ABC's $100 Million Rack Jobbing Wing

By MIKE GROSS

NEW YORK — A rack jobbing division that accounts for more than $100 million annually has been formed by ABC Records. The division, to be known as ABC Record and Tape Sales Corp., will consist of three recently acquired companies and four former acquisitions, making one of the leading rack jobber operations in the industry.

The buildup of the rack jobbing complex was initiated by Larry Newton, president of ABC Records, about three years ago. It was Newton's decision then to put ABC money into the acquisition of rack jobbing companies rather than into the acquisition of acts. "Businesses last longer than acts," Newton said.

GRT Mounting A Global Thrust

By BRUCE WEBER

LOS ANGELES — GRT is turning its tape sights to the world market, according to Alan Bayer, GRT president. Of prime importance is Europe, where the company already holds tape licensing agreements with several record labels.

Radio Forum's 'Sound' Display

By FRED KIRBY

PHILADELPHIA — RCA Red Seal will introduce its second major "pops" orchestra. In the works is a recording of a pops program with Henry Mans- cini conducting the Philadelphia Orchestra.

Multi-Mil Deal Brings Pamper Into Tree Orbit

By BILL WILLIAMS

NASHVILLE — Tree International has acquired the Pamper Music Co. in a multimillion-dollar deal, and now claims to be the world's largest country music publisher.

Finley Buys All of NAL

NEW YORK—Larry Finley, president of North American Leisure Corp., last week agreed to acquire the 55 per cent interest in NAL, owned by its parent firm, Omega Equities Corp. The transfer of Omega's royalty rights for sound recordings. But this time, the office endorses the principle of performing rights for sound recordings. (Continued on page 114)

the black pearl

the sound of a beautiful new culture exclusively on amplex stereo tapes, 4-track & 8-track cartridges, open reel and cassette
NEW YORK—Following the successful debut of the 1968 Christmas record gift catalog, Billboard this Christmas will roll with a similarly decorated 36-page disk and tape, Like last year’s catalog, the 1969 record version will contain the top albums in all of the most-favored musical categories. Advertising for Billboard’s upcoming Christmas offering, all album cuts and captions will be editorial matter. Because of overwhelming sales last year, Billboard is guaranteeing its readers a more complete guide to deals and to record merchandisers.

Carly Simon and are invited are the top chartmakers of 1969—vocals, the young sound and instrumentalists, among others. In addition to mass volume dealer purchases, the catalog will be combined in packages for those who wish to give the gift of music.

In another issue will appear Billboard’s tape catalog. Making its initial debut, the tape edition will be supplied to all major tape retail outlets, including tape centers, discount houses, department and music-record stores, camera outlets, high fidelity stores, automobile and bicycle dealers.

The tape catalog will follow the same format as the record edition, with cuts and captions based on the best-selling tape product.

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**Dot Family Plans ‘Concept’ Push**

**Cosby Staying With Tetra, Mogull Says**

NEW YORK — Tetragrammaton Records is continuing its tie with Bill Cosby, Talk of the Town. Both Bush and Mogull are still with the label, but in the main, the new emphasis will be on developing packages based on a specific concept.

This concept, Lowry explained, will either be tied to a sound or strong premise which will be spread in magazines and marketing stunts to exert their muscles.

Lowry is currently evaluating the 100-odd artist roster and promises that changes will be made. He intends to present the strongest artists with longevity and a commercial appeal.

Lowry himself will not record anyone, relying instead on the label’s staff to assemble the outside artists. As production manager, he will be placed on the Dot, Acta and Paramount labels on a situation by situation basis. Paramount’s Stax/ Volt operation in Memphis will also be utilized.

While Lowry will assist in sales and promotion efforts every week, he will make his own decisions on product releases. He role in the company is to generate product by working with artists and producers.

Lowry plans to hire very strong artists who will handle all business aspects of the department, from co-ordinating recording sessions to artist negotiations. He will be the Dot’s man between legal, production and accounting functions, according to Lowry.

Lowry’s staff producers include Tom Mack, Ray Ruff, Milt Rodgers, Jerry Granahan (in New York), Henry Hurt (in Nashville) and Billy Vasel. Dot artist Bonnie Guitar also contributes as a producer.

Among the producers working: Don Tom Wilson, Derek Lawrence, Mike Merendino, Robert Weil and Anita Kerr, who also records for Dot.

Artists signed to any of the Dot labels will be offered Paramount’s retail executive for consideration for consideration for films. The American Breed, for example, has recorded the title song from a forthcoming film, “The Brain.” When the film is released, Lowry hopes to continue to release pop product, the new Paramount label will be assigned to the release of several film soundtracks. These include “Those Daring Young Men in Their Jaunty Jalopies,” “Where’s Jack?”, “On Top of the World?”, and “Oh! What a Lonely War.”

**Buddah Will Distribute Hot Wax, in U.S., Canada**

NEW YORK — Buddah Records has acquired distribution rights for the Hot Wax Records label. The label is being marketed in association with Eddy Staggeaco Productions. The production wing of Hot Wax, which was founded in 1969, is What's New in Memphis. Buddah’s distribution rights are for all existing Hot Wax Records and future releases. The company has been formed by William Lowery, a former Detroit law firm, Patton, Young & Kirk and Pete Pryor of the Washington law firm, Van- man & Sherman, represented Buddah in the contract negotations.

The first release on the new Hot Wax Records label will be "While You’re Out There Looking for Sugar" by the Honeycombs is scheduled for immedi-ate release.

Holland’s production credits include such titles as “Where Did Our Love Go?,” “I Hear A Symphony,” “My Girl Love Love Love,” “You’ve Got A Friend,” “Keep Hangin’ On,” “Stop In the Name of Love,” “Love Is Strange,” “Too Proud To Beg,” “Beau’s Only Skin Deep” and “Can’t Help Myself.”

Involvement in the acquisition for Buddah was Artie Ripp, Art Kane, Neil Bogart and Phil Steinberg.

**Atlantis Recorders Unit to Top Upward Climb, Sales Go Up 28%**

NEW YORK — Atlantis Recorders continues to top itself. Once again the label’s first quarter results have been the best in its history. The figures for the first quarter of 1969 showed an increase of 28 per cent over the same period in 1968.

Ahmet Ertegun, president of Atlantic, said the company is following plans to help sustain the sales momentum. Over the next few months "we will be introducing some of the strongest acts in the industry," he said, "and we’re expanding in the rock, pop, blues, jazz and underground fields."

As a strong start for its first quarter release when it raked up orders totaling $5 million, the label has signed an agreement with a new artist to record its first album. Meanwhile, production is underway on four additional albums, including albums by the hottest new acts of the Beatles, the Byrds, the Animals and the Rolling Stones.

The label will also use the 32-page disk and tape catalog, which will be issued in November with the new Christmas catalog. The catalog will contain all of the label’s best sellers and album cuts and captions will be editorial matter.

The label will also have a new series of mailing lists, including those for the record business, the advertising field, and the music business.

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**Sylvania Throws Power Into Cassettes**

NEW YORK — Sylvania has thrown its hat into the cassette ring.

"We believe the future of the tape recorder business is in the easy-to-operate, small units," said Gordon C. Mac- Donald, vice-president of mar- keting.

The introduction of a tape recorder/player with a suggested retail price of $59.95. It plays on household current or with an external 6-volt battery. The unit includes a six-push-button keyboard and has automatic recording and spotting. The unit "is the first of a family of such products to be introduced within the next few months," and a spokesman said a second cassette model will be introduced on May 27 in Miami when the firm’s 1970 line is introduced. No price was given as the second model is available.

The Sylvania move into cas- sette market is now coupled with a recent decision by Motorola to make new in the cassette model and RCA Record’s decision to make its best-selling artists available on prerecorded cassettes.

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**Ford To Defy Union Pact**

NEW YORK — Ford Re- cords stated last week that it will not sign the new recording agreement made last month between the major labels and the American Federation of Musicians (AFM), indicating it could only force small independent labels, who would work on a yearly salary.

He claims that it’s unfair for the AFM to ask Ford Records to sign. "We were not notified that negotia- tions were taking place nor were we given a copy of the agreement," Smith said. Ford says labels should have a lower rate than large ones, he said. In fight- ing the higher rates, he said Ford may have to move overseas or go underground.

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**Sylvanidae**

Sylvanidae’s “family” of tape equipment is expected to be introduced over the course of this year, and, although it is possible some non-cassette units will be introduced, prime emphasis for the time being will be on cassette.

The first cassette (model CT 100W) is finished with a walnut grain finish. Black and white keyboard. Price includes a microphone, listening earphone, and leatherette carrying case.

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**Bill Beasley, Executive Vice-President of Spar**

NASHVILLE — National Growth Industries of New York has purchased Spar Records and its affiliated firms headquartered here.

Bill Beasley, executive vice- president of Spar, said this in- cluded National Music Sales, Record Dealer, Tennessee- see Music Publishing and, Sil- ver Sands Music.

Beasley, in addition to his affiliation with Spar, is a member of the board of directors of the National Growth Industries, and said he would rotate as a board member during the next few years with Allen Bubis, Spar president.

During this five year period, Beasley will work to retain complete control of Spar’s operations, and Beasley said there would be no personnel change. In addition to its recordings, Spar is a heavy distributor of tapes.
Seminar on Copyright Law Lures 200 'Freshmen' to Vanderbilt U.

NASHVILLE—An institute on copyright law, attended by some 200 members of the legal music professions from here and Memphis, was "the most successful of its sort ever" by Vanderbilt University authorities.

The Institute on Legal Problems in The Music Industry sponsored by the faculty of the School of Law, the Nashville and Tennessee Bar Associations, and the Nashville chapter of NARAS, was held here April 19 and 20 at Vanderbilt University, said the institute was twice as large as that which took place two days in the future when the entire masters program in music law will be set up at Vanderbilt," he said, "and people will come from all over the world to attend.

