the budget of each school," Dortch noted.

At the recent National Educational Conference in Memphis, some 300 colleges and universities were represented, according to the Continental executives. Miss Berger and Dortch recalled: "The educators were exposed to the Memphis Sound... and since that happened we have had calls from colleges for our type of act." On the occasion of the conference the Continental executives spoke to as many college representatives as possible, apprising them of the Memphis musical scene.

Continental says the price range of its packages varies from $3,500 to $10,000. The locations booked are mostly in the East and South—roughly, from New York to Florida. Recently, however, Memphis acts have been playing on the West Coast. For instance Willie Mitchell, whom Continental recently had booked for a shot on the Joey Bishop TV Show, played the Haunted House on Hollywood and Vine. It was that audience's first exposure to the Memphis Sound.

Many of the Continental acts, Miss Berger said, are on the road about 45 weeks a year.

Miss Berger said that her agency started three years ago "with a hope and a dream." She added: "We felt the resurgence of blues in the pop market and we wanted to be in on the ground floor."

Miss Berger and Dortch are now planning a one-hour network special on the Memphis Sound. Plans are to have the show originate on the West Coast in late spring or early summer. The agency execs, with the aid of Jud Phillips, are now lining up talent.
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Redding's Greatness Lives On

Already a legendary figure, Otis Redding, who lost his life in a plane crash December 12, 1967, at Madison, Wis., was undoubtedly one of the greatest artists of our era. He grew out of the Stax-Volt recording operation in Memphis, where to this day his picture is on the wall in the offices of Jim Stewart, who established the company 10 years ago.

Like Elvis Presley, another Memphian who literally captured the music scene about a decade earlier, Redding's art was a fusion of many elements. Jon Landau, evaluating Redding in a perceptive piece in the Rolling Stone, said in part: "Otis Redding is past, present and future, which makes him an extraordinary artist. His music is at the same time innovation, tradition and immediacy, which gives it an over-all sense of completeness and unity not often encountered in pop music... His music is timeless."

Another writer, Philip Elwood, in a story in the San Francisco Examiner August 18, 1967, said: "There is no performing artist in the world with a more dynamic and magnetic stage presence than Otis Redding." And Ralph Gleason, whose widely syndicated column, "On the Town," is carried by the Chronicle and many newspapers across the nation, in one of his pieces some months ago, said of Redding: "His performance, whether the song is a reprise of an old ballad or one of his own compositions, is always touched with the blues. He adds to a ballad the style of the blues and a wildly propulsive rhythmic concept that frequently has him singing syllables rather than words... Redding has humor, too, and sophistication—he uses the basic idea of deeply driving rhythms, vocal sounds of emphasis and ejaculated phrases couples the audience and the performer in a rhythmic trance that can really produce visions, ecstatic movements and, one suspects, speaking in tongues at any minute."

Such was the complex nature of Redding's art. To many he was the very essence of soul, and it was often noted of his musical style that it combined elements of blues, gospel and popular music.

The man who meant so much to the world of music was born in Dawson, Ga., September 9, 1941. He was one of a large family and was raised in Macon. During his high school years he participated in sports and won amateur contests as a singer. It was during these years that he met Phil Walden, who became his manager.

In 1961 Otis Redding joined Johnny Jenkins and the Pinetoppers as vocalist. The group quickly established itself as favorites in Southern colleges and universities. One day, while Jenkins was at a recording session in Memphis, Otis requested time to cut a demo. The result was "These Arms of Mine," a hit, released by Volt late in 1962. Many hits followed, both albums and singles, and much of the material was written by Otis—such as "Respect," "These Arms of Mine," "I've Been Loving You Too Long," and many more. Otis also was an accomplished musician on guitar, bass, drums, piano and organ, and he arranged and produced.

Redding's success as a recording artist was paralleled in the personal appearance field. In 1966 a one-man package starring Redding grossed over $250,000 in 30 days. In 1967 another Redding package grossed over $500,000 in 60 dates. He then went on to star in the Stax-Volt tour of Europe in 1967.

In the September 23, 1967, issue of the British publication, Melody Maker, Redding topped Elvis Presley as the world's top male singer.

And the story is not yet over. For Redding, although physically gone, continues to be with the world in a very real sense. His records, released by Atlantic-Atco including hitherto unreleased singles, are tremendous sellers and his work is a constant source of inspiration and influence.

Len Sachs, Atlantic Records' director of merchandising and album sales, pointed out that Redding's recorded performances are being copied by many artists. "In the final analysis there will always be a desire to hear the original record as done by a great artist."

Elvis Returns to the Fount

Last month Elvis Presley recorded in Memphis at the American Recording Studios—marking the first time in 14 years that he had cut records in Memphis. The first time since his era with Sun Records. To many in the trade, and to many of Presley's fans, the event was of utmost significance. Presley had gone "home"; he had gone back to the fount, where it had all started for him, to recapture the great Memphis sound.

The session lasted 10 nights and many sides were cut—with a roster of upper echelon RCA executives in attendance, led by Harry Jenkins, RCA Records vice-president and operations manager.

Thus the circle has been completed: Memphis launched Elvis in the early 1950's, RCA Victor acquired his contract in November, 1955, and now in 1969—on the crest of a fabled career—the "greatest rocker of them all" goes back to where it's really at.

It was the late Steve Sholes who had the foresight to acquire Presley from Sun Records. Sholes, after a conference with Larry Kanaga, then vice-president and general manager of RCA Victor, and Frank Folsom, then RCA president, was given the go-ahead signal. He was told to try to purchase Presley's contract for $35,000. Sholes was successful, and secured all the Presley masters on Sun to boot.

The rest, as they say, is history. Despite the opposition of the establishment to the oncoming rock and roll wave, Presley swept the charts. He scored in all fields—pop, rhythm and blues and country—establishing the fact that in the world of music, integration had already occurred.

RCA Victor, as the years went by, broadened Presley's repertoire. The artist's early material on Sun was primarily blues, and his singing style reflected mannerly influences—blues, gospel and country music. With Victor he went on ballads, film soundtracks, sacred songs—the entire gamut.

Now, the world awaits the release of his latest sessions. Many expect the old gutsy sound... the roots, whence it all came.

BILLY BLACK LEAVES LEGACY

With the fast development of the music industry in Memphis, the operation of one of the top instrumental groups in the nation, the studio of the late Bill Black is becoming recognized as a major studio in the city.

Lyn-Lou Studios has recently installed more than $40,000 in new equipment while arranging for new instruments in the studios at 1518 Chelsea.

Larry Rogers is manager of the studio and will begin recording an album on the Bill Black Combo this week for Columbia. The Combo recently signed with Columbia after 10 years with Hi Records of Memphis.

In addition Rogers is recording the Promote for September release and co-producing six of his own labels for the company. Other artists include Sheila Hearn and Trickey Carter. Rogers specializes in engineering for others on rental basis.

However, Dan Penn, who recently signed a long-term contract with Atlantic Records as an artist, and his producer-writer-partner, Spooner Oldham moved their offices and production companies into space at Lyn-Lou Studios. They will produce at the studio for other major labels.

Penn worked for several years with Chips Moman at American, until American became such a big operation that time became scarce for other producers.

"We have installed the latest in equipment including eight tracks for work. I believe we will be cooking good in a few days," said Rogers. He recently recorded James Carr for Goldwax Records, which is distributed by Bell Record Co.

"I have been receiving requests for a lot of gospel sessions, and will be doing a lot of that type of work in the future. The Texas companies are good to work with also," Rogers explained.
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MUSIC MEMPHIS PROMOTES

A strong belief in the old truism about strength in unity helped foster a corporation known as Music Memphis. The organization, with its ambitious goals, was chartered by some of the big names in the industry in Memphis: Jim Stewart, Harold Streichich, Betty Hays, Knox Phillips, Andy Ledbetter, Dickey Lee and Stan Kesler.

Streichich was elected president of the group, and promptly invited everyone to attend. "I think Memphis has its own distinctive sound, but we haven't had the promotion and push," he said.

Bob Taylor, vice-president of the Memphis Musicians' Union, echoed the sentiments. "We are at this point the rhythm and blues recording center of the world," he said. "Of the top 50 rhythm and blues records on Billboard's chart last week, 16 were cut in Memphis. Of the Top 100, 12 were cut in Memphis. All the major labels cut here now, but there is no way anybody can know what records are cut here."

Streichich's first move was to seek an airport display, to tell arriving passengers about the Memphis music. The next step was participation in a holiday parade, and a big display at the Mid-South Fair.

The Memphis attorney and record company executive said Music Memphis would seek a weekly showcase for Memphis talent, to attempt to do for that city what the "Grand Ole Opry" has done for Nashville. He also wants a museum and archives on the development of music in the Mid-South area, a library preserving the roots of music, a national music convention held in Memphis, and the words Music Memphis stamped on every record made in the city.

Streichich is the sort of person who can get the job done. Even though his term of office is about to expire (he'll be succeeded by Jim Stewart of Stax), he plans to keep working toward these aims.

It would be unreal to suggest that Music Memphis represents all of the Memphis people in the industry. There are those who simply want no part of it, others who adopt a wait-and-see attitude, and still others who are indifferent. The vast majority of the industry, however, is represented.

A typical Streichich move: discovering that both the University of Tennessee and Memphis State bands will be performing at halftime ceremonies before television audiences next fall, he has contacted the directors asking them to play "Tennessee Music."

"We want both Memphis and Nashville music to be played," he said. "The main idea is to get the whole nation to know about the music we have here."

A graduate of the University of Virginia law school, where he was a classmate of the late Robert Kennedy, Streichich has his fingers in many musical pies. He also dabbles in politics, and just recently was named one of the five members of the State Athletic Commission.

Streichich still hopes for a massive show toward the end of this year (around Liberty Bowl time) at which some of the top artists in America would join those from Memphis in raising funds for the organization. He envisions scholarships (in the name of W. C. Handy) and "other philanthropic endeavors" with whatever money is raised.

More than an attorney, Streichich is a salesman. He believes in Memphis—every square inch of it. He expects the virtues to every visitor, takes individuals or groups on sight-seeing tours (at his own time and expense), and spares nothing.

MEMPHIS THE MEMPHIS SOUND

(Above) Music Memphis puts a float in the Cotton Carnival parade for the first time, with artists from many studios on board.

(Right) Harold Streichich, president of Il Gatto Music, Inc., and Il Gatto, the cat, who is the legal owner. The pumpkin retains no part of the company.

Tree's Successful Branch

When Tree branched into Memphis, things quickly bore fruit.

Although Tree Publishing Co. itself did not make a physical move to Memphis, it created a partnership which has been healthy for all concerned. Jack Stapp and Buddy Killen, representing Tree, formed a joint ownership with Chips Moman and Don Crews of Press Publishing, and the working arrangement, according to Killen, is "fantastic."

"Chips and Don find all the material and do the production work," Killen said, and we (Killen and Stapp) do all the paper work and push the catalog.

It's a catalog anyone would envy. Among its easily recognizable numbers are "Cry Like a Baby," "Hooked on a Feeling," "Keep on Dancing," "Dark End of the Street," and "Do Right, Woman," all million sellers.

Couple this with the Tree catalog, one of the strongest of the country entries, and it's formidable.

Killen is no stranger to the Memphis scene. He long has been making the 200-mile trek for his independent production work when he needs the Memphis Sound. Killen produces all the Joe Tex tunes, among others, and finds the American studio to his liking.

The production has no connection with Tree, but it was Killen's familiarity with developments in Memphis which led to the partnership in Press.

The Sound Heard Round the World

By IAN DOVE

The sounds from Memphis form the buttress that supports the whole Soul Revolution in Britain and in Europe. And last year the great common denominator, a number that became a Memphis soul anthem was the late Otis Redding's "Dock of the Bay."

It gave Redding his biggest hit in Europe. It rose high in the charts in Britain, Spain, Scandinavia, France and other countries. And in its wake came the surge of interest in Memphis music, the modern style.

Reports came in from—for example—the Scandinavian countries that 60 per cent of one of the leading British radio stations, the BBC, was programming Memphis. In the U. K. at one time there were four Otis Redding albums in the Top 40. LP chart with three of them firmly in the Top 20.

Spearheading the Redding success, discotheques in Spain began to program soul, soul, soul.

Following closely behind Redding's success came the dynamic duo, Sam and Dave. "Soul Man" became their big personal hit all over Europe, sparked off by a big Stax/Volt package that played Britain and Europe. Other Memphis music in Britain came from Booker T. and the MG's with "Soul Limbo," William Bell's homage to Otis; "Tribute to a King," and "Private Number" by William Bell and Judy Clay. Right now Sam and Dave's "Soul Sister" is making up the British charts with the same speed as its success in the U. S. chart.

And the Memphis sounds inspire home grown and local artists.

Dusty Springfield was having a lean time in her disk career until Atlantic's Jerry Wexler whisked her away to Memphis.

Result was "Son of a Preacher Man" and a big hit for Dusty. It was a new direction for Dusty on both sides of the Atlantic. As she said afterwards: "I found a whole lot more soul in Memphis."
Davis Eulogizes Handy

On April 17, 1958, the Hon. Clifford Davis of Tennessee delivered a eulogy in the House of Representatives on the life and accomplishments of W. C. Handy, Father of the Blues. The Hon. Clifford Davis quoted remarks from a speech delivered by Lt. George I. Lee, shortly after his death of Handy. Lee stated, in part:

"I once asked Handy, 'What is the source of your greatness?' He pondered the question. He said slowly, 'Just say that I love people and I love doing things to glorify them.'"