Harold Orenstein, the lead-off speaker, detailed the background of the copyright provisions, and gave an explicit account of buying and selling copyrights for all areas ranging from individual to corporate.

Plan for Future

"A buyer must have a plan, for a catalog's future," Orenstein said. "He must study the successes and failures of all of its songs. He stressed the relationship between a publisher and writer, and detailed the current copyright revision proposal. He stated that a new visualizing is coming, and will be one of the chief masters of copyright in the future.

He added that if the revision bill is passed, every catalog will increase in value by some 25 to 30 percent.

Allen Arrow, Orenstein’s law partner, dealt with the matter of avoiding litigation in the sale and acquisition of copyrights. "Litigation," he said, "results from frustration on the part of one who feels his rights have been denied." Arrow outlined many pitfalls involved in sales, concerning not only those individuals or firms involved but in the possibility of third party suits. His strongest recommendation was: make all the facts known; keep everything above board.

Leo Strauss, of the CPA firm of Prager & Fenton, concerned himself with international copyright transactions, and said there is a lack of communication in this area. Noting that there is "a tremendous amount of money overseas," he said the way to maximize foreign income is to cut records and tapes in foreign languages. In a highly technical outline, geared precisely to the law students, he set for the limitations in foreign agreements.

Afternoon Session

In the afternoon sessions, the organization, fee structure, program and president and executive vice president of ASCAP were discussed in relative generalities by Edward M. Cramer and Stanley Adams, presidents of the organization. The institute addressed the controversial and highly informative talks leaned on the mechanics of collecting and distributing performance money.

The institute was concluded by Leonard Feist, executive vice president, National Music Publishers Association, who combined wit and seriousness to drive home his points on the present status of the copyright law. He felt there was a need for a definition of rights, and that ASCAP should undertake the job of interpreting the law to its members.

On the previous night (Thursday, 17), Orenstein had made a plea for better semantics to the Nashville chapter of NARAS. Speaking at a dinner-seminar, he said there is a need for a definition of rights, and that ASCAP should undertake the job of interpreting the law to its members.

After describing the definitions of small rights and grand rights, he gave a vivid description of the mechanics of record companies, from taking pictures, their copyrights, their licenses to perform, and the manner in which the companies move the Broadway and movie fields in order to acquire cast album rights.

Mr. Orenstein said that record publishers should acquaint themselves with such rights, be contract, country songs could easily be expanded into full-length works. "Nashville has the capability now of doing what New York did in the past," he said.

Cap. Lengthens Sales Push on Pop Product

LOS ANGELES—Capitol has adopted a lengthier merchandising concept in its pop-music product. Programs are now being designed for up to 90-day selling periods rather than the normal 30 days in which the company has previously shown indications of public acceptance.

The 90-day selling cycle is part of a concept devised by Rocky Smith, the company's merchandising manager, vice-president, and Al Davis, pop product merchandising manager.

As part of this concept, the company is erecting a three-year plan toward spending money to stimulate consumers rather than filling stores with window busters.

Merchandising tools such as radio ads and print media ads are geared toward the buyer.

Slot IMC 2

For Mallorca

The nature of the subdistributors

domain role in the marketing of pop music products is changing, Davis said. "Older records have a minimal display space for new product, so the emphasis has turned away from creative displays to merely have displays.

The company is also working up long-term strategies involving key themes under which a number of products are being promoted. These programs are regularly planned whereas in the past campaigns were devised on a much looser basis.

"Instead of acting, we want to react," Davis said. "The concept of reacting involves planning a reserve program for the final 60 days so we can move ahead if the consumer reacts properly."

The label's recent "Good Music" promotion for seven rock LP's, an example of a reaction program in the music industry, where additional sales exploitation was generated by the extensive top music exposure, was more than 30 days old.

Capitol has changed its concept of top performers and is trying to break at the time of release. Now the company waits until the merchan- dizers have a chance to hear the song before they unleash its merchandising, according to Davis. "Previously, the release date was lost between shipment of product to record and then out into the stores. The only place available for point of sale merchandisers was a red, empty box for several weeks until the products got to the point of sale.

The company tries to tailor displays to meet the demands of racks, so there are still moving displays and store units.

(Continued on page 14)
The Fireballs

"WATCH HER WALK"

b/w "GOOD MORNING SHAME"

Atco #6678

Produced by NORMAN PETTY

Bookings UNIVERSAL ATTRACTIONS
GRT Makes Thrust

* Continued from page 1

Its initial penetration in Europe will be in the tape market, first in the entertainment field with prerecorded tapes and, ultimately, in the educational tape market. GRT is exploring two areas of internal growth and outside acquisition potential: the education and distribution facilities and distribution network and joint ownership companies with existing or newly-formed subsidiaries.

GRT’s thrust into Europe will take place within 12 months, says Bayley. The company, traded on the New York Stock Exchange, is looking to go on a listed exchange, is concluding a marketing study of the overseas scene.

The company’s marketing director, Chris Coburn, who set up Fairchild and Hughes Air- craft’s marketing programs in Europe, is establishing GRT’s guidelines on the Continent.

J. Apaka Waxes In Father’s Steps

LOS ANGELES — Jeff Apaka, the 22-year-old son of the late Alapu Apaka, Hawaiian vocalist, makes his record debut on the Capitol single "My One and Only Country" backed with "Young Hawaiian". Apaka was recorded by Capitol’s Bill Miller. His father recorded for Decca and had three LP’s released by Capit ol of material culled from Webley Edwards’ "Hawaiis Calls" radio shows.

The single will be followed by an album of young Hawaiians which Miller has just completed in Honolulu. In both instances the aim will be to offer a modern approach to Hawaiian mu sic.

Already based in Canada, GRT of Canada, Ltd., with a complete radio production facility, GRT is preparing a complete tape production unit in Europe. "Our initial over seas fords do not include records-publishing," said Bayley. "However, we have strong ties and agreements in Europe through licenses contracts with several major labels."

Initially, GRT’s concentration will be "strictly tape," but the company doesn’t rule out other entertainment—leisure time growth areas.

Bayley places the European market ahead of Japan in terms of importance to GRT’s scope. GRT’s plans to diversify into new areas and new markets have been outlined at several share holders meetings. GRT has established a special services department aimed primarily at the industrial and educational markets for tape products.

Silverware Mfr. Expands to Disks

NEW YORK — Nick Raffini, president of Risto-Craft Industries, manufacturer of china and silverware, has expanded into the record business with the formation of Raffini Records. Already available are: Joe di Maro, Carol Miles, Dick Behrke and Nat Pierce.

Jather Distributor

NEW YORK — Celebrity Circle Records, Incorporated, omitted Jather Distributing Co. of Minneapolis, and Alpha of New York, from its first week’s Billboard, which listed distributors handling the label.

ABC’s $300 Million Rack Jobbing Wing

* Continued from page 1

The new ABC Record and Tape Distribution office in Seattle. Louis Lavinihal will be the division’s president; Stan Blumkin, vice-president, and A. K. Lanterman, will be financial vice-president.

The three companies acquired to form ABC Record and Tape Sales are Garmissa Distributing Co., Inc., Selected Tape & Record Distributors, Inc., and Record Co. of Des Moines, and Beacon Record Distributors, Inc. of Providence, R.I.

Others Acquired

The four companies previously owned by the Tributes, Distribution, Inc. of Seattle, Los Angeles and New York, and R. A. Distributing Co., Salt Lake City and Denver, L&P One Stop Record Service of Atlanta, and New Deal Record Service Corp. of New York, Chicago, Baltimore, Philadelphia and Detroit.

The names of all the ac quired companies have now been changed to ABC Record and Tape Sales Corp.

Its organization consists of offices and warehouses in all the cities mentioned above plus some additional sales offices in other areas. The company’s offices and warehouses are in St. Louis, Chicago, Minneapolis and San Francisco.

The Command Sets Series Debut

NEW YORK — Command/Prohe’s pop electronic music series, “Switched On Bach” has been released successfully into the market.

A new Dick Hyman album will be among the first releases, a follow-up to Hyman’s chart album, “Moog, The Electric Eclectics of Dick Hyman” which charted and is reported to be approaching 100,000 in sales. A seven-minute single, “The Mind of Walter Johnson,” is available from this album.

Classical albums from Command/Prohe’s series will be the “The Copper Plated Integrated Circuit” by Walter Sear, and an LP of Latin tunes by Richard Hayman. Sear has been retained as program consultant on the albums.

Series are under way to follow these albums with a second electronic LP’s aimed at the underground and rock markets.

Tru bute Debut With Mission

NEW YORK — Tribute Records, which has been associated with the Mission, ships its first single this week, "Open the Door to Your Guther." The group is studying for the priesthood, Tribute, which is composed of the diary of GWP Records, was formed by the group and Jerry Lewis. Having seen the first album’s second release will feature an electric guitar solo, "Soul and Salvation." The Mission formerly recorded for Warwick Records, under the name of the Montforte Mission.

Dot Hikes LP Price

LOS ANGELES — Dot has raised the suggested list on all albums distributed through its company-owned branches to $4.98.

Soap Opera Star to MGM

NEW YORK — MGM Records is moving into TV’s soap opera field with a new record album of the Hearst Corporation’s "The Love of Life," CBS-TV daytime soap opera, and MGM have acquired the title on Jerry Ross’ Heritage Records hit "The Treasure of the Caribbean," launched by MGM sales manager Lenny Scher, will include everything from co-op ads and mobile displays to a cross-country promotion using "Star Bus" to visit record departments. In addition, songs from the Buena Vista will be introduced on the daily broadcast of the soap opera as part of the Hearst title. Sounds are a college student who earns extra money by playing guitar and singing in a group.

GOLD TO ‘001’ COWSILLS DISK

NEW YORK — MGM Records is releasing The Cowsills and the soundtrack of "2001: A Space Odyssey" have led the charts, with The Industry Association of America forecasting a million sales of the single and a million-dollar LP.

Roulette Suit Vs. Omega

NEW YORK — Roulette Records and Big Screen Music publishing companies have filed a lawsuit against the Omega Equities Corp, in the New York Su

Stampede Court. Roulette president M. Stuart Gurluck, owners of most of the labels. The Omega failure to buy Roulette last year damaged them to that amount. According to Gurluck and Gurluck claim they have received for the label, had not their deal along. In addition, Levy and Gurluck are each seeking $50,000 for potential sales. One of the charges is that Omega used the possible $1 million in the "decrease the market price of Omega’s stock. Listed as defendants with Levy and the president Jerry M. Tenney, Richard A. Cournoyer, Jack Morganharry and Harry Banks.

Sinatra Doubles School Awards

LOS ANGELES — Scholarship awards have been doubled to $10,000 in each deal among the Frank Sinatra Musical Performance Awards and At a standing in the third year of their existence, four scholar ships worth $2,000 each and four second place prizes worth $500 each will be awarded. Categories cover pop and classical music.

Competition is open to all 110,000 public and private school auditions are held during the school year under the aegis of a National Selection Committee.

Sinatra has just underwritten his financial aid for new three-year period.

UJA’s Coin will Win Denver

NEW YORK — The Coin Machine Division of the United Jewish Appeal will honor Al Denver, new president of The New York Music Operators of America, at its annual dinner, Saturday night, at the New York Hilton. Talent for the banquet includes comedians Jake Wakefields and Mike Douglas, along with other entertainers.
A Stone R&B Smash from the Hit Musical "HAIR"

"GOOD MORNING STARSHINE"

C & The Shells

Cotillion #44033
Produced by JERRY WILLIAMS

www.americanradiohistory.com
NYC-Vista Industries Corp, through its subsidiary, Universal Abbey Corp., has purchased all the assets of the Abbey Record Manufactur- ing Co. The purchase includes a complete record pressing plant and inventory in Kearney, N. J., the Connoisseur Record label as well as various rights to records, tapes and other musical ma- terials.

Abbey Record Manufacturing, a division of Datronics, Inc., will be operated by Abbey Record Corp., a wholly-owned subsidiary of Universal Abbey Corp. The purchase was made in an exchange of 650,000 shares of common capital stock of the Universal Abbey Corp. to Datronics. Universal Abbey has issued an outstanding 1,570,000 shares of common capital stock. Of this amount, Vista Industries Corp. owns 870,000 shares.

Harry Vogel, president of Vista, said that Universal Abbey Corp. has sold $500,000 of its 7½ per cent convertible notes.

Zenith Earnings Reach Qttr. Peak

CHICAGO—Zenith Radio Corp. has reported record first quarter earnings and sales. For the three-month period ending March 31, earnings totaled $11,946,892, or 53 cents per share, which is a 7 per cent increase over the previous record first quarter which was $11,146,973 or 59 cents per share, earned last year. First quarter sales were $185,469,603, up 2 per cent from the previous first quarter record of $182,550,000 set a year earlier.

Budget Sound Is Now Alshire Intl.

LOS ANGELES—Budget Sound has changed its name to Alshire International. Labels sold under this new name are Alshire, Somerset, Stereo Fidel- ity, AS, Audio Spectrum, Peter Rabbit and Arsa Senza Voce.

Pomgranean Set Up by J. Porter

LOS ANGELES—Pomgranean Records and Productions have been formed here by Jon Porter. The new company, which is a subsidiary of the Porter act is the Group for the Pete label. Porter acts as pro- ducer for the act.

General Artists Corporation has changed its name to CMA

Creative Management Associates, Inc.
BRENDA LEE

HIT AFTER HIT

"YOU DON'T NEED ME FOR ANYTHING ANYMORE"

B/W "BRING ME SUNSHINE"

NEW ALBUM FROM BRENDA'S HIT SINGLE AVAILABLE IN 8 TRACK CARTRIDGE, CASSETTE AND OPEN REEL

DECCA
A Division of MCA Inc., New York, N. Y., USA

PRODUCED BY MIKE BERNIKER
**MOVE MUSIC**

...a new concept from Liberty Stereo-Tape

8 & 4 Track Cartridges and Cassettes—

specially programmed **VARIETY PACKS**

for people on the move!

**4** initial releases...

“Guitars On The Move”

“Voices On The Move (The Girls)”

“Pianos On The Move”

“Dynamic Brass On The Move”

**PLUS** high-geared promotional back-up for

stereo tape dealers on the move

including national and local radio and consumer press advertising,

sales clinching point-of-purchase display material and

an extensive publicity campaign.

New **MOVE MUSIC** Cartridges and Cassettes— (not available on LP’s)

are specially programmed variety packs created for and

promoted to a market that’s on the move

Get yourself in on the action !

Liberty Stereo-Tape, 6920 Sunset Blvd., Hollywood, Calif. 90028
LOS ANGELES—GRT—its latest creative concept to emerge from Liberty Stereo-Tape, based on general manager Earl Horowitz' belief that the cartridge industry has to develop its own programming.

The "Move Music" concept is patterned on the theory, in that six artists are teamed in a pack which has one unifying theme. Four titles are being released this month with four to follow in June. Prices remain in the regular $5.95 for 4-track and cassette and $6.95 for reel.

The cuts are developed from albums previously issued on all four major labels and all UA lines. The word "move" relates to the automotive theme and refers to the actual function of the cartridge business and is meant to be a take-off on the familiar music phrase. Horowitz believes people traveling in cars get bored by hearing the same artist, so this series is designed to offer a variety of voices in a similar but not exact duplication of a pop music radio station's programming concept.

Four Packages

The first two packages being shipped now are "Guitars on the Move," "Pianos on the Move," "Voicings the Move" (featuring girls), and "Dynamic Brass Player Entry Shelved"

LOS ANGELES—Yamaha's plan to get involved in the tape player business for the first time has been shelved, perhaps indefinitely.

The company's entry into the cartridge industry was met with mixed feelings on the part of the two major trade sub-contractor to produce hardware, and the resignation of F. R. Abbey, manager of the firm's products division.

John Zielinski, musical instruments sales manager who is temporarily filling Abbey's position. (Continued on page 114)

Lib. Bows 'Move Music' Concept

RCA Catalog Lists 800 Titles

NEW YORK—RCA has issued a 130-page, full color catalog, "The Stereo 8 Story," containing new products for 1970.

The catalog lists titles from RCA's catalog as well as titles for those manufacturers that are not affiliated and marketed by RCA, including Colgon, Cal- lendar, Niles, Secon, Massimo, Dro-mo n, 7.50, and Camden.

In addition to titles, the catalog also gives price breakdowns and lists cartridge accessories.

GreenTree Starts Supplier Pitch

By ELIOT TIEGEL

LOS ANGELES—GreenTree Electronics has begun a campaign to gain a stronger hold as a supplier of blank tape for cartridge duplicators.

The 10-year-old company, which began making tapes six years ago by Bell & Howell, has begun soliciting business based on what marketing and sales director Jules Sack refers to as new marketing concepts. "We are presenting ourselves to the industry as a new entity," he said. "We are soliciting business based on what they consider to be new marketing concepts." Before, price was the major consideration. Now, according to Sack, the company is offering the image of a tape supplier.

Bell & Howell's finances have enabled president Sidney Brandt to buy a 10,000 square foot factory in Costa Mesa in Orange County. This facility, located on 16 acres, employs 175 and operates three shifts a day.

Providing bulk loops of blank lubricated tape for cartridges is the latest move in the company's efforts to make itself more of a cartridge manufacturer, which also manufactures private label brand tapes, and sells its own American line of blank consumer tape.

Yamaha year showed an increase over 1967 of nearly 17 per cent, according to Sack. "We anticipate not quite doing that this year," he said. This year's promotion is attributed to established companies ordering more tape plus orders from new dealers. The company's increased capacity in its factory enables it to meet demands and grow with the business, Sack said.

GreenTree is also looking to tailor a program for each individual store selling its American line. A basic stock program is now based on knowledge of which tape sells best in each location.

Sales personnel call on a location every two weeks to check inventory and stock adjustments.

In the bulk lubricated field, GreenTree services companies such as Liberty, Decca, Munich Stere-Pak and Stereodisc. In the private label field, GreenTree services Capitol, CBS International, Allied Stores, Sam's Wholesale, White Front, Fredmart and Zoly, Sack says that the cassette business is starting to peak for GreenTree with this configuration. Reel-to-reel blank tape and reel to reel with a rub in not on the same level as cards or cartridge.

The company has created a

(Continued on page 114)

Lib. Bows 'Move Music' Concept

(Continued on page 14)
W. Coast Tape Cartridge Is Purchased by Galaxie

LOS ANGELES—Galaxie Industries, a nine-month old diversified company, has acquired West Coast Tape Cartridge Corp. in a stock exchange deal.

The two and one-half-year-old distributor is Galaxie’s first holder imprinted with a map and featuring all the artists’ names. Dust cups have been removed due to the cardboard enclosure.

Horowitz believes the success of this form of programming depends on acceptance of the concept. In the past, dealers have been hesitant to stock the higher-priced twin packs, Horowitz said.

Among the artists represented in the initial release are Tommy Garrett, Al Casella, Ventures, Joe Pass, Santo and Johnny, Laurindo Almeida, Ferrante and Teicher, Marie Said, Mike Melvoin, Larry Butler, Shirley Bassey, Vikki Carr, Peruta Clark, Julie London, Gloria Lynne, Sue Raney, Count Basie, Henry Jerome, Mariachi Brass, Buddy Rich, Nelson Riddle, Trombones Unlimited, Gerald Wilson and St. Zentner.

acquisition in the music-tape industry. WTCC operates as a subsidiary of Galaxie, retaining its executive staff headed by president Sol Zamek. Zamek, in turn, reports to Galaxie’s president, Bernard Berman.

(Galaxie’s other interests are in hotel communications systems, plastics, nursing homes and ice cream.)