"Handy's life is the tale of three streets—Beale Street, Market Street in St. Louis, and Broadway in New York. But from the dust of Beale Street rose the legend of a man... At 3 in the morning, at the Svendhus, Handy would play and the people would go away into the unknown, before he had time to see the evening sun go down... Long before his passing he had left his beloved Beale Street, to try his fortune on Broadway, but he always came back..."

"He was born on Nov. 16, 1873, in Florence, Ala. As a child he was thriled by the singing of his people. In his 12th year he was inspired by music by gike and he had a good tenor voice. His father and mother wanted him to be a minister, but Handy wanted to be a musician..."

Harry E. Godwin, a writer member of the American Society of Composers, Authors and Publishers (ASCAP) and a student of early blues and jazz, Godwin, who operates a small label called Jazzette Records, says the club members meet on the 3d of every month at the club members meet on the 3d of every month at the Beale Street Inn. They also meet at one another's homes and they talk about the old music and play old records. In 1987 Handy returned to Alabama and talked with the people at the agricultural and mechanical college in Huntsville. His life at this period was restless, interspersed with travel in Mexico, Cuba and Europe. To this period, he left home and walked all the way to Birmingham, where he taught school for awhile. When the depression hit, he was unemployed, and he joined a saloon quartet and set out for the World's Fair in Chicago. The singers had no money, so they hopped a freight train, played to heal their way West. Luckily for them, the brakeeman who discovered them had a weakness for songs... and instead of being rebuffed, they were offered a chance to become de luxe..."

In 1897 Handy returned to Alabama and taught vocal and band music at the Agricultural and Mechanical College in Huntsville. His life at this period was restless, interspersed with travel in Mexico, Cuba and Canada. Handy the composer had not found himself.

"It was in Memphis where Handy received the impetus that sent him along the road to renown. "The growth of Handy's music in our times is a cause which has only possible to imagine. I think the original music has dealt with the raw material which will stimulate American culture..."

"In the Beale Street Blues, the Memphis Blues, the St. Louis Blues, Handy holds fast to something deep down inside one. They are more than songs. They are a loving, shining symbol that only the soul of man can understand..."

New Labels Take to Blues

Once each year, for the past three years, a group of fanatical blues fans who have joined together to form the Memphis Country Blues Society have presented a blues festival on the Blues Festival Grounds in Memphis, by the appearance of local country blues greats includ- ing Booker (Bukka) T. Washington White, Furry Lewis, Fred MacDowell, Narvian Beaufried, the Rev. Robert Wilkins and Joe Callicott.

At the 1968 concert, at the invitation of the Society, representatives of two record companies, Sire and Blue Horizon, were on hand to record the festival in its en-
tirety. The album entitled "The 1968 Memphis Coun-
try Blues Festival" has recently been released and is available in the United States and Canada. The Sire label, distributed by London Records, and throughout the rest of the world on Blue Horizon.

Mike Vernon, of Blue Horizon, one of Britain's lead-
ing records labels, was on hand to record the festival in its entirety. The album entitled "The 1968 Memphis Country Blues Festival" has recently been released and is available in the United States and Canada, and on Blue Horizon for the rest of the world.

Barth's Interest Spurs Society

Several years ago, Bill Barth, leader of the Insect Trust, who records for Capitol Records, founded the Memphis Country Blues Society which is dedicated to the restoration and perpetuation of Memphis blues. One a year, for the past three years, the Society has held a blues festival in Memphis where they present old classic blues artists to a continually growing public. A fourth festival to take place this summer is currently being organized.

Barth's interest in blues, along with an interest on the part of Nancy Jeffries and Bob Palmer, who joined Bill in the early days, led to the formation of his own group, the Insect Trust. The Trust itself is called by manager-producer Steve Dubell: "The world's first jazz-folk-blues-gospel band." They are strongly involved with their own music as well as the preservation of the past. Bob Palmer puts it this way: "It is the group's perspective, rather than any attempt to recreate music of the past, that gives the Insect Trust its sound.

Barth first became interested in the blues through early radio programs, which were often quite interesting, were known as race records when they were recorded. In California he met John Fahey, who now records for Vanguard and Henry Vitamin, who is a musical guitar- ist for the Canned Heat. The three headed for the South in search of several blues artists who were still alive but had not been recorded since the 1930's. Of course was long before the present revival of interest in the blues.

Among the people they found were Bukka White (of "Fixin' to Die" fame), Skip James (Barth later became his manager), and the Rev. Robert Wilkins (one of whose songs has just been re-
corded by the Rolling Stones). Venable and Fahey re-
turned to California but Barth decided to stay and con-
inue his research.

It was this trip that led to the formation of the Memphis Country Blues Society by Barth. In 1966, Barth, with the help of several other blues enthusiasts, organized their first festival. By the end of the festival, the festival was fea-
tured bluesmen from Memphis and the Mississippi Delta, as well as jazz and rock groups. Similar festivals were held in 1967 and 1968. The first three were recorded by Mike Vernon, British producer of such groups as John Mayall and the Bluesbreakers and Ten Years. Ver-
non produced an album from them and he made his Blue Horizon label in England and it was released by Sire Records here in the States.

Memphis Club Members Are Dedicated

A colorful aspect of the Memphis music scene is the Memphis Jazz and Blues Club, whose membership includes a group of dedicated Memphians—both professional musicians and fans. The club's historian is Harry E. Godwin, a writer member of the American Society of Composers, Authors and Publishers (ASCAP) and a student of early blues and jazz. Godwin, who operates a small label called Jazzette Records, says the club members meet on the 3d of every month at a spot called Beale Street East, in the Sheraton Motor Inn. They also meet at one another's homes and they talk about the old music and play old records.

Beale Street East has turn-of-the-century decor. The balustrades, the club members meet on the 3d of every month at the Beale Street Inn. They also meet at one another's homes and they talk about the old music and play old records. Beale Street East has turn-of-the-century decor. The club members meet on the 3d of every month at the Beale Street Inn. They also meet at one another's homes and they talk about the old music and play old records.
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MEMPHIS, TENN.
Memphis Radio is Steeped in Tradition

By CLAUDE HALL and JIM KINGSLEY

Few cities in the nation are as steeped in radio tradition as Memphis. Where else but along the banks of the Mississippi could a radio station programming R&B music dominate the market. And WDIA, the home of soul, has not only constantly been a leader in community involvement here, but has been the No. 1 station for years and years.

Here, too, is the headquarters of Plough Broadcasting, a chain that rewrote the history of country music radio and firmly proved that the average country music fan today is a respectable first-class citizen advertiser must have. Plough operates three of the major country music stations in the nation—WJJD in Chicago, WPLO in Atlanta, and WCOP in Boston, among other facilities. In fact, it was at Plough's WMPS here, which switched to a Top 40 format in the fall of 1955, that a disk jockey named Bob Neal signed a kid named Elvis Presley to a management contract. WMPS operations manager Ed Crump, with the station 18 years, says: "The only claim I have to fame is that a disk jockey named Bob Neal signed a kid named Elvis Presley to a management contract. WMPS operated under an intense community involvement here, but has been the No. 1 station for years and years.

Memphis is also one of the few cities in the world with an all-female radio station. The unique thing about the station is that the president of the station is Sam Phillips, the man who owned and operated Sun Records and discovered such recording artists as Elvis Presley and Johnny Cash. Nearly all stations in Memphis are puce stations, making the market situation one of the toughest in the nation. If WDIA leads in audience ratings, then you must take note of the fact that WMC is always close behind. WMC is managed by Dean Osmundson.

Easy listening music can be heard over WREC, WMC, WHFR and WKNO. You can hear the soul and blues over WDIA and WLOK. Country comes from WMQM.

Scott Segraves, program director for WHBQ, said, "We try to have a format of contemporary music with a published Now 30 and also play 10 to 15 hit-bound extra and three or four cuts from happening albums. Frequently we wait for proven hit action before going on a record, but also often we pick something no one has ever heard, and really wail on it. We strive to have non-meaningful talk eliminated, but jockeys are urged to go ahead and talk when they have something entertaining, interesting or important to say." Plans are now being prepared to get very strongly into the presenting of live shows.

"In addition we are very heavily involved in community activities, such as George Klein's annual Christmas Hop for charity, work with the Park Commission and numerous other promotions." In addition to Segraives and Klein, other jockeys at the station include Phil Conner, Skip Willkerson, Jack Parnell, John Froland, Harry Chapman and Bobby Ward. Klein, who went to high school with Elvis Presley, is one of the most influential deejays in the South in exposing new records.

Gospel has long been an integral part of Memphis, whether spoken from the pulpit or sung from the soul. Reverend Orris Mays knows all about one phase of Gospel. He sings it, preaches it, produces it, and propagates it. Production is one of his strong points. He currently is doing the a&r work for labels and for artists all over the nation. "They've come just this past week from Chicago and from Philadelphia," he said. "They know this is where real soul is, and they come to Memphis to get the genuine sound." Peacock, its subsidiary Songbird, and Atlantic are some of the great gospel labels of the area.

Mays tells what he is doing "emotional gospel." "It is total involvement," he explains, "and has to be felt." He produces about 20 different soul acts, when he isn't busy doing countless other things. Among these things is his own television show, now syndicated in eight States and growing rapidly.

"Our sort of gospel is one of the most important sounds in this city," he said. Still another sort of gospel had much of its roots in Memphis, and it grew from the religion of the white man.

From this has evolved the annual National Quartet Convention, held now over a five-day period each October at Ellis Memorial Auditorium in Memphis. Sponsored, directed by, and organized by the Blackwood Brothers, it brings together virtually all of the outstanding white gospel singers in America. And it brings thousands of gospel fans to Memphis. The annual membership meeting of the Gospel Music Association also is held at that time.

The Blackwood Brothers continue to make their home in Memphis, where they operate, among other things, a successful retail record shop. Most of the gospel acts have moved to Nashville, but the Blackwoods retain the home-town ties. And they are among the most popular of all the groups, having made two tours of the Holy Land along with European appearances in the past couple of years.
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In all parts of this city new recording studios are being built; old ones are being enlarged and refurbished. And from all corners of the globe performers and composers are flocking to the Bluff City to identify themselves with this timeless new kind of music.
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Memphis Music Makers

Pepper’s Marty Lacker, Barbara Little, and disk jockey George Klein toast the occasion.

Two of the Goodies, Stax Artists Glenda Ramsey and Sandra Jackson, with Eddie Braddock of Chess and Benny Mahone of Pepper.

Larry Rogers, Spooner Oldham, Sammy Creason, Charlie Freeman.

B. B. Cunningham Jr., B. B. Cunningham Sr., and AFM local vice-president Bob Taylor.

The camera catches many facets of Memphis music. From left to right, Don Dorsh, Alex Migliara, Tommy Coghill, Charles Chalmers, Sandy Rhodes.

The man who long has guided the destiny of Jerry Lee Lewis and others, Ray Brown, of National Artists Attractions.

Larry Rogers, of Lyn-Lou Studio, and Sammy Creason, present leader of the Bill Black Combo.

Roland James, owner of Sonic Studios.
CHESS CHECKER CADET and CADET/CONCEPT "INVADES" MEMPHIS!

MEMPHIS OFFICE
(901) 396-9473
EDDIE BRADDOCK, MANAGER
Broadcast Music Inc., is increasing its communication with the Memphis music community. This is being done through BMI’s Southern office, headquartered in Nashville and headed by Frances W. Preston, BMI vice-president. Implementing the stepped-up communications link is Harry Warner, who is in charge of writer administration. Warner makes periodic trips to Memphis to acquire new writers for the BMI fold and to handle writer problems.

Warner estimates that BMI has a major segment of the Memphis writer field, including such jugglers as Dan Penn, Spooner Oldham, Chips Moman, Steve Cropper, Booker T. Jones and Al Bell. Warner says, “We want to keep our writers; we want to work with them and improve their careers.” He points out that these writers are drawn from many facets of the music industry—some are artists, some are producers and arrangers.

The BMI writer community, according to Warner, has been very fruitful in the last several years. “We have always been conscious of root musical influences and of the Memphis blues tradition, and today we realize its value to the pop field,” he said.

Warner added that BMI is planning to hold an annual dinner commemorating achievements in the rhythm and blues field. Such an event, of course, will honor the accomplishments of Memphisians as well as bluesmen of other areas.

Vending Market Expanding

The operation of the vending machine market has rapidly been expanding in Memphis and the Midsouth. One of the biggest in the recording angle is Poplar Tunes, owned by Joe Cuoghi, who also is president of Hi Records.


National Tobacco Inc., Cory Coffee Service Plan Inc., Delta Cigarette Co., Dickens Sales, Forsythe Vending Inc.

Hi With London

London Records, distributor of Hi, has always had faith in the blues-oriented record product of Memphis. Ten years ago, prior to the big resurgence of the Memphis sound, Walt Maguire and Herb Goldfarb, respectively London Records’ national singles sales and pop ad sales and national ad sales managers, worked closely with Hi chief Joe Cuoghi to set up the deal. The distributors were handpicked, and most of the original ones are still handling the line today.

The Hi label product, according to the London execs, is increasing in sales both domestically and overseas.

Holiday Inn in the Groove

It is significant, perhaps, that in a booklet entitled “The Holiday Inn Story” the only three names mentioned are those of Kemmons Wilson, chairman and chief executive officer; William B. Walton, one of the top officials of the company; and Dolly Holiday.