When WTCC opened for business, it was the exclusive Western region distributor for East Coast-based International Tape Cartridge Corp. For the past nine months, WTCC has been obtaining distributor status for a number of other tape related companies, acting in sales and collection roles for Goodway tuners, Channel Marketing blank cartridges and accessory items, Platape tapes, DGG cassettes and Vault tapes in addition to handling ITCC music.

Zamek says the reason for the sale was to obtain capital for expansion. WTCC sells merchandise at the factory price, direct to distributors and rack jobbers. Four outside salesman service accounts now numbering 80 in the 11 Western States.

All the product lines are stocked in WTCC’s Sun Valley warehouse. If the company takes on additional lines, it will have to expand its warehouse capability.

ITCC remains WTCC’s main line. The company’s major market areas are locally, in San Francisco, Seattle, Denver, Salt Lake City and Phoenix.

Yamaha Player Entry Shelved

* Continued from page 13

post, said the plan to enter the cartridge field is a “long way off, if ever.”

Under Abbey, Yamaha broadened its scope in the entertainment leisure market with a line of audio and high fidelity systems and components.

As part of that expansion program, Abbey had investigated the tape cartridge market with an eye toward cassette and 8-track hardware. The Japanese-based firm also was considering manufacturing its own blank tape.

Zielinski said Yamaha instead will concentrate in the musical instruments, speaker systems and stereo consoles lines. In addition to several new consoles, Yamaha will introduce five new speaker systems at the consumer electronic products show in New York in June.

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CONSUMER ELECTRONICS SHOW, 331 Madison Ave., New York, N.Y. 10017
Sir Music Gears Store's Tape Lines, Players to Campus Set

LOS ANGELES—To hear Jay Sutton, aiming a manu-
and-papa store at the teenager-
and young adult is the key way
 to keep pace with the growing
 consumer demand for tape
 products.

And for the six-month-old Sir
 Music, Inc., Granada Hills,
 Calif., merchandising at the
 youth market can even mean the
 difference between success and
 failure of the business.

Sir Music, which handles
 Craig, GRT, Ampex and Muntz,
is within walking distance of
 Granada Hills High School and
 San Fernando State College in
 the sprawling, middle-income
 San Fernando Valley.

Both in-store promotions and
 outside advertising are keyed to
 students, including special pro-
motions in both the high school
 and college publications.

With a projected sales volume
 of $250,000 in its initial year,
 Sir Music is spending about
 $15,000 in independent and col-
 op advertising in community
 newspapers, direct mailers and
 campus publications, said Sut-
 ton.

To stimulate walk-in business
 from both high school and col-
 lege students, Sutton has formed
 a tape club and gives players
 away as promotional items at
 campus activities.

Eligibility

Consumers are eligible for
 tape club membership after they
 make an initial $15 tape pur-
 chase, with the buyer thereafter
 receiving a 10 per cent discount
 on all future tape purchases.
 Sutton's library numbers
 about 5,000 tapes in all configu-
 rations — excluding Playtape —
 with the hardware line spanning
 both home and auto units. Sir
 Music also is a Craig warranty
 station and is equipped to install
 auto players.

Competition from Sears, Uni-
mart and Gemoz, the latter two
 major discount houses, doesn't
 disturb Sutton, who sells tapes
 at regular retail prices. The 8-
 track tapes retail at $6.95-7.95,
 4-track at $5.95, cassette at
 $4.95-$5.95 and reel-to-reel at
 $7.95-10.97.

To Sutton's market, 8-track
 product accounts for 80 per cent
 of his business, with 4-track
 (primarily because of high
 school students) at about 12 per
 cent, cassette at 5 per cent and
 reel at 3 per cent.

The 2,500-square-foot store
 operates with nine persons, in-
cluding Robert and Robert
 Richards, vice-president and
 tape buyer. Sir Music is plan-
 ning to open three or four ad-
ditional stores by 1970, also
 geared at the tape/tape player
 market, said Sutton.

Big Sound Corner Expands
—2d Store Near Completion

LOS ANGELES—The se-
 cond of a chain of Al and Ed's
 Big Sound Corner tape special-
 ies stores will be completed
 within 70 days, said Al Bradsky,
a partner in the Homestead-
 entertainment equipment store.

The main store will be used as
 a sales training ground for a
 projected chain of 12 stores in
 various sections of the Los
 Angeles market.

The new store will be located
 in Compton at Wilmington and
 Roscrans. Bradsky and his as-
 sociate, Ed Zemans, initially en-
 visioned additional stores around
 Washington and LaBrea Boule-
 vardas in the Crenshaw district
 of Los Angeles, in Long Beach,
 Venice and East Los Angeles.

Stores will be located in eco-
 nomically depressed areas, since
 the two owners have been work-
ing with the black community
 for 14 years. People trained at
 the main store will be trans-
ferred to new locations as they
 are built. We will use the peo-
 ple in the community," Bradsky
 said.

Although the main store has
 been an auto product specialty
 house, the Big Sound Corner
 name allows the new location
 a flexibility to expand into home
 player equipment. At present
 jazz and radio equipment on 8-track is
 the leader seller, accounting for
 90 per cent of the store's busi-
 ness, with 4-track totaling 35 per
 cent and cassette the re-
 maining 5 per cent.

...or How to drive
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1. Continued from page 13

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WALTER WANDERER—from Big With Love,
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WALTER WANDERER—A חברי slag, (8) 581,
5000 M, (8) 581, 5000 X

UNI
BEEETTERTONE—Throw 'Em Care, (8) 879,
520 52 M

VMC
EASTFIELD RECORDS, (8) 879, 123 M
HEL PRANNER, (8) 879, 126 M

ITCC
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MAIRESCH MIGUEL BIS—Finlande—Mercedes.
(8) 618, 518, (8) 618, 518
PENGO SANCHEZ & HIS BIS PRADO ORKE-
ZM, (8) 501, 405, (8) 501, 425
PEDE PEDRO GARCIA & HIS BIS PRADO ORKE-
ZM, Tangoes, (8) 518, 852, (8) 518, 852
THE NOVES OF DIELAND Vol. 2, (8) 518, 520
SADLER, (8) 518, 540

Buddah
THE EILEY BROTHERS—You're My Thing, (8)
518, 380, (8) 518, 380

THE IMPRESSIONS—The Young Moods Rec-
novation, Songs, (8) 618, 165, (8) 618, 165

Crescendo
MEL CHARLES HIS GUITAR A OKEH—Great
Wheatland Themes, (8) 518, 874, (8) 518, 874
LES BARGET HIS ORCHESTRA—ANGEL AYAN
SINGING, (8) 518, 570, (8) 518, 570

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RICHIE HUEY—The Ritchie" de Nova", (8)
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MERRY WEDER's Love Melody, (8) 518, 6208,
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MUNTZ

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THIELE, (8) 232, (8) 232 A

Gordy
EDWIN STARR—25 Miles, (8) 6204, (8) 6204 A

Melodïa
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Talent

Joni Mitchell Tops Bill at Fillmore East

NEW YORK — The disarm- ing sincerity of Joni Mitchell copped a fine program at Fillmore East in its second show on April 25. This second of four perfor- mances played by the woman who had an impressive opening with Taj Mahal and a strong, but overlooked, one by the James Cotton Blues Band.

Taj Mahal began with an encore number, then accom- plished himself on a crum- bled guitar in “Good Morning, Little School- girl.” Three backup musicians joined him for the rest of his set, which drew heavily on some of the tracks of his latest Columbia album, including “I Ain’t Gonna Let Nobody Steal My Jhyllynth.” “The Cuckoo,” and “She Caught the Katy and Left Me Home Without Me.” Corina” was a big building number. Taj Mahal’s honeyed blues voice consistently hit the mark.

Cotton, one of the best har- monica players around, played number after number ably as- sisted by his solid group, “Duke Patek” for “Monday Blues” and “Knock on Wood” were but three of the good selections. Luther Tucker, as usual, con- tributed top-notch guitar work. While Barry Smith was strong on drums. Saxophonist Bill Nile- gent and bass guitarist Bob An- derson also were solid.

Miss Mitchell began her set with one of her top composi- tions “Chelsea Morning.” The high quality never let up. The gentle “Cactus Tree” was fol- lowed by the powerful “The Night They Drove Old Abilene” and “Drum,” the beautiful “Morning Morgentown” all were included.

“Let’s Get Together” was the only number of the night that was not composed by her. It was turned into a sing-along, probably a Fillmore East first. Her closing selection was “The Times They Are a Changin.””

New York — The Incred- ible String Band, two Yeastian yodelers who dabble in the eerie strains of Norwegian gypsies, Hindus and hippies, re- turned to Fillmore East, Sun- day night. Their new show fea- turing the folk-soul chants of Elektra duo Robbin Williamson and Mike Heron, assisted by percussion maidsen Rose and Lionel. The “band,” two British pan- handlers whose wares are a dozen string instruments and a fragmented language of poetic insights, spin their lowland ta- ments with more economy and showmanship than their previous Fillmore appearance. “Maya,” a lyrical “You Get Brighter” and their brilliant mas- terpiece of a song, “The Wayward Son” highlighted their musical mediol- ogy. Heron, whose melo- dies are often more colourful and tuneful and happy with bright perceptions, is the lead singer. The more obscure Williams, whose bend- ing, prayer-like whine is the balance of this unusual group, touched with the timeless gift of song poetry.

ED OCHS

String Band Haunts N.Y. Fillmore With Folk Chants

NEW YORK — The Incred- ible String Band, two Yeastian yodelers who dabble in the eerie strains of Norwegian gypsies, Hindus and hippies, re- turned to Fillmore East, Sun- day night. Their new show fea- turing the folk-soul chants of Elektra duo Robbin Williamson and Mike Heron, assisted by percussion maidsen Rose and Lionel. The “band,” two British pan- handlers whose wares are a dozen string instruments and a fragmented language of poetic insights, spin their lowland ta- ments with more economy and showmanship than their previous Fillmore appearance. “Maya,” a lyrical “You Get Brighter” and their brilliant mas- terpiece of a song, “The Wayward Son” highlighted their musical mediol- ogy. Heron, whose melo- dies are often more colourful and tuneful and happy with bright perceptions, is the lead singer. The more obscure Williams, whose bend- ing, prayer-like whine is the balance of this unusual group, touched with the timeless gift of song poetry.