“Dolly Holiday,” it points out, is the featured artist on the first album released by Holiday Inn Records. Those who have known Dottie Abbott over the years were not surprised, for she usually has been first at everything, even while under the “air” name of Dolly Holiday, the voice of “Nighttime,” the radio show which receives more air time than any other in broadcasting.

Dolly’s accolades are many. Sufficient to say she has been a leader in the broadcast and entertainment industries for more years than she will admit, and still retains a youthful outlook, appearance, and attitude. She is remarkably well organized for anyone so talented, and she’s a straight-from-the-shoulder type who commands respect as well as all the other things the feminine sort is capable of commanding.

When Holiday Inn decided seriously to go into the recording business (it had tried half-heartedly once before), it called on Dolly to perform. With almost no distribution and little promotion, her first album sold in the neighborhood of 10,000, and still is selling, mostly through her “Nightime” show.

In addition to her show, she cuts promotional spots, makes personal appearances, stays busy on the telephone, is a bundle of information (“If I don’t have it, honey, I’ll see that you get to the right person”), and sort of 24-hour public relations figure for Holiday Inn. That first album, a mixture of the old and the new, was produced by Bill Brock and cut at Columbia Studios in Nashville. Hugh Jones, a vice-president of Holiday Inn, was in charge of the record division.

And then came a voice from the past, and while the label has outstanding artists, it has not moved out of the groove as yet with top product.

Sam Phillips, the genius of the 50’s, took over Holiday Inn Records last year and the picture changed. Phillips, despite some of the best help in the business (including his two sons), has not found the magic of his past. Perhaps it will come, but his prolonged absences from his office have made this difficult at best.

Nonetheless, there is a great deal of excitement surrounding Holiday City, the complex which houses the label. B. B. Cunningham, who has a leading track record in the business, and Gospel great Otis Mays have been signed as producers for the label. And they in turn have brought in a whole roster of talent. They have Jerry Dyke (modern country), Rick Todd and the Jacks (psychedelic), Lee Atkins (country), Ironing Board Sam (instrumentalist), Portrait of Fun (rock), the Climates (r&b), Larry Brinkley (country), Larry Ellinon (country), Charley Freeman (country), Mac White (pop), Broth James Anderson (Gospel), Rev. W. L. Jones (Gospel) and the Bogart Brothers (Gospel). In addition, some masters are leased from Stan Kessler.

And then there is the Al Rose Trio.

“I will guarantee you this is the greatest group ever to record,” Cunningham maintains. Cunningham believes that when this group finally is “turned loose” on the world, things will happen.

Holiday Inn has an air of producing things happen. It is one of the most successful corporations in the world. With nearly 1100 Inns in operation, the firm is moving around the world. Totally Memphis based, the company now has all sorts of subsidiaries involved in many types of business, and employs 65,000 people. Everybody, including the maids and the porters, get a part of the profit-sharing.

It’s a big business, and Memphis business and the record company is bound to prosper.

Andy Ledbetter Jr. and Bob Taylor have made the American Federation of Musicians Local 71 grow.

This is the Memphis local, and it’s housed in a relatively new $75,000 building which the local managed to pay for in five years instead of the scheduled 15. Many of the musicians were on hand the day the mortgage was burned.

Ledbetter, president of the local, recalls that in the late 1950’s there were about 300 members of the local, and most of them were in Tom’s Toasted Peanuts, job playing anywhere, much less at a session. Now the local is holding steady at 700 members, and virtually everyone is working.

“Recording is responsible for the growth for the most part,” Ledbetter said. “Club work is held down somewhat by our liquor laws.”

Memphis was the unfortunate city in Tennessee which first tried to throw off the shackles of the Bible Belt grip by seeking a referendum allowing liquor by the drink to be sold. The Legislature a short time earlier had enabled cities of substantial size to vote on the issue. Memphis tried first and lost; Nashville benefited from the mistakes and won. Now, in August of this year (the earliest date allowed for a referendum), Memphis will try again and is convinced it can modernize the liquor habits of the community. This should put more musicians to work.

Ledbetter points out that during this past year, 75 musicians alone made over $400,000 in sessions. Taylor, the bass- guitar-trombone-tenor saxophones "porthole" of the sessions, and plays in some of them himself. Ledbetter spends his "spare" time working at the U. S. Post Office. There, among other things, he has formed a chorus which—during the last holiday season—did a series of "commercials" which ultimately were shipped to other cities. Cut at WMCT, they encouraged Christmas package mailers to use the zip code.

Andy Ledbetter is an old-time musician who knows the problems of musicians. But, with the growth of music in Memphis, the problems are becoming fewer.

Musicians Local

71 Grows

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WALK THE DOG

ROBERT PARKER
BARE FOOTIN

AL GREEN
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The Captain looks at his job this way:

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

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

It's the American Way.

Fly the American Way.
American Airlines
Country Music

Musicians' Hiring Agency Formed by Ohio Woman

NASHVILLE — An Ohio woman with a promotional and managerial background has formed a musicians' placement company here.

Miss Wager announced the formation of Wager Enterprises, which will include four full-time bands.

The lady manager said her musicians would be available for road shows, as long-term house bands, or for sessions. She plans to screen union musicians to determine their capability and then establish her groups.

A native of Akron, Ohio, where she was a promoter for 10 years, she said there would be no charge to the musicians. Her fee would come from the individual or company seeking the services of the band.

Additionally, she plans to place individual musicians. "If a session calls for a single drummer or whatever, I will have him available, and he will be qualified," she said. She indicated the same is true of an established artist who loses one of his musicians to illness or some other adversity and needs a quick replacement. She said she will have instrumentalists of all kinds ready to step into the void. She expects to keep most of her musicians working all of the time. When they are not, she indicated, they will be free to do independent work.

Miss Wager also noted that it would help many artists by relieving them of the responsibility of maintaining their own bands. "If they get a show which warrants a band we'll have one available," she pointed out. "On the other hand, if it's a one-nighter with a house band available, the artist still can take the booking without worrying about his own group."

Miss Wager also will have a publishing firm called Big Country, also under Wager Enterprises. She also may manage other artists. She plans to open an office in the Capitol Building on 16th Avenue South.

CMA Membership Drive in Full Steam

NASHVILLE — More than 75 per cent of the United States is now represented by state membership chairmen for the Country Music Association's 1969 membership drive.

Tandy Rice, vice-president of Show Biz, Inc., and over all chairman, said 37 state leaders had accepted assignments for the recruitment of others in the country music industry.

He pointed out that Gladys Hart of Colorado, Mary Hald of Ohio and Wally Mullinax of South Carolina each had solicited the interest of some 30 people within the first month of activity.

The list of state chairmen is impressing, ranging from artists to radio and television personalities.

Among the state and Canadian province chairmen are these: Maxine Brown, Arkansas; Larry Scott, California; Gladys Hart, Colorado; William T. Anderson (editor of Country Song Roundup), Connecticut; Donald E. Lyens, Delaware; Mac Curtis, Florida; Dorothy Kuhlmun.

Georgia: Ralph Frazer, Idaho; Bill Robinson, Indiana; Slim Jim Lengyel, Iowa; Mike Oatman, Kansas; Pee Wee King, Kentucky; Frank Page, Louisiana; James Rasmussen, Maine; George Dall, Maryland; Lee Roberts, Massachusetts; Jack Dillon, Minnesota; F. M. Smith, Mississippi; Johnny Daume, Missouri; Al Donohoe, Montana; Johnny Gunn, Nevada; Lee Arnold, New Jersey; Little Richie Johnson, New Mexico; Ramblin' Lou Shriver, New York; James Martinson, North Carolina; Mary Hald, Ohio; Rodney Johnson, Oregon; Bob Englar, Pennsylvania; Murray Green, Rhode Island; Wally Mullinnax, South Carolina; Buddy Meredith, South Dakota; Bob Jennings, Tennessee; Jack Gardner, Texas; Hank Hilton, Utah; Gus Thomas, West Virginia; Chuck Davis, Western Canada; and Ian Cook, Eastern Canada.

It also was announced that Maggie Cavender, associated with Shelby Singleton Productions, has become membership recruitment chairman for the city of Nashville.

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RADIO STATION KBBQ program director Bill Ward signs an agreement with Dick Clark to broadcast live interviews direct from Clark's V.I.S. Club in North Hollywood. The country music nightclub will open Wednesday 26; KBBQ will have a Celebrity Studio at the club and broadcast six nights a week from there between 9 p.m. and 2 a.m.

Clark is shown setting, signing the agreement. Looking on, from left, Ward, KBBQ air personalities Larry Scott and Harry Newman, and Jack Nance, manager of the club.
Flatt Association to Continue With Foggy Mountain Boys

NASHVILLE — Lester Flatt will continue to function with the Foggy Mountain Boys and will be booked by Jimmy Key if plans now under way work out.

Flatt, who broke last week with Earl Scruggs, his partner of 26 years, said he and the band will continue to do the Martha White-sponsored television shows, and that banjoist Vic Jordan will join the group.

Flatt has been using Curtis McPeak in recent appearances. Jordan, like Flatt, Scruggs and McPeak, formerly played in the Bill Monroe band.

"I am now trying to void the contract I have with Mrs. Earl (Louise) Scruggs," Flatt said. "I hope it can be done amicably and in a friendly way."

The long-term contract calls for appearances of the two men. It now is in the hands of the American Federation of Musicians.

News is that Mrs. Scruggs has tried to hold Flatt to the signed contract.

"I have refused to appear together on the "Grand Ole Opry" float. However, intervention on the part of other employee, King to Lin Broadcasting enabled Pierce to effect the pay-outs to all employees regardless of length of employment.

The recent sale of Starday-King to Lin Broadcasting has resulted in the sale to American Federation of Musicians.

AN HONORED GUEST at the KSON-sponsored Johnny Cash show in San Diego was Cdr. Lloyd Bucher, skipper of the USS Pueblo. Left to right, KSON president Dan McKinnon, Cash, Cdr. Bucher and June Carter.

Howard Vokes, the Pennsylvanian country artist, has a new release out on the Wax label, recorded in Nashville with the modern sound. WWCO-FM, the "Nashville in Connecticut" station, celebrates its first year on the air with a star show in Waterbury, headlined by Tammy Wynette, George Jones, the Jons Boys, Bill Hein, Hank Cee, Jimmy Doyle and Big John and the Western Ramblers. The station is owned by Merv Griffin and managed by Bob Ardrey, Bob Arnold and Rayburn Anthony,撕签 with the Stop label, have signed with the Stop label, and their first release is a Dallas Fraizer song. Key Talent has boosted its roster of R&B talent to eight with the signing of Johnny Soul, Robert Moore, Laura and Luce, James Duncan and Sam Baker.

Roy Frushay, Dot artist, appeared at the Tidelands Club in Houston. He recently returned.

(Continued on page 47)

Starday’s New Cincy Plant

NASHVILLE — The Starday-King plant of Cincinnati is almost completely remodeled, and renovation of the offices here are next, according to Hal Neely, vice-president of the firm.

This announcement was made in connection with notification of payroll of a profit sharing and pension retirement trust fund for Starday employees.

Dan Pierce, president of the firm, and Neely, said 22 employees received in excess of $380,000 in cash payouts representing full share funding from trusts established 10 years ago.

The recent sale of Starday-King to Lin Broadcasting enabled Pierce to effect the pay-outs to all employees regardless of length of employment.

He said many "new opportuni ties, increases in salary and other employee benefits have resulted...from the sale to Lin."

WE MAY SOON BOAST THE BIGGEST BICYCLE CHAIN IN THE WORLD, AS THE FOLLOWING AREAS ARE LINKING TOGETHER TO BRING PEDAL POWER TO THE SPRING SCENE:

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MARCH 29, 1969, BILLBOARD
<table>
<thead>
<tr>
<th>Week</th>
<th>Title, Artist, Label</th>
<th>This Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHO'S GONNA MOW YOUR GRASS Backman &amp; McKuen, Columbia 4-4477</td>
<td>9</td>
<td>-</td>
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<tr>
<td>2</td>
<td>ONLY THE LONELY Jimmy Jones, Capitol 2370 (Acuff-Rose, BMI)</td>
<td>11</td>
<td>11</td>
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<td>3</td>
<td>KAN LISA Frailly Fisher, RCA Victor 47-9741 (Atlantic, ASCAP)</td>
<td>9</td>
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<td>4</td>
<td>MY WOMAN'S GOOD TO ME David Parish, Epic 5-10430 (Gallico, BMI)</td>
<td>11</td>
<td>-</td>
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<td>5</td>
<td>WOMAN OF THE WORLD Leave Me Alone, Columbia 44-2209 (Tree, BMI)</td>
<td>6</td>
<td>6</td>
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<tr>
<td>6</td>
<td>DARLING YOU KNOW I WOULDN'T LIE Conway Twitty, Columbia 44-2209 (Tree, BMI)</td>
<td>14</td>
<td>14</td>
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<tr>
<td>7</td>
<td>IT'S A SIN Karyn Parsons, Columbia 4-4477</td>
<td>8</td>
<td>-</td>
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<td>8</td>
<td>NONE OF MY BUSINESS Deacon Largy, Monument 1123 (Tree, BMI)</td>
<td>10</td>
<td>-</td>
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<tr>
<td>9</td>
<td>HUNGRY EYES Merle Haggard, Capitol 2383 (Blue Book, BMI)</td>
<td>6</td>
<td>6</td>
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<tr>
<td>10</td>
<td>RINGS OF GOLD Cotter Millen &amp; Don Gibson, RCA Victor 97-175</td>
<td>6</td>
<td>-</td>
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<tr>
<td>11</td>
<td>WHERE THE BLUE AND LONELY GO Roy Drusky, Mercury 71080 (Tree, BMI)</td>
<td>10</td>
<td>-</td>
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<td>12</td>
<td>GALVESTON Glen Campbell, Capitol P-2429 (Tree, BMI)</td>
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<td>-</td>
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<td>13</td>
<td>WHO'S JULIE Max Tilton, Kapp 979 (Baron, BMI)</td>
<td>15</td>
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<tr>
<td>14</td>
<td>JOE &amp; MABEL'S 12TH STREET Bobby Bare, RCA 74-0110 (Newkeys, BMI)</td>
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<td>15</td>
<td>GOODTIME CHARLIES Don Reeves, United Artists 50-457 (Fanchy, BMI)</td>
<td>14</td>
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<td>16</td>
<td>LET IT BE ME Glen Campbell &amp; Bobbie Gentry, Capitol 4-4479 (MCA, ASCAP)</td>
<td>8</td>
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<td>17</td>
<td>DADDY SANG BASS Johnny Cash, Columbia 4-44682</td>
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<td>-</td>
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<td>18</td>
<td>CUSTODY Lyle Lovett, MGM 14-0220 (Cedarwood, BMI)</td>
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<td>19</td>
<td>NAME OF THE GAME WAS LOVE Hank Snow, RCA Victor 47-9667 (Cedarwood, BMI)</td>
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<td>20</td>
<td>MY LIFE Bill Anderson, Decca 32440 (Cedarwood, BMI)</td>
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<td>21</td>
<td>FROM THE NOBBLE TO THE BOTTOM Jack Teagarden, Capitol 4-44726 (Tree, BMI)</td>
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<tr>
<td>22</td>
<td>TO MAKE LOVE SWEETER FOR YOU Joe Les Brown, Smith 49205 (Columbia, BMI)</td>
<td>14</td>
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<tr>
<td>23</td>
<td>A BABY ONE Hank Williams, Jr., MGM 14-0244 (United Artists, ASCAP)</td>
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<td>24</td>
<td>JUST HOLD MY MIND Johnny &amp; Janie Watkins, Capitol 2384 (Marden, BMI)</td>
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<td>25</td>
<td>SHE'S LOOKING BETTER BY THE MINUTE Joe Lee Walker, Columbia 44-2209 (Tree, BMI)</td>
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<tr>
<td>26</td>
<td>RESTLESS Carl Perkins, Columbia 4-4477 (Cedarwood, BMI)</td>
<td>13</td>
<td>-</td>
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<tr>
<td>27</td>
<td>YOURS LOVE Shirl Farrow &amp; Parker Magazine, RCA 74-0104 (Wilderness, BMI)</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>28</td>
<td>FOGGED LOVE AND WINTER ROSES Carl Smith, Columbia 4-44920 (Tree, BMI)</td>
<td>13</td>
<td>-</td>
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<tr>
<td>29</td>
<td>RIBBON OF DARKNESS C. Okie, RCA 74-0105 (Wildwood, BMI)</td>
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<tr>
<td>30</td>
<td>(MARGIE'S) AT THE LINCOLN PARK INN Bobby Bare, RCA 74-0110 (Newkey, BMI)</td>
<td>3</td>
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<tr>
<td>31</td>
<td>OUR HOUSE IS NOT A HOME Lyric Anderson, Chart 59-5203 (Green Grass, BMI)</td>
<td>4</td>
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<tr>
<td>32</td>
<td>IF I HAD LAST NIGHT TO LIVE Over Webb, Decca 32948 (Columbia, BMI)</td>
<td>6</td>
<td>-</td>
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<tr>
<td>33</td>
<td>UNTIL MY DREAMS COME TRUE Jack Green, Columbia 44-2202 (Blue Crest, BMI)</td>
<td>16</td>
<td>-</td>
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<tr>
<td>34</td>
<td>WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE SHY Hank Locklin, RCA 47-970 (Atlantic, Cramwell, BMI)</td>
<td>9</td>
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<tr>
<td>35</td>
<td>RESTLESS RAMIパーマー, RCA 74-0100 (Acuff-Rose, BMI)</td>
<td>3</td>
<td>3</td>
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<tr>
<td>36</td>
<td>WHEN WE TRIED Van Trevor, Royal American 280 (Sumar, SESAC)</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>37</td>
<td>SOMETHING'S WRONG IN CALIFORNIA Van Trevor, Royal American 280 (Sumar, SESAC)</td>
<td>4</td>
<td>-</td>
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</tbody>
</table>

**Billboard Award**
- **STARR Performer- LP's registering greatest proportionate upward progress this week.**
- **SPECIAL SURVEY For Week Ending 3/29/69**
- **Title, Artist, Label**
- **This Week**
- **Last Week**

**Publisher:** WINDOW MUSIC

*Exclusively on COLUMBIA RECORDS*
LYNN'S
BIGGEST HIT
REALLY HITS
HOME!

Lynn
Anderson

"OUR HOUSE
IS NOT A HOME"

CHART RECORD # 59-5001
distributed by RCA

Written By Curly Putman and Shirley Mayo

PUBLISHED BY GREEN GRASS MUSIC
Continued from page 43

from an extended tour. After this stint, he leaves for a four-month tour with Bob Hope. Sounds of Music Distributing at Metlen, N. M., says it is taking on distribution for several new labels.

In "The Country Muses. Subjugates the Arts" week is coming up at West, Atlanta, the group is again looking for items of apparel and the like from artists in auction to raise money for the Atlanta Music Club. Duke-Pickering has appointed Clinton Moon as director of project. John Currey of Nashville just signed a new long-term contract with the Golden Nugget in Las Vegas after recently having been held over for two extra weeks to replace an ail-

ing Waylon Jennings and for Donn West when her home burned. Featured on his shows are Larry Goud and the County-
music group K-A-K-K Records has signed Dr. Charles Pratt of Blue-

field, W. Va., for an immediate session. The doctor is an M.D. at the Bluefield Sanitarium.

Wilma Lee and Stoney Cooper have recorded together for the first time in 18 months. Although Wilma Lee has recorded periodic singles for Decca, Stoney has not

produced any records since the other Shelby Singleton LP. Working on both singles and an-

other single is Leaburn W. Smith, of a young man, headlines Nashville's other veteran who "adapt to strong material, heaps praise on near Sacramento. Viva Records, "Themes Like Old

tour, moves on the West Coast Miller having finished her Hawaii Goldsboro. He currently is syndi-
cating his TV show, including Bob Luman, Jimmy Peppers, Archie Dickens, Skeeter Davis, George Hamilton IV, Connie Smith, Del Reeves and Bobby Goldsboro. He currently is syndi-
cating in 37 markets. Jody Miller having finished her Hawaiian tour; moves on the West Coast and then moves to the Midwest in April. A new release from Viru Records, "Themes Like Old Times," KRAK's pro-
gress department to present an old theme contest to listeners near Sacramento. Michael Parker is now music director of KBOO. Bobbithonee, Ronnie Ursprung of Argo, Ill., is the new president of the Billy Goat Club. He records for Strop Re-

cords. ... Cy Cohn, still writing string material, heaps praise on the other veterans who "adapt to the changes of the times." Among them he lists Cindy Walker, Vic McAlpin, and Leon Payne. Jimmy Petty, Husky Music executive has signed a recording

agreement (Continued on page 47)
Jerry Inman

"MISSISSIPPI WOMAN"

COLUMBIA
#444774

Published by TREE PUBLISHING CO.
Exclusively on COLUMBIA RECORDS

MARCH 29, 1969, BILLBOARD

Country Music

CONWAY TWITTY and his
Lonely Blue Boys are among those
scheduled to appear at the Coun-
try Festival at Wembley Pool in
London, on Easter Saturday. The
talent will be primarily from the
Huber Long and Bob Neal
stables. Leon Ashley and
Don Bowman has switched to the
Jimmie Key agency.

Skeeter Davis shed 25 pounds in
other things, particularly for the
studio in the recently constructed
Polo of Springfield, Mo., an ex-
music writer with Cedarwood
Publishing, was in for a demo
recording session. RCA's
Skeeter Davis shed 25 pounds in
two months. Leon Van Dyke,
who completed a successful en-
semble tour for the Sahara in Las
Vegas, has his option picked up
for another four weeks later this
year. The hotel also is negotiating
for a four-week show at Lake
Tahoe.

Bobby Parrish has
his band "Unspeakable Surprises,"
after adding Johnny Norman to
play lead guitar and harmonica
Arthur Shaw to banjo. Other mem-
bers are Joe Crosby, Nick
Hancock.

Air personalities Steve Clark
and Buddy Nichols stayed at the
motel for 26 hours during recent
Within blizzards, keeping the
stranded public informed and en-
tertained. . . . Smokey Smith En-
terprises brought to Radio Thea-
ter in Des Moines last week a
show featuring Hank Thompson,
Roy Clark, Mary Taylor, Curtice
Peterson and Larry Heiberer and
the Travelers. . . . The Hardon
Trio and Larry Heiberler of
K-Ark will be featured on a big
show and dance at the Forest Park
Ballroom, Marshalltown, Ia., April
5. Just back from Europe,
Chet Atkins joined Boots Ran-
dolph and Floyd Cramer in tap-
ing the "Ed Sullivan Show," seen
here March 16. Tim McCoy
of Tommy Scott's country show
guests on the "Joey Bishop Show"-
Monday (31). Scott's country
group taped 25 shows for the syn-
dicated TV Party Line and other
major TV appearances are set for
this year. Bobby Bare has been
signed to a personal man-
agement contract by Entertain-
ment Executives. Singer - actor
Wayne Storm also has signed with
the Hollywood firm, which spe-
cializes in country music artists
for motion pictures, TV record-
ings, night clubs, rodeos, fairs and
for motion pictures, TV record-
ings, night clubs, rodeos, fairs and
representative talent.

CONNIE SMITH is shown signing her new RCA recording contract as
her personal manager, Bob Neal, left, and her executive producer,
Bob Ferguson, look on.

Nashville Scene

continued from page 46

contract with Epic. He will write
his own songs. Several coun-
try music artists represented in
the city-wide Rock Tournament.

part of Martha White, presi-
dent Cohen T. Williams, and
WSM president Irving Waugh
brought about a momentary
truce, and they represented the
state of Tennessee. It was short-
ly after this that the final break
came.

Flatt has moved from his
farm home in Sparta to an
apartment here, and now will
make Nashville his home. It will cut
down on his travel to some
extent, particularly for the
TV work.

TAL WATTS

A TRUCK DRIVER FROM
GASTONIA, N. C., AND RECORDING ARTIST. FOR MO-
HAWK RECORDS IS WELL ON
HIS WAY TO THE TOP WITH
HIS LATEST RELEASE

SHACKLES AND CHAINS

b/w

"ON MY MIND
(ALL THE TIME)"

MOHAWK #MM-45-1039

EXCLUSIVELY ON

MOHAWK RECORDS

THE 32 COPIES WRITE S. D. BURTON
ST. 1, BOX 355-LAURENS, S. C. 29360

BRAND NEW AND
BUSTIN' NATION WIDE

BOBBY (Mr. Personality) REED'S

"FORT SMITH
ARKANSAS WOMEN"

B/W "BLAME ME"
K-ARK 890

FOR DJ SAMPLES, WRITE
K-ARK RECORDS, 728 16th Ave., SO.
NASHVILLE, TENNESSEE 37203
BOOKINGS—DON DAVIS
(417) 781-0545

MOHAWK RECORDS

AGAIN. HIS LATEST RELEASE
HIS WAY TO THE TOP WITH
HAWK RECORDS IS WELL ON
CORDING ARTIST FOR MO-
GASTONIA, N. C., AND RE-
CORDING ARTIST. FOR MO-
HAWK RECORDS IS WELL ON
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(417) 781-0545

NASHVILLE NEEDS STUDIOS
according to a recent Billboard Magazine report
You can build the walls in a month, but the mixing console takes many times that. Now—if you act now—because we have available for sale, right now, a slightly used, guaranteed
MULTI-CHANNEL ★ 18 INPUT ★ CUSTOM MIXING CONSOLE

echo & equalization on each input • equalization of each output line • panning of each input between any pair of outputs • all inputs accept high or low level sources • channel masters, grand master and global mixing submasters • cue feed from each and every master • solid-state, LDR mixing • intercom • speaker monitoring configuration • feeds 2 recorders simultaneously with same or different stereo configurations.

USED MIKES, SPEAKERS, AMPEXES, ACCESSORIES AVAILABLE

Tropicana • Box 921 • Beverly Hills, Calif. 213/276-2726
Art Institute Opera Label to Bow

KEARNY, N. J. — Connors-
sew Recordings of the Art Institute Opera Label are
low-price opera label, the Artia International Opera Series next month
with 11 full-length operas. Including some sets not previ-
ously available on Urania, the three-record set fea-
tures bass Gottlob Frick, sopr-
oners Sondra Radvanovsky, the Saxon State Orchestra and the
Dresden Radio Chorus under Joseph Keilberth.
Beethoven's "Fidelio" fea-
tures sopranos Hildegard Kohnert and Ingrid Seefried, tenor
Terje Rostvaag, French bar-
schoeffler, and bass Herbert
Alsen, with the Vienna State Orchestra and Chorus under Karl Boehm. The-three-
record set previously was avail-
able in monaural only on Ge-
r, while Artia supplies Dvor-
"The Devil and Kate" on their new "The Cunning Little Vixen" on two.

Essentially, the new series will
draw from Artia and Urania sources, including several single
recordings, as well as operas with
well-known artists.

Khachaturian's No. 3 Will Make Disk Debut on RCA

NEW YORK — RCA Red
Seal is issuing next month the
first stereo version of Aram
Khachaturian's "Symphony No. 3" in a
concert performance by
Los Angeles Philharmonic and
Professor A. V. Kashperov,
director of Scriabin's recordings.
"The source for the material
was from Scriabin's own writ-
gs and it is a factual work," he says.
Bout also said that Mercury
and other competitive compa-
nies were scheduling other Scriabin recordings. "This we feel is important in drawing atten-
tion to works that need to be heard.
For instance, the first disc of
Scriabin's music the high esteem it so
gerly deserves.

Cleveland to Tour Japan

CLEVELAND — The Cleve-
don Orchestra will make its
first tour of Japan, in May, 1970,
giving 11 concerts there under the leadership of
Barbara Carroll, principal pianist of the
Tokyo Symphony Orchestra. The tour will include appearances in Tokyo, O.
Land, Wash., and Anchorage, Alaska, to help pay ex-
spenses.

The Chubu-Nippon Broadcasting Co. will pay all tour expenses from the West Coast to Japan and back. Another
concert will be given in Seoul, Korea, sponsored by the
Dong A Ilbo newspaper.

In Japan, the Orchestra will
play five concerts in Osaka as the first principal American cul-
tural event at the 1970 Interna-
tional Exposition. It will give 14 concerts in Tokyo and single
concerts in Kyoto and Nagoya.

George Szell will conduct 12 of the 15 total concerts and Pierre
Dominic Quilico will conduct the

The complete concert it-
inerary is:
May 10, 1970, Portland; 11,
Seattle; 15-19, Osaka; 21,
Kyoto; 22, Nagoya; 23-26,
Tokyo; 27, Seoul; 29, Anch.

Cincinnati's "Symphony No. 3" (Anti-
cratic) with soprano Heather
Hardy and pianist Vladimiregasus. London Brown and the
in a recording of "Also Sprach Zarathustra." San Francisco
in a recording of "The Cunning Little Vixen" on two.

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MOA, Exhibitors Set
To Tackle Show Rules

CHICAGO — "Open-mindedness" will be the attitude of the Music Operators of America (MOA) when it hosts meetings here Monday and Tuesday (24-25) with exhibitors from last year's show. According to MOA executive vice-president Fred Granger, the purpose of the meetings is to review and revise ground rules for the 1969 show, which is scheduled for Sept. 5-7 at the Sheraton House.

"Our attitude is that we want to do everything we can to make this a trade show the exhibitor wants," explained Granger. "We are completely open-minded about this. The exhibitors are our customers. Without them you don't have a trade show.

"Exhibitors have told us about some objectionable things concerning last year's show and these will be discussed. Two items in question are offensive films that were shown in hotel rooms and liquor being served on these.

Representing the MOA at the Sherman House meetings will be president Howard Ellis, secretary Lou Piacek, treasurer Les Montooth, board chairman Bill Cannon and Granger. Monday's meeting will be with phonograph manufacturers, while Tuesday's session will be with game manufacturers.

Those scheduled to attend Monday are A. D. Palmer, Wurlitzer; Les Rieck, Rock-Off; Bill Stein and Dan Dauterman; Sear- borg; Newlander and Ray Towar, Rowe, and Henry Leyser, Associated Coin Amusement Co.

Close Vote on
Md. Game Law

By MILDRED HALL

WASHINGTON — A strong push is being made in the Maryland Legislature to give gamblers in pinball machines at least a three-year lease on legal life, and restore legality of outlawed slots to four counties in Maryland, plus in private clubs. At deadline time last week (19) only one vote was needed on the Senate side to push across a bill allowing multiple game machine types.

Gambling slot machines were declared illegal in Maryland and were phuted out over a five-year period that ended last July, but there have been continuing efforts to get them back, Galm.

(Continued on page 50)

ICMOA Braces for
Another Pinball Fight

SPRINGFIELD, Ill.—The Illinois Coin Machine Operators Association (ICMOA) is faced with the threat of pinball legislation fight, following the introduction here last week of Senate bill 592.

According to ICMOA executive director Fred Gain, the bill makes it "unlawful to keep or use in a public resort any pinball, bagatelle or pigeon-hole gambling." In short, the bill outlawing pinball gambling is the "strict form of a miniature wall box in a plastic folder." It is exactly: a loose-leaf folder holding the exact type strip found on a corresponding jukebox.

Caruso and Giarrusso, both 20-year veterans of the famous operation founded by the late John (Tac) Elms Sr., Lynda Kolb and Ann Springer, said the folder has at least three advantages:

* "We use a lot of wall boxes here. If a location adds another wall box we simply pull the location's folder and duplicate the strips in it to deliver the wall box in less than an hour."

* The folder settles arguments.

(Continued on page 50)

GLOBAL PINS

ICMOA—U. S.-made pinball games are building bridges across international understandings, according to Bally Manufacturing Corp. advertising manager Herb Jones. His firm here regularly fills requests for technical bulletins from the State Central Technical Library, Prague, Yugoslavia. "Excepting deep into the Iron and Bamboo curtains," Jones said, "our games circle the globe.

(Continued on page 50)

REMEMBER TROUBLADOR? Not many of today's younger jukebox operators will recall the above picture was taken recently at DuKane Corp., where the St. Charles, Ill., firm repaired the amplifier of the 40-year-old unit manufactured by Mills Novelty. The ma- chine, which plays 78-r.p.m. records, and is still loaded with such titles as "Blossoms on Broadway," "Ain't Life Sweet," "Jealous" and other 1937 vintage records.

Billota Single: Hit Potential?

SYRACUSE, N. Y. — Can jukebox operators make a record? This question will be answered in the next few weeks, now that the first single has been released by Jaybee Records, division of Billota Enterprises, Inc.

The record, "Merry Go Round of Love," by "High and Dry" by Roberta Quinlan, was conceived, recorded and packaged exclusively for music operators. Johnny Billota explains: "Only after a sufficient number of copies have been sold to our operators, backed up by genuine excitement at the location level to show we've got a hit, will we release promotional copies to radio stations and ask Galuppi to begin exploitation of the retail market. I want to hold on to the record industry that we can make our own hits in the operating business."

The Galuppi which Billota mentions is Galuppi Enter-
prises, Inc. here. It will market single exclusively through recognized trade outlets across the country.

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Distribution Tomorrow

Distributors of coin-operated equipment face many perplexing problems today. Many are concerned about the implications of national operating firms now acquiring jukebox routes and how this may affect traditional distributor-owner relations. Other problems are: Where financing, shortages of personnel, management of inventory, location and so many other subjects.

We have asked a number of key distributors to present their views in by-lined articles and present the first of the series this week.

JOE ROBBINS

Empire Distributing, Inc. Chicago

While the increased acquisitions of music-game routes by large, publicly owned vending firms is an established, growing trend with immense implications, there is another trend that is even more significant.

There is a definite move on the part of certain phonograph

(Continued on page 50)
**Game Law in Legislature**

Continued from page 49

pinball machines were considered part of that scene, and a firmingbling pinball machines were continued in legislature.

A proposed amendment to a pinball bill would phase out the machines in three years—thereby in effect permitting them legality over that period. Some declared opponents of pinball machine legislation also voted for the amendment, to have a weaker bill ready in case a floor fight bring a test vote on pinball and-or slots legislation, they say.

**Distribution Tomorrow**

Continued from page 49

manufacturers toward acquiring their own distribution outlets. These factories got into the distribution phase because of different reasons. In at least one instance, it was part of a deliberate program, in other cases, it arose because of the business difficulties of various independent distributors.

What is the significance of this and what does it mean and how far will it go?

If it continues, and it appears at this point that it will, it could mean the end of the independent distributor. A manufacturer can (and allegedly does) use factory-owned outlets to "dump" non-competitive products. There are possible anti-trust implications involved here. The fact is that such "isolated" pricing forces the independent competing distributor to compete with price structure he cannot meet if he is to stay in business. The factory branch does not have to operate at a profit as long as it breaks even. The idea is to "move the merchandise" and this is reflected in higher factory or corporate earnings.

How does the independent compete with this? Well, if he has a substantial operation, he can concentrate on this and realign his distribution function to a secondary status. He can cut down, in other words, in his distribution functions, services and expenses. If he is not operating and depends on a "production" set up, then he can be in big trouble and, at this time, nobody has the answer or anecdote to the problems involved.

Certainly, in the long run, the industry must either be serviced by factory owned branches completely, or by independent distributors completely. At least, and with the usual exception, that is the essence.

Rock-Ola is the only major manufacturer of phonographs without factory owned branches or a policy so directed. Can this policy continue (Ed note: Empire is a Rock-Ola distributor)? It all depends on how far the "factory owned" trend continues. Distributor profits are dangerously low. There are many distributors, now in existence, who are on the verge of elimination for one reason or another. There are areas now, that are regarded as certain manufacturers, are without any distribution in the actual sense of the term.

There cannot be a dual system of distribution. The economics of competition make it impossible. What or who will survive as the ultimate system?

In view of the uncertainty, the independent distributor rests uneasily these days. He is troubled from within and from without. The future direction of his business cannot be accurately charted. There are too many questions.
LOOKING FOR HIGHER YIELD?

TRY THIS BLUE CHIP INVESTMENT

WURLITZER
American III

For operators, a phonograph is an important investment. Its price-earnings ratio either marks it speculative or a blue chip investment.

Your best buy, the AMERICANA III has proved that its combination of eye-riveting animation, colorful beauty and soul-thrilling sound is producing the highest yield in automatic music history.

Want specifics? See your Wurlitzer Distributor.

INVESTMENT FOR MUSIC OPERATORS

THE WURLITZER COMPANY

113 Years of Musical Experience
North Tonawanda, N.Y.
**ROGER FOLZ**

**Tax Laws Threaten to Penny Vending**

OCEANSIDE, N. Y. — If bulk vendors do not develop a definite legislative program, law makers will continue enacting tax laws until the penny disappears from vending machines. This is the view of Roger Folz, who pointed out last week that states and some foreign countries have already taxed vending.

Folz, who heads up a legislative committee of the National Vendors Association (NVA), said taxes would be the biggest problem confronting the national trade group when it convenes in New Orleans later this month. Folz and his brother, Har- old, operate Folz Vending here with installations in all 50 states and some foreign countries.

Folz would like to see bulk vending machines exempted per se and is hopeful that an NVA definition of bulk units can be helpful in dealing with legislatures. “We have to get away from taxing bases and licenses on coin denominations,” he said. “The denominations of coins are no indication of the value generated or the ability to pay taxes on the receipts,” he added.

A penny, nickel or dime machine only may generate $50 to $70 in a whole year and cannot be compared with a soft drink or candy machine, which also sells products for 10 cents.

“I think legislators are favorable to laws that will protect penny vending. I don’t think they want to knock it out. But we have to draw up a definite program to present to lawmakers.”

He said NVA has been engaged in a licensing problem in Florida and recently the city of Buffalo, N. Y., has given some relief to bulk vendors by exempting penny sales from a tax proposal and enacting a “nominal” tax on nickel and dime sales.

“But in New Jersey a number of municipalities have been striving for home rule and looking for tax revenue possibilities. This will be repeated all over the country, I’m afraid. The bulk industry must convince legislators and tax committees that it is the “minor league” and that larger vending is the “major league.”

Bulk vendors originally were nearly 100 per cent involved in penny vending. Gradually, we went to mass display so we could increase volume, remove overhead and continue in business, because, remember, we’re still getting only a penny for nearly one-half of our merchandise.

“Meanwhile the cost of products, the cost of machines and the cost of route personnel keeps going up.”

Folz also said vendors may have to set up separate companies for handling the sales of quarter capsules where sales tax laws exempt sales of 10 cents and under.

“But quarter vending is still a continuation of penny merchandising. The addition of a quarter unit in a store may add more total revenue, but again, you’re not comparing a quarter vending machine with a 1-cent machine.”

For information on other Northwestern machines, mail this coupon for details and prices on the Northwestern BULK VENDING MACHINE OPERATORS

NEW ORLEANS — Vincent (Buddy) Schiro has a very effective method of demonstrating the importance of the penny in bulk vending. One-half of the father-son distributor and operator team at Schiro Vending Supply here, he offers takes new operators into the firm’s vault and shows them stacks of big pennies.

Young Schiro, who will address the National Vendors Association workshop session in April and speak about 1-cent vending, said, “Many times new operators will tell me they want machines with nickel, dime and quarter coin mechanisms, some even talk about half dollars.”

“It’s at this point when I show them what kind of money there is in pennies. When they see 35 bags of pennies ready for the bank it’s quite revealing.” Unlike some bulk vendors, Schiro reports he has no problem with banks accepting bulk pennies. “We only weigh them,” he said, “if we’re short or over the bank merely makes an adjustment the next day.”

NEW ORLEANS distributor and operator team Vincent (Buddy) Schiro (left) and his father Nicholas examine the new Oak 25-cent capsule machine as it will appear in a typical installation of seven machines.