ED OCHS

Pacific Gas & Electric Co.
Sets Sparks at N.Y. Scene

NEW YORK — Pacific Gas & Electric gave a heavy pro- gram of strong blues as the Power Records act opened a two-week stand at the Peace Pauk’s Scene on Tuesday (29). Ten Western drive with Carrinija Rain- nem, renamed from Great Train Robbery, continued its string of fine acts and contributed another six-night engagement. Both groups have first-rate

Hartford Promotes LP on RCA Tour

NEW YORK — John Har- ford is on a 14-city tour set up by RCA Records to promote his May album release, “John Har- ford.” The tour, which began Thousand Oaks, Calif., winds up May 16-20 on the Boston-Providence-Hartford axis. No date in New York, it is planned to be in Nashville to tape an ap- pearance on a forthcoming

Bee Goes to Tour U. S. and Canada

NEW YORK — The Bee Gees, an Australian group, have been set for a four-week 16-city tour of the U.S. and the U.S. in Europe from August 27. The full itinerary is not yet available, but the British band will play Madison Square Gar- den in New York and the Los Angeles Forum. It’s reported that the entire tour guarantees the group $150,000.

Beatrice Arnoc Wides Range At Town Hall

NEW YORK — French songstress Beatrice Arnoc offered a varied program at Town Hall April 25 but the artist- ess was more at home with the more traditional folksongs, with less flamboyance. Miss Arnoc’s interpretations included a Parisian charm and an expressive face as she sang the bawdier Bertold-Kurt Weill "Furinal" and "Pulcinella" songs. Impressively, Jacques Brel’s songs, translated into English. Among her other first- rate selections were "Le Navire." "I Will Remember You." "Dans les Prisons de Nantes" stood out among the folk ma- terials. Bertold Brecht-Pier- rot and Daniel Dorsman pro- vided excellent support. They also handled five classical two- guitar duets well.

FRED KIRBY

McKuen Cuts W-7 Album at Carnegie

NEW YORK — Rod McKuen, celebrating his 36th birth- day, graced Carnegie Hall a present on Tuesday (29) a superior birthday concert of his range of the many-faceted enter- tainer. McKuen’s hoarse voice cast its spell as he sang of loneliness and love. Some of his later ma- terial has become a little last as in the title song for his soundtrack of McKuen that’s most distinctive is the poet, the big band and the McKuen read excerpts from "Stanian Street and Other Sor- rows," "Near the Warm" and "Lonesome Cities." He also sang the title pieces of the last two.

His three encore numbers also were successful. He sang "Thank You," the title song of his score for the film, “The Prime of Miss Jean Brodie.” and the tender “Love’s Been Good to Me.” "Thank You" was es- pecially nice, it followed what appeared to be a spontane- ous spring of notes that day by the appreciative standing audience. Warner Bros. Seven Arts. McKuen held only one day for the concert for a two-record set, are missing a bit if they don’t include the last encore begun with a few voices, but rose to a substantial sound. "I Will Remember You" was a minor problem during the evening as the orches- tra and chorus, conducted by Matz seemed a little too full at times. The audience also par- ticipated in the request "I Will Remember You" and McKuen showed a vivid memory. "I Will Remember You" is a social comment.

ED OCHS

Mama Thornton Still Goes With Original Rock Sounds

NEW YORK—Today's hard rock-blues concert scene is乘车 with the original "Ball and Chain" woman—very much pre-Burnett. The act around with "Hound Dog" a decade ago (After a while, "Dog" returned with a woman's song, which Presley retained to some extent, but which lesser hands has vaporized away into a pop-jingle. "Singing in the rain" is cheating blues, "Kansas City" and a

beautiful "Rock Me Baby" (Round out her set. She also accompanied herself on harmonica. Her love song, is an authentic blues sound.

This New York visit, her first in 11 years, follows the big West Coast giga. She deserves a place in the present blues. With Mama Big Thornton is available on Arhoolie.

IAN DOVE

"Vintage Sound Club Bows "

NEW YORK—The vintage, mid-1950's rock sound of the Coasters opened up a new club "Unifid" pronounced Unlimited" in some old premises, Green- which Village's "On the Bluff" on F riday (25). Owner: Manly Roth's restaurant called the club a "drive in" club around with "Hound Dog" a decade ago (After a while, "Dog" returned with a woman's song, which Presley retained to some extent, but which lesser hands has vaporized away into a pop-jingle. "Singing in the rain" is cheating blues, "Kansas City" and a

The charts, in the story, Billboard has

THE CHARTS

MAY 10, 1969, BILLBOARD
MIKE LEANDER ANNOUNCES THE SONG OF THE YEAR...
"HEY JUDE"

(M)A(K)E (L)E(A)N(D)ER (J)O(I)N(E)D (M)CA (R)EC-ORDS (L)IMITED (A)S (A) PRODUCER (I)N (1)9(6)8 (A)ND WILL (S)CORE (T)WO (F)ILMS (F)OR (E)ACH (Y)EAR. (H)E (S)ECOND (A)RTIST IS (D)AVI(D) LEONARD. (H)IS (F)IRST (T)WOW (R)ELEASES (W)ERE (S)IGNED (B)Y (L)E(A)N(D)ER (W)ITH (N)EW (Z)EALAND- (A)DDED (M)AC (H)INE, (W)HICHi (W)ILL (B)E (R)E- (R)ECORDED (F)OR (U)NIVERSAL (P)ICTURES, IN ADDITION TO (S)IGNING (N)EW ARTISTS TO (T)HE (C)OMPANY.

Although he is unfamiliar to record fans by name, Mike's behind-the-scenes success in the music industry is an established matter of record. He's arranged or produced hit recordings for Marianne Faithfull, Billy Fury, Karl Denver, Dave Berry, The Applejacks, Lulu, Shirley Bassey, The Fortunes, Cliff Richard, The Rolling Stones and The Beatles. (Whose best selling "Sergeant Pepper" album contained Leander's arrangement on the selection "She's Leaving Home").

As a composer, Leander has further distinguished himself in the music world as a composer of a number of very successful songs. "Lady Godiva" was one of his biggest compositions, selling over two million copies world-wide.

Leander was assigned several film scores, namely "Two A Penny," which starred Cliff Richard, and "Privelege," starring Paul Jones. In addition, he arranged two title songs, "The Liquidator," which was sung by Shirley Bassey, and the second was one of the biggest record successes of 1967, Lulu's "To Sir With Love," which was credited with making the film of the same name an even bigger box office success than imaginable.

Mike Leander joined MCA Records Limited as a producer in 1968 and will score two films a year for Universal Pictures, in addition to signing new artists to the company. His first motion picture score is for a Phyllis Diller comedy entitled "The Adding Machine," which will be released later this year. The first artist signed by Leander was New Zealander John Rowles, who had two hit records with his first two releases last year. His second artist is David MacWilliams, who had the number one song in France, "Days of Pearly Spencer."
By DAVE DEXTER JR.

HOLLYWOOD — Is there anyone left?

Dinah Shore now has three networks pursuing her for TV specials. Decca has just released the first Shore album in many years, a country entry which she cut in Nashville.

And her daughter, Missy Montgomery, became a bride last month.

The Shore resurgence resulted from her NBC "Like Hep" special of April 13, a fast-flowing, funny and musical hour which inundated the ABC Sunday movie and the CBS Smothers Brothers show—at a time when Tom and Dick were reaping vast national publicity because of their cancellation—in the ratings. Dinah’s nearly doubled Tom and Dick’s.

The Shore sense of humor is still evident, for all her newly found popularity. "When I first drove over to NBC for rehearsals," she says, "the guard at the studio stopped my car and asked my name. I looked him straight in the eye and said, ‘Missy Uggams.’ He stared right back at me and said, ‘Okay, Miss Uggams,’ drive right on out."

Delacorte of New York will publish "The Beatles Book of Lyrics" next September featuring all the songs composed by John Lennon and Paul McCartney. And Bob Bach has been in Hollywood recently interviewing many of Johnny Merger’s associates and collecting photos for a similarly styled "Merman Book of Lyrics" to be published in 1970.

John Hammond, who produced his first records back in ’33 but still looks—and sometimes behaves—like a Harvard student, advises he has completed some 200,000 words of his first book. He can’t say when it will be published. "I haven’t," he advises, "got an ending yet."

The talented Ingrid Fowler who plays and sings with the Styx Ferry group in the San Francisco perimeter turns out to be the former Ingie Herman, red-headed daughter of Charlotte and Woody Herman. Mrs. Fowler has a son and daughter of her own, too.

Did we mention Leslie Uggams? The girl who made so many records with Mitch Miller a decade ago will replace the Smothers Brothers on CBS-TV next fall with a show of her own, and last week she and her husband, Grahame Pratt, moved out from New York and into their new home. High on a hilltop, the house was once owned by the late actor, Nick Adams.

Songwriter Jim Webb earned $40,000 last year with his "Up, Up and Away!" and "I'll Be Around." He says he now composes "one song every day." But for all his success he’s still mortal.

Like most everyone here, Webb wants to be an actor. He hopes to use his natural Oklahoman accent in a forthcoming "Bananza" film for David Dortort.

NEW YORK — The new Sea Train, successfully fusing musical elements from rock to jazz to classical, gave a strong first set at the Cafe Au Go Go on Wednesday (30). The A&M group has been expanded to six members, three of whom are new.

And these three contribute mightily to the excellent sound of the group. The additions are Red Shepard, a strong-voiced lead vocalist; Teddy Irwin, a fine lead guitarist, and Bobby Moses, one of the top-voiced around. Moses, equally at home in pop or jazz, had a phenominal solo in "Flute Thing," which put many of today’s pop drummers to shame.