**Vincent Schiro Strong Believer in 1c Vending**

---

**BIRMINGHAM**

**CONSOLE**

With six different combinations to select from to fit any of your locations, this is the most advanced in bulk vending — the all new Victor —

**SELECTORAMA® 7788**

**CONSOLE**

The popular Model 60 now adapted to ease of operation. Western circulars and prices. To better serve our customers we have fine parking facilities adjacent to our display.

**Stamp Folders, Lowest Prices, Write**

**NORTHWESTERN SALES & SERVICE CORP.**

666 W. 34th St., New York, N.Y. 10018

Phone: (212) Empire 4-6467

**MARCH 29, 1969, BILLBOARD**
The Merchandising Void

Most of the better play-stimulator promotions have emanated from the manufacturing level. First, the machines themselves have been made to catch impulsive patronage with modern styling and lighting. Animation is frequently added for improved attention grabbing. Title strip arrangements are improved to further stimulate play, and special pricing promotions are offered to induce still more patronage. Scores of other on-the-machine merchandising ideas have rolled from the assembly lines over the years. They are commendable. They have boosted play. But they are not enough.

Jukebox and game income continues to remain static. The industry is sustaining itself, but not expanding. While entertainment expenditure increases at a fantastic annual rate, jukeboxes and games aren’t collecting their fair share. And this merchandising void is to blame, in the main, for this disturbing state of affairs.

The need is for the industry’s sharpest minds at all levels to apply themselves to the problem of merchandising, advertising and promotion of our entertainment product to the ultimate consumer. Special emphasis on this neglected area of the business could well be made at the next Music Operators of America (MOA) convention.

It would appear that one of the primary areas of promotional potential to be explored is that of cooperation with the record labels. For example, it is probable that a number of labels (particularly large independents) would eagerly seize the opportunity to promote "National Jukebox Month" in their national, regional and local advertising in return for assurances that certain advertised titles will be on most of the nation’s jukeboxes during that period.

At the local level—the level where merchandising ideas are best conceived and carried out—there is tremendous potential for promotional cooperation between jukebox operators and radio stations. For example, when a local station launches "a month of oldies," it might gladly plug jukebox play over the air if all Penny Vending Threat

Large vending machine dispensing sandwiches or pastries for 25 cents.

Folz said the subject of slugs will also be discussed in Florida but that recent sophistication of machines may prove to be the solution.

"Our local association saw a demonstration of the new Northwestern machine, which has a slug rejector. We were very impressed. It rejects at least 85 to 90 per cent of slugs, the exception being slugs made of the same substance as money."

"Now if slug rejectors can be adapted for penny, nickel and dime units we might solve the problem posed by plastic bingo chips."

The local jukeboxes, well stocked with the titles on the station’s playlist, carry banners promoting the station’s oldies month.

Here and there operators are initiating such promotions, but more—much more—of the same is needed. And centralized emphasis, such as that MOA is giving to public relations, is indicated.

SCHOENBACH CO.
Manufacturers Representative
Acoo-Mana Distributor
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What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Baton Rouge, La., Location: Adult (Over 30)-Lounge

GENE SHARP, programmer, State Novelty Co.

Current releases:

"Gallows,\" Gin Campbell, Capitol-52528.
"Gentle on My Mind,\" Dean Martin, Reprise-08112.
"Goodnight My Love,\" Paul Anka, RCA-969.
"That's Life,\" Frank Sinatra, Reprise-09147.
"Runnin' Rose,\" Nat King Cole, Capitol-08143.

Crete, Neb., Location: Adult (Over 30)-Tavern

ROSSELLA RAY, programmer, Ray's Music.

Current releases:

"Gentle on My Mind,\" Dean Martin, Reprise-08112.
"Gallows,\" Gin Campbell, Capitol-52528.
"Runnin' Rose,\" Nat King Cole, Capitol-08143.
"Trampin' Rose,\" Nat King Cole, Capitol-08143.

Glendale, Calif., Location: Young Adult-Night Club

CAROL STEPHENS, programmer, Valley Vendors

Current releases:

"Only the Strong Survive,\" Jerry Butler, Mercury-72898.
"It's Your Thing,\" Isley Brothers, Capitol-2428.
"Woman of the World,\" Loretta Lynn, Decca-32435.
"Help Me,\" Glen Campbell, Capitol-2428.

Haddonfield, N. J., Location: C&W-Tavern

CAROL HUMES, programmer, Cannon Coin Machine Co.

Current releases:

"Stand by Your Man,\" Tammy Wynette, Columbia-15240.
"Love Me Again,\" The Righteous Brothers, Don't Think Twice.

Indianapolis, Ind., Location: R&B-Tavern

LARRY GEDDES, programmer, Low Jones Music.

Current releases:

"Cloud Nine,\" Mongo Santamaria, Cotillion-44021.
"It's Your Thing,\" Stevie Wonder, T-Neck-901.
"Only the Strong Survive,\" Jerry Butler, Mercury-72898.

Pooiria, Ill., Location: R&B-Restaurant

BILLY RUSHTON, programmer, Les Montooth.

Current releases:

"Hey,\" Ike & Tina Turner, Columbia-15240.
"When the Night is Young,\" Sam & Dave, Volt-0284.

Coming Events

April 12—Alabama Automatic Merchandising Council, Governors House, Montgomery.
April 12-13—Kansas Amuse- ment & Music Association, Hutchinson.
April 15-19—National Vendors Association, annual convention and trade exhibit, Hollywood Beach Hotel, Miami.
April 18-19—Wisconsin Auto matic Merchandising Council, Bi- loita's Forum, Green Bay.
April 21—National Auto matic Merchandising Association, spring management conference, Sheraton Des Plaines Hotel, Chicago, Ill.
April 21-25—National Automatic Merchandising Association, spring management conference, Sheraton Plaza Hotel, Boston.
April 21-26—Indiana Vending Council, Inc., annual meeting, Speedway Motel, Indianapolis.
May 1-4—Illinois Automatic Merchandising Council, Lake Lawn Lodge, Delavan, Wis.

April 12—RCA-9648.
April 13—Mercury-72898.
April 17—RCA-9648.
April 21—Capitol-2428.
April 24—Humphries-2004.
April 28—Cotillion-44021.
May 1-8—Florida Amusement & Music Association, Port-O-Cool, Cape Canaveral, Fla.
May 15-18—Ohio Automatic Merchandising Association, annual meeting, Sheraton Columbus Ho tel, Columbus, Ohio.
May 22—New York Automatic Merchandising Association, annual meeting, Sheraton Columbus Hotel, Columbus, Ohio.
May 22-May 24—Pennsylvania Automatic Merchandising Association, Council, Shawnee-on-the-Delaware, Shawnee-on-the-Delaware.
June 6—Minnesota Automatic Merchandising Association, Mad- den's Resort, Mille Lacs Lake.
June 13—New York Automatic Vending Association, Pines Hotel, South Fallsburg, N. Y.
What are the odds of finding a great new sound if you use Electro-Voice SRO speakers?

LOS ANGELES—The need for unusual sounds in both contemporary recordings and for use in radio-TV commercials is sending composer George Roumanis far afield. The result could be musical surprises, and hence, dealers, searching for such items as the canary, tubula, clavinet, roxachord, clavichord, cordovox and synthesizer.

Commenting on the retail possibilities of unusual instruments, Roumanis, who composes for Future Music here, said, "Remember, it took a long time before the electric piano was discovered and people began to buy it for their homes." Some instruments Roumanis uses, the curiosity for example, are not even available through manufacturers.

The casualty, Roumanis explained, is a one-finger keyboard instrument: with a two octave range which looks like a toy. It derives its name from its exclusive ability to play in the high register. It is not manufactured for the commercial market, but is available on a rental basis to musicians.

This seems to be the present state of things regarding many of these unusually named instruments; they are rentable but not manufactured for musical instrument stores.

"These instruments sound good when played with a lot of other instruments," said Roumanis, "but you wouldn't want to play any one of them alone." The tubula is a percussion instrument which sounds like low regular harmon; and is made of cardboard tubes hit with a wooden spoon device. "It sounds like a tympany drum," explained Roumanis. "It's like playing a vibes part on a drum." The synthesizer, he said, is someone in the Los Angeles area who has not yet gotten into mass manufacturing. Usually the way Roumanis and other musicians hear about new instruments is (or someone to call up and say: "Hey, I've got a new instrument. Do you want to hear it?"

Roumanis heard about the roxachord from a singer. There is only one in the Los Angeles area, so Roumanis rented it and used it to record a commercial. It sounds like an organ, has 15 stops, which can change the sound texture of a note and looks like a small electric piano. Another instrument which

(Continued on page 57)
Airline Tapes Find It Nice to Be Grounded

By RON SCHLACHTER

ELK GROVE VILLAGE, Ill.—Good taste, good programming and a good price are the three major factors that have contributed to the consumer demand for American Airlines stereo tapes, according to Bill Johnson, manager of marketing administration, Ampex Stereo Tapes Corp.

As the distributor for American, Ampex has increased the current catalog to 42 tapes. All are on regular 7-inch reels with a playback speed of 3¾-inch-per-second. The green, red or blue polyester-based tape holds from three to three and one-half hours of music.

"Normally, a tape holds 60 to 64 songs, and up to three playing albums," explained Johnson. "Needless to say, this opens up a whole new world of music.

"Normally, a tape holds 60 to 64 songs, and up to three playing albums," explained Johnson. "Needless to say, this opens up a whole new world of music.

As the duplicator for Ameri-
NAMM Exhibitors For Wide, Open Spaces

Continued from page 55

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Continued from page 55

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<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week 1969</th>
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LONDON, Ont. — CKLW, Windsor, one of Ontario's and Canada's top radio outlets, is fighting to retain its broadcasting license.

As one of two Ontario stations (the other is CFPL, London) seeking renewal of its license at the Canadian Radio Television Commission hearings, CKLW has come under attack from government officials over its alleged failure to comply with certain key Federal Broadcasting requirements.

The most serious charge against CKLW is that it is paying Royalties to Canadian artists to the tune of $100 per cent of U.S. owned stations, operated by Western Ontario Broadcasting Ltd., which is a subsidiary of the RKO Corp., in turn owned right by the General Tire and Rubber Co.

As a result, a federal order-in-council decreed that at least 80 per cent of the songs CKLW is paying a 20 per cent royalty to any Canadian broadcasting operation must be owned by Canadians.

CKLW, represented at the hearings by its lawyer, Tapani Perttu, is backed by the Soulset, Eero Aven, Jestek, Viljo Ruus and others.

The majority of the musical program policy must be set by the Canadian government, argued the attorney, according to the Canadian rule, argued Ritchie.

Bushnell TV Bids for 3 TV, 5 Radio Outlets in Ontario

OTTAWA—Bushnell TV Co., operator of CTV affiliate WCVU-TV, is seeking an offer to purchase all the assets of three TV and five radio stations owned in part by the family of Canadian-born multimillionaire Thorneloe, Mr. and Mrs. Peter Runne.

The offer is for an outright sale of the stations, which are: May 15-29: Helsinki Radio Days; June 6-13: Finland Festival; June 23-30: Turku Festival. 

The station is estimated to be worth $250,000.

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MTS MEMBER URGES BAN OF "TWO VIRGINS" ALBUM

OTTAWA — A member of Parliament in the House of Commons here on Thursday suggested that the nude photos of John Lennon and Yoko Ono and demanded that it be removed from Canada as obscene and anti-Christian.

Odeon has released an EP, "The Two Virgins" as "foreign-made pornographic material," and called on Justice Minister John Turner and Postmaster General Eric Newby to stop the sale.

The EP was banned from the country.

"The pictures alone are not only obscene," stated Mr. Cruse, "but the wording on this press piece of pornographic literature reads, "When two great spirits meet, it's a humblo in experience.""

"This," interpreted Cruse, "made the LP anti-Christian."
By MIKE HENNESSEY

Dutch Trade Riding Prosperity Crest

With a buoyant economy, a high density of record players (60 per cent of homes have phonographs) and a government which is increasingly regarding the record as more of a cultural aid than a superfluous luxury item, Holland can reasonably expect its dynamic and united record industry to enjoy mounting prosperity in the years ahead.

Two striking factors about the Dutch industry, which emerged from a rapid survey conducted during the days preceding the industry's major annual showcase event — the Grand Gala du Disque — were the remarkably deep penetration into the market of British and American product and the powerful efficiency of the industry's promotional body, the CGC, which, in its years of operation, first under Willem Days and now under Piet Bijlouis, has irrevocably established the record as a vital force in the social life of the Dutch.

An examination of the Dutch Top 40 during the week of the Grand Gala revealed that only one third of the chart entries were of local origin and, of these, 75 per cent were in English.

The natural Dutch affinity for the English language plus the recognition that the current pop idiom lends itself far more readily to English lyrics, are factors sponsoring this predominance.

Old Hat

The countries — notably Italy, Spain and the Scandinavian nations — have recently, and in various ways, endeavored to inhibit the flow of Anglo-American product onto the market in order to promote native productions, the Dutch — for years the most susceptible to transatlantic pop music — have cheerfully accepted a situation in which it is almost "old hat" to make or enjoy records in the English tongue.

Said Baszart's Ferry Wieneke: "We'd rather sell a record in English than not sell it in Dutch."

This is not, however, to say that Dutch production is in the doldrums. On the contrary, Holland boasts some very fine recording artists and far from neglecting local talent, most major companies are actively seeking international recognition for their top artists.

Spreading this assault on international markets — and the U.S. in particular — are a number of Dutch groups who record almost exclusively in English. These groups have thoroughly absorbed the Anglo-American pop idiom and, on the "If you can't beat 'em, join 'em" principle, are now about to engage in some musical court-pumping.