Strong also is the word for the remaining three musicians. Sea Train alternates bass guitarist. When Donald Kreftman plays bass, Andy Kulberg plays flute. When Kulberg plays bass, Kreftman plays saxophone. Perhaps the key element in the distinctive sound of the unit is Richard Greene on violin. Greene’s top-notch playing is never overpowernent by the other instrumentalists.

"Flute Thing" was a good instrumental with Kulberg, Irwin and Moses all shining. "As I Lay Losing," from the A&M album, was an exceptional arrangement as instrumental re-"quits were taken first by Greene, then Kreftman on sax, then Irwin almost in the manner of a fugue.

Other numbers from the album included "Portrait of the Lady as a Young Artist" and "Rondo," both of which had the Sea Train trademark of starting softly and building, both instrumentally and with Shepard on vocals.

FRED KIRBY

Mostel Steals The Show in Classical Bow

NEW YORK — Zero Mostel stole the show at the gala benefi-ct concert of the integrated Symphony of the New World at Philharmonic Hall on Sunday (27). Mostel, in his public conducting debut, led the orchestra through the overture to Rossini’s "Semiramis." Mostel coaxed, danced, styled, wiggled, marched, conducted behind his back, mirrored, and shouted, all in rhythm as he conducted without score. It was an unforgettable experience.

Bass-baritone William Warfield expressively sang three scenes from Moussorgsky’s "Boris Godunov" with Benjamin Steinberg conducting. Steinberg also conducted the capable or-

There are special events, plus the firm has an option on Fun-ter Land, another area of the park.

Financing for the venture will be through sale of 1,000 shares at $10 each, plus $40,000 in promissory notes. Helms will be given stock options that will ultimately enable him to own 51 per cent of the outstanding common stock.

New Nobody in the Overture to Mozart’s "Abduction From the Seraglio" and Franck’s "Le Chas-
sceur Maudit." James Lent ably conducted Peri’s "Ecclesi," Marian Anderson serves as narrator and mistress of ceremonies.

FRED KIRBY

"Avirius" and "Love Theme From Romeo And Juliet"

LESTER LANIN AND HIS ORCHESTRA

This is the dawning of a new age, and one day it dawned on Lester Lanin. He said, "Let the sunshine in on my orchestra and reflect the change." So—he did, and the result is a dynamic new instrumental version of "AQUARIUS" backed with the "LOVE THEME FROM ROMEO AND JULIET."

Both are happening, and so is Lester.

MAY 10, 1969, BILLBOARD

Talent

Sea Train Steaming On 3 Musical Tracks

NEW YORK — The new Sea Train, successfully fusing musical elements from rock to jazz to classical, gave a strong first set at the Cafe Au Go Go on Wednesday (30). The A&M group has been expanded to six members, three of whom are new.

And these three contribute mightily to the excellent sound of the group. The additions are Red Shepard, a strong-voiced lead vocalist; Teddy Irwin, a fine lead guitarist, and Bobby Moses, one of the top-voiced around. Moses, equally at home in pop or jazz, had a phenominal solo in "Flute Thing," which put many of today’s pop drummers to shame.

Strong also is the word for the remaining three musicians. Sea Train alternates bass guitarist. When Donald Kreftman plays bass, Andy Kulberg plays flute. When Kulberg plays bass, Kreftman plays saxophone. Perhaps the key element in the distinctive sound of the unit is Richard Greene on violin. Greene’s top-notch playing is never overpowernent by the other instrumentalists.

"Flute Thing" was a good instrumental with Kulberg, Irwin and Moses all shining. "As I Lay Losing," from the A&M album, was an exceptional arrangement as instrumental re-"quits were taken first by Greene, then Kreftman on sax, then Irwin almost in the manner of a fugue.

Other numbers from the album included "Portrait of the Lady as a Young Artist" and "Rondo," both of which had the Sea Train trademark of starting softly and building, both instrumentally and with Shepard on vocals.

FRED KIRBY

Mostel Steals The Show in Classical Bow

NEW YORK — Zero Mostel stole the show at the gala benefi-ct concert of the integrated Symphony of the New World at Philharmonic Hall on Sunday (27). Mostel, in his public conducting debut, led the orchestra through the overture to Rossini’s "Semiramis." Mostel coaxed, danced, styled, wiggled, marched, conducted behind his back, mirrored, and shouted, all in rhythm as he conducted without score. It was an unforgettable experience.

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sceur Maudit.” James Lent ably conducted Peri’s "Ecclesi," Marian Anderson serves as narrator and mistress of ceremonies.

FRED KIRBY

“Avirius” and “Love Theme From Romeo And Juliet”
Good morning.

Last night Andy Williams sang half the songs in this album on coast-to-coast TV.

Practically an hour-long commercial for "Happy Heart."

Now you know what kind of week it's going to be.

Stock up on the "Happy Heart" single (444818) and the "Happy Heart" album, now. On Columbia Records.

WICHITA LINEMAN
WHERE'S THE PLAYGROUND SUSIE?
LITTLE GREEN APPLES
ABRAHAM, MARTIN AND JOHN
GENTLE ON MY MIND
MY WAY
HERE, THERE AND EVERYWHERE
MEMORIES
FOR ONCE IN MY LIFE
DIDN'T WE
HAPPY HEART
“Like no other song in recent memory, ‘Oh Happy Day’ has transcended all radio formats;”

“‘Oh Happy Day’
(All together, you might try and imagine Spector, Gospel, and the Ronettes multiplied by 15.)”

Ben Fong-Torres
Rolling Stone

“This whole album represents the most exciting choral singing I have heard since the Mormon Tabernacle Choir recorded ‘The Battle Hymn Of The Republic’."

Bill Gavin

“It is the best album I have heard in months, a remarkable vocal achievement, brilliantly recorded and with the kind of deep emotional communication only very special kinds of musical performances have.
I would like to see this album in every school, college and university in the country.

Ralph Gleason
San Francisco Chronicle
Talent

From The Music Capitals of the World (DOMESTIC)

MEMPHIS

Dionne Warwick teamed with Chips Bowman, president of American Recording Studios at 227 Thomas, to produce the Gentlemen Four in Memnon Music studio.

Miss Warwick flew to Memphis with the four singers, Bernard Brown, Chuck Miller, Roger Simmons, and Howard Decker, whom she discovered at East Orange, N. J. Their disk will be released on the Scepter label.

Bobbie Gentry flew to Memphis and then motored to visit with her father at Greenwood, Miss., before leaving for England. She recently recorded in Nashville.

Hill & Range publishing executive Lamar Fife and Ray Baker, president of Blue Crest Publishing Co. of Nashville, talked with several record producers in Memphis about their catalogs. Willie Mitchell, producer at Hi Records, produced the Better Stones Cobine and co-produced Flann and the Board of Directors at American, and assisted Scepter promotions manager Steve Tyrel in writing, turned singer, and had Coghill producing a session for him.

Sunny Creason, leader of the Bill Black Combo, has produced the first Leaves and the Wildcats at Lyon-Louis, managed by Larry Rogers. Dot Reding, manager of several acts and WMPS studios, has been signed as producers at Jim Stewart's Sta-Vee-Vee complex. They will produce for the Sta-Vee label, Quinton, vice-president and producer at Goldwax Records in downtown, a session on singer Louis Paul at Sounds of Memphis with Ron Keffer the engineer.

William Bell has been working at Arden studios trying to complete an album for Stewart's May Attractions' meeting at the Holiday Inn Rivermont.

Jim Stewart worked at Rick Hall's Fame Studios at Muscle Shoals completing several tunes for the 16th year and planning for his distributors.

Ray Brown, president of National Attractions, has been discussing production of a Memphis special with David Phillips Jr., who is now working on the West Coast and producing in Memphis for several major studios. Rick Taylor, executive at Continental, has returned from Mexico where he discussed booking dates with Coast and Latin American agents.

JAMES D. KINGSELEY

NEW YORK

Apple's James Taylor opens a one-week stand at the Bitter End on Wednesday (14) with Deco's McCandless Spring, which plays for two weeks. Elektra's Tom Paxton opens at the Bitter End on May 23 for one week. University of Foundations gives two concerts at the Chestnut on Sunday (11).

Dick Roman introduces the new theme of NBC-TV's "Junior Miss Pageant" on the show on Sunday (16). He has cut the song for Ford Records. Ford plays Grenninger's on Saturday (16) and opens for one week at Dayton's Stahlmeister's beginning on Monday (12). He returns to Harold's Club in Reno for four weeks beginning on May 18.

Paul Tannen, director of East Coast operations for Warner-Brothers Seven Arts Records leaves for Nashville on Monday (12) to record Turley Richards and to scout new talent. Tannen will be in Nashville for three days.

Capitol's Insect Trust plays the Main Point of Bryn Mawr, Pa., Thursday (8) through Sunday (11) with John Pilis. Vangold's John Faye appears in concert at the Tidal Basin on Tuesday (6).

Marty Wargo, London Records' administrative manager, and his wife Patricia on April 7 became the parents of Louise Ann Wargo, when she was born at Union Hospital here. . . Scheduled for one-week gigs at the Miami Beach Eden Rock beginning on May 19 are June Valli; Bobby Martin, Founder Four, Looi, Susan Farrar, Nail Sedaka, Dick Jenson, Jaye P. Morgan, Don Cornell, Fran Wells, Bobby Rydell, the Serendipity Singers, Franck Randall, Helen O'Connell and Johnny Desmond.

Frank Sinatra, Jr. opens a six-day stint at the Flagship in Union, N.J. through Sunday (16). MCM's Julie Budd appears at the Raleigh Hotel in South Fallsburg, N.Y., the Memorial Day weekend. . . RCA's Eddy Arnold will do a 24-city one-nighter concert tour this fall, promoted by Jarvis Perry. Gary Sherman will be the musical supervisor of Arlo Guthrie's film "Alice's Restaurant" and will write additional music for it. The picture will be released by United Artists. . . A&M's Joe Corker & The Creame Band play Toronto's Rockpile on Sunday (4) Detroit's Grande Ballroom, Friday (9) and Saturday (10); Cleveland's Grand Ballroom Sunday (12); Boston's Boarding House Party, May 15-17; Chicago's Kinetic Playground, May 29-31; St.

JULIE BUDD, 14-year-old singer on the MGM label, heads out on a tour to promote her new album, "Wild and Wonderful."

Louis' Kiel Auditorium, June 11; and Pasadena's Rose Palace, June 13-14.


BluesWay's Jimmy Rushing and the Royal Eldridge Quintet opened a six-week tour at the East Drinkeristen Restaurant in Friday. Atlantic's Black Pearl plays Philadelphia's Electric Factory on Friday (9) and Saturday (10), Boston's Arts, May 22-24, and Madison Square Garden on May 30. . . The Mr. Stress Blue Bird headlines at Cleveland's Shadow Cave through Sunday (4). . . Richard Evans, manager for Cadet Records, has joined the current European tour of Woody Herman and his "Blackbird" plays Philadelphia's Electric Factory on Friday (9) and Saturday (10).

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The Woody Guthrie book, "Round for Glory," has been published in Russian in the Soviet Union. . . Heritage Records' Rather Tohbi performs as the resumes Hall "Fight for Sight" show on Sunday (4).

ED OCHS

SAN FRANCISCO

Soundproof Productions has re-opened the Avalon Ballroom (1) after closing three weeks for re-organization and reconsideration of its role in the ballroom scene. "We won't try to compete with (Continued on page 24)
Motown’s Dual Promotion
Gives Tape a Double Thrust

DETROIT—Motown’s marketing/promotion approach to tape is to “dual merchandise” it with album product, said Mel DaKroob, national tape and album label representative.

The “dual promotion” concept allows Motown’s LP and tape product to be properly merchandised emphasized and placed as talk, rack order and retail item. If we cover new album releases with heavy promotions,” said DaKroob, “we include a product also available on tape” catchline or phrase. Art promotion are always planned to emphasize both the LP product and the availability of that product on tape. As an example, Motown is planning a major “dual promotion” campaign for Marvin Gaye’s two LP’s, “Marvin Gaye and His Girls” and “M.P.G.”

Taking advantage of Marvin Gaye will include banners, window displays, streamers and mobiles, all emphasizing LP and tape availability.

“Combining our tape/album promotion has not detracted from LP sales,” feels DaKroob. “The ‘dual promotion’ concept can, in fact, add sales. In the case of one LP, ‘T.C.B.,” by Diana Ross and the Supremes with the Temptations, the dual promotion resulted in LP sales of 180,000 units and 8-track sales of 100,000 units.

Motown’s increased emphasis on its tape cartridge products that can be seen in this DaKroob feels tape sales this year will hit 2.5 million units. This does not include sales from the label’s 4-track and cassette product, which are a major part of Motown’s total recorded music sales.

Howlin’ Wolf Weaves Spell
At Ungano’s

NEW YORK — The legendary Wolf, the bluesmen of pure hypnotic spell at Ungano’s on April 24 with set of sincere blues. The great bluesman, whose latest album is on Cadet/Concept, talked, sang, and played harmony as he can. Howlin’ Wolf quickly established communication with his youthful audience, an important element of his performances. He played directly to the front tables creating an atmosphere that led to his patented blues interpretation, which is “Howlin’ to You Baby.” The four backup musicians supplied skilled support. From Mark, a young folk duo, also were on the bill.

FRED KIRBY

Forest Hills’ Acts

NEW YORK—Leonard Ruskin has signed the Monkees, Dione Warwick, Sam and Dave, Janis Joplin, Richie Havens, Steve and Eydie, the Bee Gees, the Four Tops, the Supremes, and Peter, Paul and Mary for the Forest Hills Music Festival scheduled for June 21 at the Forest Hills Stadium.

Looking for
Talent
Book, an Act
Billboards
International Talent Edition
Has the Answer

PEGGY SUE, songwriter-vocalist and sister of Loretta Lynn, to Darcos Records. Her first Decca disk couples “I’m Dynamite” and “Love Watch Got at Home.”

Loretta’s recent rock package show—Gordon Walker, British singer, to Records. Singer, Anne Jones and Power, a pop group, to Star Birth Management.

Cecil Creek, a female r&b trio, have signed with ABC’s Art label. “Back to Georgia…” Edwin Birdsong to Tapes. The group’s first tape is set to be produced by Ira Hersch for the Tapes. Also joining Momentum have join Wazoo, Angelique & Wyne, and the Trompers.

Delaney and Bonnie Bramlett have signed with Elektra. Their debut album has just been released. Buddy Kate and J. M. Cobb to Capitol as artists. The two are producers and songwriters with a publishing house.

Billboard's Talent
Book, an Act
International Talent
Edition
Has the Answer

May 10, 1969, Billboards
It's youth that's going to move the country.

June Stearns is a young and beautiful new country artist with a very bright future ahead. Her best foot was forward right from the beginning with her first big single, “What Makes You So Different” (4-4482).

John Wesley Ryles, I, is another promising young country artist who came on strong right from the beginning with his first single and first hit, “Kay” (4-44882). Now this George Richey find is moving fast with a new single, “Heaven Below” (4-44819), and a first Columbia album, “Kay,” featuring the single. Obviously, this handsome young man only understands one word—“HIT.” You’ll have to agree that youth is moving the country. And June Stearns and John Wesley Ryles, I, certainly intend to lead on.
NEW YORK—Simba, a new soft drink by the Coca-Cola people, is slated to be launched here within the next week or so with a flurry of radio-TV commercials, according to Arnold Rosen, executive vice-president of Gotham Recording Corp. The commercial was produced at Gotham by Susha Berland, who heads up C Hear Services; it has been in several test markets until now.

This is just one of the many commercials flowing out of Gotham by several of the key music men in the business. A commercial produced by David Lucas Associates about Lees jeans should be on the air shortly. Last Tuesday, Murder Music was doing the music for Silva Thin's cigarette commercial at Gotham and Berland's C Hear Services was wrapping up a Raisin Shaving Cream commercial.

"Sasha, we feel, is the man who will make the move in the commercials field," Rosen said. It was Berland who did the positioning and who also commercialized a few years back that later became a hit record by the T-Bone Walker Band.

Recording Studios Install Simulplay/Pickup Units

NEW YORK—Recording Studios has installed new Simulplay/Pickup Recorders to allow film sound editors or directors greater flexibility in mixing music into a film. Marvin Schlafter, vice-president, client relations of CBS, said the new equipment allows the director the features of starting, stopping, reversing, or running forward.

Spero Bows 'LP'TV Show

CLEVELAND—Herman Spero, manager of the country's longest running rock show, "Upbeat," has launched a middle-of-the-week TV show, "Spero People," on WENW-TV. It runs in prime time, 10:30 p.m.

"It's the very young and old," said Spero, whose WENW-TV "Upbeat" is in more than 60 markets.

Opening show featured the Four Lads and Adam Wade.

C&B Aims at TV

NEW YORK—David Lucas is rearranging his original C&B Soup song, which has already received considerable radio exposure, for a TV campaign by Crockett and Blackwell.

Peter Twardel of Vanson Dugdale performed the agency jobs. Lucas is head of the new firm of David Lucas Associates.

Don Webster, host of Upbeat, and Herb Neustrom, choreographer, are doubling on the new show.

Schaefer Taps 'Spot' Winners

NEW YORK—F. & M. Schaefer Brewing Co. has selected the 10 winners of its nationwide Talent Hunt. The winners are: The Devonnees; Ann Duquenay; the Independent Singers; Syllye Kern; Jim Campbell; Ray Pollard; Trio Los Clasico; Joey Ward; Sound Solution; and the All American Band.

Talent Hunt winners, vocalists and groups, will be heard during the next 12 months singing the Schaefer jingle in a series of one-minute radio spots broadcast in a 14-state Eastern area.

3,400 NAB Kits Mailed

WASHINGTON — The National Association of Broadcasters has mailed more than 3,400 individual kits to radio stations featuring jingles by Scottex in New York. The kits include an album featuring 10 versions of Scottex's music in musical styles for various formats accenting the theme — Radio, the What's Happening Sound. Some of the nation's top record artists were used on the jingles.

Simba, a New Coke Soft Drink, Says "Not a Taste Test"

BY CLAUDE HALL

Radio-TV Editor

Chuck Mann, well-known television commercial producer, has joined Dimension Productions, Ltd., as vice-president and general manager. He has been with VPI, Inc., and Moore has been executive vice-president for the broadcast divisions at Katz Agency; it's a new position with the firm and it's designed to help it reach new levels in TV sales development.

Rolie Paske, chief engineer at WEMP in Milford, Connecticut, when asked "you're doing a recording session in a commercial and made a goof, you lost a disk," this was, of course, local commercials. "Now, with tape and tape cartridges, we can do so much more, but the work is just as difficult. From time to time the advertising man keeps about two steps ahead of any improvement that comes out, and that's healthy," WEMP first set up a studio for commercials in the late '40's, he said. Before that, we were network and most of the commercials were, too. Now with local advertisers dominating, the studio's busier than ever." And changes in advertising over the years? "Seems to run in cycles. First, it's everyone with musical jingles. Then it swings to personal endorsements. Then back to hard sell, or the other way around. Then it goes back to jingles. One device that seems to stay with us, though, is humor. Good humorous commercials always seem to be effective."

Yesteryear's Hit Songs

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at the time.