Baszart, the only major Dutch independent publishing company, in addition to seeking representation of a major label in Holland, is relying on the international potential of such groups as Rock's Family to expand its activities in the field of record production.

The group's "Get Yourself a Ticket" will be released in America on Mercury: Britain on Tangerine, in Italy by Cen Calentano, in Scandinavia by Melinornone and in Germany, Austria and Switzerland by Philips.

Exports Increasing

Says Wieneke: "Our exports are increasing all the time. One of the first groups to penetrate the U. S. market was the Golden Earring, released there on Capitol. Although the established Dutch songwriters are still writing in Dutch, most of the new groups coming up are writing their own material in English and the funny thing is that even kids of 16 are able to write better lyrics in English than they can in Dutch."

Similarly, Bovema's Ferry Oord is convinced that much current Dutch product has immense international potential.

"At present," he says, "only about 25 per cent of our output comes from local production, but I expect to see this increase considerably. We have artists coming up who are really internationally orientated, and now Dutch writers have a much better chance of achieving international hits than they have ever had."

Oord said that many opportunities for Dutch songs and artists to attain international status had been lost in the past because "people really didn't take the trouble to listen to the music, let alone promote it. If you do it for a record, you'll never sell it, no matter how good it is. But if you put everything behind a record you believe in, then, if there is really something in the music, it will sell well."

Oord quoted the case of the MCA artist John Bowles, then relatively unknown in Holland, who came to Amsterdam for three days to promote "If I Only Had Time."

"Because of that promotion," said Oord, "he scored a big hit here."

World Potential

Groups like the Bovema stable which Oord cites as having international potential are the Cats, who will be released in the U.S. on Sire, the Brain Box, the Buffoons, and Gloria. Undoubtedly the artist who has made the biggest single contribution to the current prosperity of the Dutch record industry is Heintje, the 14-year-old boy singer who, says Wieneke, "is the biggest act in Holland and Germany after the Beatles."

"The CNR is negotiating for the release of Heintje records in the U.S. where the singer has had three straight No. 1 TV hits, but as yet his biggest success has come from Germany."

As in most other countries, album sales are increasing in Holland at a dramatic rate and this, says Gerry Oord, is a reflection of the changing tastes of the "phonograph generation."

The phonograph generation are part of that section of the population which was born during the high birth-rate period immediately following the war. "Their first interest," says Oord, "was in rock 'n' roll. But now they have reached the 25-35 age group and are settling down to an appreciation of middle-of-the-road album repertoire. Also, they remain record lovers but they swing often to classical product or to middle category recordings."

The proof of this is seen in the decline in singles sales. A few years ago a single which sold more than 100,000 copies was a relatively frequent occurrence, but today a sale of that magnitude is exceptional.

(Continued on page 64)

COUNTRY     SONG               WRITERS       SINNER       PUBLISHER       RECORD COMPANY
Belgium      "Jennifer Jennings"     Paul Quetellos  Louis Noels  Chappell         Gramaphone
Britain      "Brum Bang a Bang"      Alan Moorehouse Peter Warne  Lulu             Chappell         Columbia
Eire         "Wages of Love"         Michael Redde       Muriel Day  April Music         Dolphi
Finland      "Kum Siilhon Ennen"    Tioma Ralii        Jarkko and Laura  E-Sael         Philips
France       "Oh Juur, Un Enfant"     Emilie Sari        Fini Boccara  Eddy Markey      Philips
Germany      "Priballarenta"        Hans Blum         Sis Malvekust  Intro           Metaxote
Holland      "De Troubadour"       Lenni Kuhrt    Lenny Kuhrt         Altona         Philips
Italy        "Dee Groose Lacinme Blanca" ("Two Big White Tears") Dianio        Pirro Soffici  Iva Zemichi       A-Fifi/Supersonic
Luxembourg   "Catherine"           Paul Maurait        Boruudal        Radio Music        Dis/AZ
Mcoko         "Manan"               Andre Doru    Andre Doral        Frot Dpnt              Dis/AZ
Norway        "O, oj, oj san glad og skal bij" Arne Bendiksen  Kjarl Sperholt  Arne Bendiksen        Trjila
Portugal     "Despidhada"           Jose Carlos A y dos Santos Simane de Oliveira        Valentin de Carvalho  Valentin de Carvalho
Spain        "Vivo Cantando"        Maria Jose de Ceratto Salome          Beller        Beller
Sweden       "Judy, min vinnare"      Roger Wallis         Tommy Koeberg   Sonet          Sonet
Switzerland  "Bonjour, Bonjour"     Henry Mayer Jack Stark Palsos        Moskverhetb        Decca
Yugoslavia   "Pogdavn acustic"      Milan Batic           The Four M        Jugoton         Jugoton

MARCH 29, 1969, BILLBOARD  61
ANDERSON TO COPENHAGEN, OSLO

STOCKHOLM—Swedish music publisher and record manufacturer Sig Anderson will open branch offices of Swedish Music and Polar Records in Copenhagen and Oslo on May 1.

Managing Swedish Music and Polar Records in Copenhagen will be Joerg Mortensen and the Oslo chief will be Joerg Fr. Ellersner. Ellersner is at present head of his own independent company, Trolf Records in Oslo.

"The expansion is necessary," Anderson told Billboard, "to secure better promotion and sales in Denmark and Norway, where local production is becoming increasingly important and accounting for a growing percentage of total turnover each year."

"We have been successful lately in the publishing field with three local records reaching No. 1 spot in Norway in 1968 and similar successes in Denmark." Anderson recently concluded a deal with Jost Records and Beecon Records for Scandinavia distribution of the new releases of the two labels.

Anderson's publishing company, Polar Music, has Scandinavian representation of Swiss, Dutch and Danish Artists among others and the group also includes Boni Music, Polar Music and Palace Music.

Page One Inks Sandy Coast For Disks Outside Holland

LONDON—Dutch group the Sandy Coast, which has a chart entry in Holland with "Capital Punishment," has been signed for all countries outside Holland under Page One Records chief Larry Page.

Page has also signed the Dutch girl group, Hearts of Soul, and will bring them to London to record.

The Sandy Coast, whose records are released in Holland by Irizmac, will have an album, "From the Studio Workshop," released here in May.

Page has talked in London with Enrico Lebendiger of Feram, Brazil, to discuss plans to bring the Brazilian jazz-bossa nova group, Trio Yoko, to Europe for a tour in June. At this time Page plans the reissue of a third album by the Trio.

Page One has signed Blake Barrington, who will co-star with Betty Grable in the musical "Pier Pressure," due to open here in April, and has also signed the German Global Records gold group, the Zimbo Trio to bring "Pieceful Salad Annie." It will be released here in May.

White Pushes Disk in Europe

BERLIN—Monument artist Tony Joe White followed a successful two-week tour of U. S. places by touring through key cities in Europe and Britain to promote his latest single "Pole Salad Annie." It was recently released in Canada.

While appeared at the Cheestad discotheque and made a spot television appearance on "Pop Today" at the U. S. Club 50 night spot in the city. He also guested on radio and TV shows.

From March 10 to 17 White appeared at the Bilbobou in France that featured off radio's Europe No. 1, Luxem- boug, France No. 1, and "The Strange New Generation" show, and guested on the TV programs "Till" and "Tours en scene."

After a guest spot on the Dutch TV program "Twen," Management redirected White to London March 20 for further pro-motional appearances before returning to the States.

Gallo, Buddha S. Africa Deal

JOHANNESBURG—Gallo (Africa) Ltd. is handling Buddha in South Africa, and have just released the label with a major promotional campaign.

Special radio programs have been prepared to promote Bud- dha releases, which include "Indian Giver," and "Goody Goody Gumdrops," by J. R. Friedberg, Tizoc president. They also prepared "Sweeter Than Sugar," "Ohio Express" and "I'm in Love With You, Don't Go Gyp," and "Jest a Joke." Record dealers have been supplied with tear-out posters, street signs and pamphlets advertising the album. Gallo has prepared a display poster measuring 3 feet by 2 feet depicting a black relief Buddah on a "bubblegum" music on Buddah.

Jared Anderson to Expand To Copenhagen, Oslo

BARCELONA—A new record company, Als 4 Vents, has been launched here with the re-lease of three albums, two singles and 16 EPs. All the production will be handled by the company's general manager Angel Fabregues, located at Vergara 3, Barcelona, and J. M. Reventos, office manager, and Jaime Arneila, Albert Batiste, Ramon Casajuana and Gabriel Sellinas.

Als 4 Vents has two labels, Barlovento, specializing in Spanish folk music, and Didio, which is devoted to instrumen-tal versions of folk dances from all over the world. The distribu-tion of the records is re-stricted to the Catalan area of Spain and is being handled by Concentric Records.

Als 4 Vents is negotiating with another company to secure distribution in the rest of Spain.

Miss Sparboe To Eurovision

OSLO—Trivial artist Kirsti Sparboe will represent Norway in the Eurovision Song Contest in Madrid, March 29.

The entry was decided in the final of a one week tour for song for Eurovision contest when Miss Sparboe's song "Yes! Yes! Glad Jeg Skal Bliv" (Oh, Oh, How Happy I'll Be), written and produced by Per Birger Englund, received twice as many votes as the runners up.

Miss Sparboe, recently back from a two-week promotional tour of Germany, is represent-ing Norway in the Eurovi-sion contest for the third time. She appeared in Naples in 1965 and in Vienna in 1967. Miss Sparboe was one of the na-tional contest last in 1966, with "Intet Er Nytt Under Solen" and represented Norway in the Eurovision contest in Copen-hagen when he sang "Spiral."

Second in the national con-test this year was Norway's 1963 Eurovision winner Odd Boere with Kjell Karsten's song "Lento," which has a lyric by Terje Mosnes. This song is also published by Benduskin.

TIZOC TO CUT EURO WINNERS

MEXICO CITY—Eurovision Festival winners were recorded in Mexico by Tizoc Rec-ords following the event in Madrid, April 10, with Mirko Friedberg, Tizoc president.

Tizoc is also the home to record winners of San Remo, Cannes and Mardi Gras Festivals. "In addition," said Tizoc, "we propose to promote 100 songs by Mexican composers published through its new label, Gallo."
EUROVISION SONG CONTEST 1969

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MON AMOUR CHANTE
SINGEND DURCHS LEBEN

(BY A. ALCALDE - M.ª JOSE DE CERATTO)

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Norwegian record companies are increasing the packaging cost. Lower than any other film price of budget albums from 18.50 (US$2.45) to 20. And while album sales continue to mount, the Dutch industry is gearing itself for greater exploitation of other outlets for recorded material-pre-recorded tape, rack-jobbing and record clubs.

The cassette market, though still slow, is well established in Holland and Oord sees tremendous potential in the stereo 8 configuration.

Riding Prosperity Crest

Bovema is the licensee for Munz and we are thinking of launching our repertoire in cartridge form. I feel the cartridge concept is more attractive than the cassette and we're thinking of doing this with our own playback machine and set up facilities to do its own duplicating.

Rack jobbing was introduced into Holland in September last year when six major companies—Philips, Bovema, Polydor, Inelco, CNR and Ngram—formed a special organization, Gramoservice, to run the operation.

"It began slowly," says Oord, "but the dealers were very constructive. We feel that rack jobbing was here to stay and that it was better that the record industry was handling it. They are fully aware that the racks will not diminish their trade but will, on the contrary, stimulate an interest in records and the cassette market."

The six companies contribute special repertoire to the racks and are encouraged by the results of the first six months of operation. These six companies also launched a record club at the beginning of 1968 and another is being launch in Holland and Oord sees tremendous potential in the stereo 8 configuration.

Two Problems

Only two problems are clouding the horizon of the Dutch record industry—the 12 per cent added value tax on records and the activities of certain importers who are buying surplus album stock from America and selling it in Holland at cut prices despite the fact that much of the product is still current repertoire here.

In the case of the TVA, the Dutch industry feels that record sales should be on an equal basis with books, being of equal cultural value, and should therefore have the TVA reduced to 4 per cent. Recent indications suggest that the government is not entirely unsympathetic to the claim. And as far as the imported cut-price records are concerned, the problem is relatively limited in Holland as compared with Belgium.

"We have a very strong record federation working together very closely and efficiently. And we have a very healthy market. I think the future looks very promising."

CBC-TV Bowling: A Music Series

TORONTO — The CBC-TV network has scheduled a music series to debut across Canada following the top-rated National Hockey League game on Saturdays.

The series will be co-hosted byWellington, Canadian band leaders Peter Appleby and Geoffrey Bates who will play, interactively, vibes and trumpet. Sérries title is "Mallets and Brass."

The series will feature mostly mainstream sounds, with guests on the initial program including Boss Brass (RCA Victor) and vocalist Diane Brooks, newly signed by Ray Charles’ Tangerine label in the U.S.
These are the best selling mid-season singles compiled from regional retail sales and radio station play lists in each area.

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<td>Delia Evans</td>
<td>Capitol 947</td>
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<td>MY WAY</td>
<td>Frank Sinatra</td>
<td>Reprise 461</td>
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<td>Engelbert Humperdick</td>
<td>Parrot 40036</td>
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<td>THIS MAGIC MOMENT</td>
<td>Andy Williams</td>
<td>Rca 47-9721</td>
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<td>THE BREAKFAST CLUB</td>
<td>Herb Alpert &amp; the Tijuana Brass</td>
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<td>MY WAY</td>
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<td>18</td>
<td>I'M GONNA BE ME</td>
<td>Delia Evans</td>
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ALWAYS KEEP ME IN YOUR HEART
BY RUSSELL FAITH
WE
BB
THE FOUR ACES

10,000 RECORDS...
GOING ON 23
OBLITERATING THE GENERATION GAP.
FIRST 30 STATIONS RECEIVED, LIKED, PLAYED, RAVERED!

RADNOR RECORDS, INC. 301 CITY LINE AVENUE • BALA CYNWYD, PENNSYLVANIA 19004
THE BEST OF BERT KAEMPFERT—Decca DXB3 7200 ($) Bound to be a tremendous seller! This two-disk set contains so many of the Kaempfert hits that it is surprising his taps would stand out in the Night," "Red Roses for a Blue Lady," "Spanish Eyes," "Damba Schone," and his seminal hit "A Swingin' Safari."

MOTHERMANIA—Imagem ws-0668 ($) The noisy mothers of invention, who have made their latest album in the latest Los Angeles scene, will surprise his taps. One of the best pieces of social satire into a Brilliant sound that makes the money or not, will make money. "Brown Shoes Don't Make It," "I Can't Make It with My Eyes Shut," and "Open the Window," are delightfully subversive, supportable styles stimulating—gay.

PETERS/NECO—Hey, Gotta Be Ma. Columbia CL-1079 ($) Interpretation and style have been the keys to Nero's piano artistry, and in this his latest album, he is still as hot as ever. Ably assisted by Bernstein, and conducted by Enoch Light, and his contemporary soul songstress, "Wichita Lineman," "Put Your Head on My Shoulder," The seven songs from Light are, in essence, Nero's piano style, and his creative skill is at its best in his interpretation of the Bee Gees' "(Oh La La) C'est La Vie."

JOHN GARY—Love of a Gentle Woman—Columbia CS 9748 (S) Gary's warm and ingratiating vocal style would make a better hit than this crummy arranged LP. Very few singers have the range that Gary displays on "Tell Me Why," and can give out with such depth and power on "Love of a Gentle Woman." This album is filled with past the right vocal wiggles for a top all around package.

ENOCH LIGHT & THE BRASS MANEUVER—Project 3 for ICD ($) Enoch Light has gone all the way with this most exciting album featuring the Brass Manoeuvr. The big band sound with the esport in brass is an excellent showcase for such recent tunes as "The Fool on the Hill," "Wichita Lineman," and "Put Your Head on My Shoulder." The seven songs from Light is, showmanship, which is unexcelled, is sensational, and this is a programming must.

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FREEDOM SUITE / THE RASCALS

SD 2-901
ATLANTIC

(Two LP Set)

AMERICA THE BEAUTIFUL · ME & MY FRIENDS · ANY DANCE'LL DO
LOOK AROUND · A RAY OF HOPE · ISLAND OF LOVE · OF COURSE
LOVE WAS SO EASY TO GIVE · PEOPLE GOT TO BE FREE · BABY I'M BLUE
HEAVEN · ADRIAN'S BIRTHDAY · BOOM · CUTE

Management: SID BERNSTEIN
EXPLODES INTO THE RECORD BUSINESS

We are now recording and acquiring masters from the industry's top producers. Watch for our new releases soon.

NORTH AMERICAN LEISURE CORP.
1776 Broadway, New York 10019
A subsidiary of Omega Equities Corporation

distributed by
this rise.

The promotion behind this movie and the soundtrack should get a substantial

sales boost from the high volume of early promotional tie-ins. This hit has

already made a huge impact. Look for this to top the LP sales charts.

Jackie Wilson's Greatest Hits

Richard Hayman Orch., Conductor

This is a great collection of Jackie Wilson's best work. The orchestra

wraps the songs in a rich, velvety sound that is sure to please fans of the

singer's distinctive style. This album includes hits such as "Higher and Higher"

and "Tears Are Not Enough.

QuickSilver Messenger Service

Capital ST 120 (S)

QuickSilver Messenger Service returns to the scene with a 20-minute, seven-

song album that is sure to please fans of their classic rock sound. "Sister

of the Moon," "Mississippi," and "Cayman" on side two highlight their

instrumentally oriented style featuring two percussionists from Filmmores East

and West. Powerful guitar dynamics, piano to ride with, and a whole

variety of string arrangements should bring QMS to the charts.

Ske-Chester

Columbia CS 9797 (S)

Just missing with their first LP, SBC should really take off with their follow-

up. They have a strong, strong, strong, strong, strong, strong, strong, strong,

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<td>&quot;I've Been Around&quot;</td>
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<td>&quot;Do You Love Me&quot;</td>
<td>&quot;Gladys Knight &amp; The Systers&quot;</td>
<td>Atco 6604</td>
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<td>&quot;One Mint Julep&quot;</td>
<td>&quot;George Shearing&quot;</td>
<td>Capitol 24623</td>
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<td>&quot;I Believe in You&quot;</td>
<td>&quot;Carmen McRae&quot;</td>
<td>Mercury 71675</td>
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<td>&quot;If I Were You&quot;</td>
<td>&quot;Sarah Vaughan&quot;</td>
<td>Imperial 40463</td>
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<td>&quot;I'm in the Mood for Love&quot;</td>
<td>&quot;Billie Holiday&quot;</td>
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<td>&quot;We're in the Money&quot;</td>
<td>&quot;Benny Goodman &amp; His Orchestra&quot;</td>
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<td>&quot;It's a Beautiful Day&quot;</td>
<td>&quot;Ella Fitzgerald &amp; Louis Armstrong&quot;</td>
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<td>&quot;The Man I Love&quot;</td>
<td>&quot;Billie Holiday &amp; Oscar Peterson&quot;</td>
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<td>&quot;Sarah Vaughan&quot;</td>
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<td>&quot;Love Me&quot;</td>
<td>&quot;Billie Holiday&quot;</td>
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<td>&quot;My Funny Valentine&quot;</td>
<td>&quot;Ella Fitzgerald&quot;</td>
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<td>&quot;Autumn Leaves&quot;</td>
<td>&quot;Ella Fitzgerald&quot;</td>
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<td>&quot;Someone to Watch Over Me&quot;</td>
<td>&quot;Sarah Vaughan&quot;</td>
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<td>&quot;What a Little Moonlight Can Do&quot;</td>
<td>&quot;Billie Holiday&quot;</td>
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<td>&quot;Stardust&quot;</td>
<td>&quot;Billie Holiday &amp; Oscar Peterson&quot;</td>
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<td>&quot;You Are My Everything&quot;</td>
<td>&quot;Sarah Vaughan&quot;</td>
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<td>&quot;Ain't Misbehavin'&quot;</td>
<td>&quot;Billie Holiday&quot;</td>
<td>Columbia 24454</td>
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<td>&quot;The Lady is a Tramp&quot;</td>
<td>&quot;Sarah Vaughan&quot;</td>
<td>Columbia 24454</td>
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<tr>
<td>&quot;That Old Devil Moon&quot;</td>
<td>&quot;Billie Holiday&quot;</td>
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**Notes:**
- The song "I'll Be Seeing You" was released as a hit by Billie Holiday in 1944, and its popularity led to it becoming a standard in the jazz and big band repertoire.
- "Autumn Leaves" is another popular standard that Billie Holiday performed, showcasing her ability to convey the mood and emotion of the song through her interpretation.
- "My Funny Valentine" is a classic jazz standard, often associated with Holiday, who recorded a hit version in the 1940s.

**Additional Information:**
- Billie Holiday was a key figure in the development of jazz and big band music, known for her unique vocal style and emotional delivery.
- Her collaborations with musicians like Benny Goodman and other leading jazz figures helped solidify her place in the annals of music history.
Frank Sinatra is still 12% virgin

We refuse to worry about it.

We figure that — since he started making records — our Mr. Sinatra’s sold at least one record to 88% of our record buying public.

And 12% haven’t bought. That 12%, maybe they just buy Perez Prado. Maybe they think Spanky And Our Gang’s what’s happening. Maybe they think Sinatra stinks. It all kinds.

The Convincer is here:

My Way.

You’ve probably already heard My Way. And so you know why Our Mr. Sinatra’s preparing to lose another 6 or 7%.

What thrills to enjoy another sales wallop! My Way should bring Our Mr. Sinatra’s remaining Virgin Percentage down to about 5%.

That last 5%? Fear not. Four percent’s sure to fall for his My Way album.

And one percent will stick to Perez Prado.

Sinatra’s My Way Comes From

Where Virgins Never Last
### Record Sales - Continued on Page 77

**TOP LP'S**

**FOR WEEK ENDING MARCH 24, 1969**

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**TAPE PACKAGES AVAILABLE**

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The Sir Douglas Quintet is alive & well and living off a hit single 'Mendocino' (and a hit album too!)

Produced by Amigos De Musica with A&R and special arrangements by Frank Morin.

*MENDOCINO
Sir Douglas Quintet
S-2191

Produced by Amigos De Musica

A PRODUCT OF MERCLRY RECOPO PRODUCTIONS, INC. 35 WATKIN DRIVE, CHICAGO, ILLINOIS 60601
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**GRI Wraps Up a Two-Fold Deal With Gamble & Huff**

- **Continued from page 1**

The label will be full color, the production will be beautiful, and will be based in Philadelphia. The principles are Kenny Gamble and Leon Huff. The existing Gamble Records will run Smooth.

Gamble and Huff have full creative freedom over their disk product, as well as a contract to Leonard Chess who will be in charge of the distribution end and the tape product. The tape will be marketed in all configurations, chosen and handled through the GRT outlets.

Gamble has given Gamble and Huff carte blanche between 6 and 12 new artists into their new fold. The first year of operation they can release out of 6 and 12 albums and between 25 and 30 singles. The new label will cover all aspects of the music spectrum unlike Gamble Records which confined itself to being black. It's also expected that a publishing wing of G-H Records will be formed shortly.

GRT has an option to secure a majority interest in G-H Records after the three-year contract expires.

Gamble and Huff produced 22 original songs on the label and are currently riding high with their new single "Stronger Than Strong" on Mercury Records.

**B'rhite Lodge Re-Elects 2**

- **NEW YORK** — Herb Goldberg (London Records) and Floyd Giner (Shorewood Packaging) were re-elected to their posts as president and executive vice-president, respectively, of the Music and Performing Arts Lodge of B’nai B’rith. The election is for the 1969-1970 term.

Not much change took place in the Lodge, with Jerry Butler’s "Only the Strong Survive" on Mercury Records.

**IMIC Plans Distaster Days**

- **Continued from page 1**

IMIC has been planning the event for the past year. The actual event will take place on May 1.

**Cassettes Output Rolls**

- **Continued from page 2**

A system is built into the machine which monitors electrical input, so that the engineers can know which monitors electrical input, which will be handled through the GRT outlets.

Walter and Strayer's other partners are: Ed Doolen, president; Ken Goates, executive vice-president; and Jerry Butler, engineering vice-president. Strayer, Hopalong Cassidy and MGM.

Walter and Strayer's daughter, Mimi, with MD, Walker with JM, Clark is still with Atlantic.

The radio programming service.

**Singles**

**NATIONAL BREAKOUTS**

FRANK SINATRA—My Way

MERCY

NEON PHILHARMONIC—Morning Girl

PAUL REVERE & THE RAIDERS—Flower Power

SOULFUL STRINGS—Back ay Demand

LIBERTY LST 7606 (5)

LONDON PS 547 (5)

**REGIONAL BREAKS**

FLEETWOOD MAC—Albatross

BROOKLYN BRIDGE

HARRY HOPKIN—Post Card

MERCY

NEON PHILHARMONIC—Morning Girl

PAUL REVERE & THE RAIDERS—Hard 'n' SOULFUL STRINGS—Back ay Demand

LONDON PS 547 (5)

LIBERTY LST 7606 (5)

**NEW ACTION LP's**

5 GUITARS OF TOMMY GARRETT—The Sound of Love

ORIGINAL CAST—Dear World

GARY LEWIS & THE PLAYBOYS—Close Cover

MARRIANNE FAITHFULL—Greatest Hits

LONDON DL 75088 (S)

**Alarm Clocks**

RASCALS—Fascinated Girl

MERCY

NEON PHILHARMONIC—Morning Girl

PAUL REVERE & THE RAIDERS—Hard 'n' SOULFUL STRINGS—Back ay Demand

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**ALBUM REVIEWS**

**8 UPSPIGHTS**

Biggest release of the week in all categories.

**SPECIAL NOTE**

- **Singles** with sales potential within their category of music and possible chart run.

**4 STAR**

- **Continued from page 17**

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- **Continued from page 17**
3 REASONS WHY 3 IN THE ATTIC WILL BE A CHART ALBUM ALL THIS SPRING:
1. BIG BOX OFFICE PICTURE
2. AMERICAN INTERNATIONAL PICTURES SOUNDTRACK RECORD
3. CHAD AND JEREMY

ORIGINL MOTION PICTURE SOUND TRACK
3 IN THE ATTIC
MUSIC PERFORMED BY CHAD AND JEREMY

ST-5918
That's our thing. A great tape isn't great if it's late. So we get them out fast — before the hot ones cool down. We begin processing orders the minute they're received — literally. We even alert our distributors to what's coming — so they can get out there and make the sale first.

When you do business with GRT, you're in fast company.

Contract duplicating and licensing on 8 track, 4 track, cassettes and reels from GRT Corporation, Sunnyvale, California 94086.