POP SINGLES—5 Years Ago

1. Hella Daily—Luis Armstrong (Kapp)
2. Do You Want to Know a Secret?—Beatles (Sun)
3. My Guy—Mary Wells (Motown)
4. Bits & Pieces—Dave Clark Five (ABC)
5. Can't Buy Me Love—Beatles (Capitol)
6. Let the Rain Come Down (Cooked Little Man)—Serendipity Singers (Philips)
7. Amoeba—Four Seasons (Philips)
8. Dead Man's Shoes—Jon & Robin Dean (Liberty)
9. Hang On In There—Gary Stafford (Casablanca)
10. White and Wise—Denny Williams (United Artists)

R & B SINGLES—5 Years Ago

1. Kansas City—Billy Harrison (Fury)
2. That's Why—Jackie Wilson (Brunswick)
3. So Fine—Fiston (Old Town)
4. It's Just a Matter of Time—Brenton (Mercury)
5. Please, Please Me—The Beatles (Columbia)
6. My Lucky Day—Elvis Presley (RCA Victor)
7. A Thousand Miles Away—Kitty Wells (Bang)
8. Go Away—Kathy Waters (Coral)
9. I Waited Too Long—Lusten Baker (RCA Victor)
10. Everybody Likes to Cha-Cha—Sue Cooke (A&M)

POP SINGLES—10 Years Ago

1. The Happen Organ—Dave (Baby) Cortez (Clock)
2. I'm a Man—The Yardbirds—The Beatles (Col). (Mercury)
3. Come Softly to Me—Fleetwoods (Capitol)
4. Rakin' Noodle Loo Loo Loo Loo—Ray Conniff (Capitol)
5. Don't Let Me Be Misunderstood—Beach Boys (Capitol)
6. Kansas City—Billy Harrison (Fury)
7. Billy Boy—Boots Randolph (Capitol)
8. On the Backbeat—Elvis Presley (RCA Victor)
9. Pop Goes the Weasel—Oliver (Capitol)
10. Now You Know—Little Eva (RCA Victor)

R&B SINGLES—10 Years Ago

1. The Beatles Second Album (Capitol)
2. Meet the Beatles (Capitol)
3. Hello Sailor—Original Cast (ABC)
4. Over the Love—Dave Clark Five (ABC)
5. The Beatles in their New A-Hit World (Columbia)
6. Viva Las Vegas—Elvis Presley (RCA)
7. Black Friday—The Beatles (ABC)
8. Barbra Streisand—Third Album (Columbia)
9. The Most Beautiful Love Story (ABC)
10. All Time Great Songs (Philips)

COUNTRY SINGLES—10 Years Ago

1. Understand Your Man—Johnny Cash (Columbia)
2. My Heart Skips a Beat—Becky Smith (Capitol)
3. Happiness Train—Johnny Horton (Columbia)
4. I'm in Love Again—George Morgan (Columbia)
5. Why in the World—The Osmonds (Columbia)
6. Black Land Farmer—Fannie Miller (Starday)
7. Million Miles Away—Wesley Walker (Decca)
8. I'm Set Free—Skeeter Davis (RCA Victor)
9. A Little Bit of Faith—Bobby Brackin (Capitol)
10. I'll Be With You—Frank Sinatra (Columbia)

Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the country field 2 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES—5 Years Ago

1. White Lightning—George Jones (Mercury)
2. Home—Jim Reeves (RCA Victor)
3. Wings of a Dove—Besiege (Columbia)
4. I'm in Love Again—George Morgan (Columbia)
5. What in the World—The Osmonds (Columbia)
6. Black Land Farmer—Fannie Miller (Starday)
7. Million Miles Away—Wesley Walker (Decca)
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May 11, 1969, Billboard
He’ll take you with him.
Pick him up on The Glen Campbell Good Time Hour, Wed., May 14.
Millions will.
"96 Miles to Bakersfield," ST-230
Produced by Kelso Herston. Single #2450
Radio-TV programming

Forum to Tune 1,400 Radio Timebuyers to Key Stations

By CLAUSD HALL

* Continued from page I

radio broadcasters. North American
Philips is setting up the sound systems.

Talk will be added to the "Sounds of the Times" exhibit at WBJK in Detroit.

-Speakers added to the roster of outstanding radio men par-

... program director of WAVE in New Haven, who will address the Fre-

... the "very best of everything in

... go back to the concept of early Top 40 radio and play the

... "reasonable" in length, but restricted. "I

WEEL Shifts to Top 40 ‘n Oldies

WASHINGTON — WEEL, licensed to the suburb of Fair-

... "Still" has been a late evening prog-

KIN to Mix Country & ‘MOR

ATTIKIN, Minn.—KIN, bill-

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Ross Bagdasarian's
JONE-CONE-PHONE
Has Hit Written
all over it!
LIFE BEGINS AT A MILLION

"TESTIFY" (I WONNA)
JOHNNIE TAYLOR

"Who's Making Love"...
"Take Care Of Your Homework"...
"Testify" (I Wanna) / STA-0033,
his next Pop and R&B
million seller.
...from his new Stax album (STS-2023),
due for release
the end of May.
produced by Don Davis

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION

www.americanradiohistory.com
Come and see us for your next party.

- **Radio-TV Mart**
- **Programming Aids**

**Radio-TV Mart**

*Continued from page 30*

I will now consider jobs in Calif., although "The Boxer" has been sold to a Lockheed research facility in a suburb. I will continue to work on the second half of the season. It is a good time to come and get a job in a station that is now available. Let me know if you are interested in this opportunity.

Radio and TV Mart

*Continued from page 30*

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Radio and TV Mart

**Programming Aids**

*Continued from page 30*

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Radio and TV Mart

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Radio and TV Mart
COME ON DOWN TO NEW ORLEANS

Mother-in-Law
You Talk Too Much
I Like It Like That
Land of 1,000 Dances

by Quick Brown Fox

produced by Harry Moffitt for Radnor Records
**BEST SELLING LP’S**

<table>
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<tr>
<th>Title</th>
<th>Artist, Label, No. &amp; P.</th>
<th>Weeks on Chart</th>
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<tr>
<td>CLOUD NINE</td>
<td>Temptations, Gty GYP 939 (1)</td>
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<td>ICE MAN COMETH</td>
<td>Jerry Butler, Mercury SR 66106 (1)</td>
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<td>I’M YOUR DOLL</td>
<td>Dinah Washington, Sear 572 (1)</td>
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<td>I’M ABOUR BABY</td>
<td>Baby Dee, Stax STS 2002 (1)</td>
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<td>YOUNG MODS, FORGOTTEN STORY</td>
<td>Arthure Franklin, Columbia CL 9776 (1)</td>
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<td>SOFT AND BEAUTIFUL</td>
<td>Aretha Franklin, Atlantic 8215 (1)</td>
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<td>BEST OF SAM &amp; DAVE</td>
<td>Atlantic 8213 (1)</td>
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<td>SILVER CYCLES</td>
<td>Eddie Harris, Atlantic 513 (1)</td>
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<td>GRAZIN’ IN THE GRASS</td>
<td>Artie Garf, RCA Victor LP 48 (1)</td>
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<td>LIVING AT THE COPA</td>
<td>Tammy Wynne, Scepter 567 (1)</td>
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<td>WHO’S MAKING LOVE</td>
<td>Johnny Taylor, Stax STS 2015 (1)</td>
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<td>Jimmy McGriff, Solid Soul 118045 (1)</td>
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<td>ALL TOGETHER</td>
<td>Ray Charles, Scepter 567 (1)</td>
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<td>CAN I CHANGE MY MIND</td>
<td>Tyrone Davis, Dekko 5005 (1)</td>
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<td>ONCE IN MY LIFE</td>
<td>O.C. Smith, Columbia CL 9706 (1)</td>
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<td>SMOKEY</td>
<td>Diana Ross &amp; The Supremes, Tamla T 5115 (1)</td>
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<td>MOTHER NATURE’S SON</td>
<td>Raynell Lewis, Cadet LP 513 (1)</td>
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<td>STAND</td>
<td>Cleo &amp; The Family Stone, Epic ED 3405 (1)</td>
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<td>JAMES BROWN AT THE APOLLO 7</td>
<td>King 7022 (1)</td>
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<td>SHY FER DROB Robinson &amp; THE MIRACLES</td>
<td>Twelve To Dine 209 (1)</td>
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<tr>
<td>HICKORY WILDER REVISITED</td>
<td>C. C. Smith, Columbia CL 9840 (1)</td>
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<tr>
<td>FOR ONCE IN MY LIFE</td>
<td>Travie Wilson, Tamla 7209 (1)</td>
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**BEST NEW RECORD OF THE WEEK**

**LET ME LOVE YOU**

RAY CHARLES (ABC)

By ED OCHS

SOUL SLICES: Controversy has flared up over the infant gospel revival, sparked by the Black Sabbath hit “Oh Happy Day” disk on the Buddha-distributed Pavilion label. Black deejays are divided on when and if to play the record, calling it irreverent to play among black disk or to within a black program. But Shields, WLIB deejay and jazz columnist, cautions the industry to “go slow and take it seriously considering the deep sensitive feelings of the black people involved in the industry to which in which this record would be programmed,” but adds that the record “clearly shows that there is a swing back to the black gospel and black people need a new collective strength in their togetherness.” Undeterred by the running debate, the industry is already gathering around the Hawkins Singers have a single going to the top. Meanwhile, Bell has answered the record’s success with still another “Oh Happy Day,” by the American Rock Revival, with vocals also issued by the Pat Rebilliot Exchange on Shelly Singleton’s Silver Fox label, and the Trumpet of Jericho on Hob, with the jury still out on the confrontation of gospel music and rock and roll. The second new momentum building into the “Oh Happy Day” sweepstakes still being tabulated—Buddha is rolling up sales toward a million seller. Sales figures, according to Buddha’s Cecil Amorosi, have hit a single-column. The Buddy label is moving into soul with the signing of Sam Neshit. He’s managed by Bill Driscoll of Buddah’s management of themajors bringing to record blues artists whose legacy is a life devoted to the blues.

**FILLET OF SOUL**

Jerry Butler has scored one of his best records, for “Only the Strong Survive” on Mercury. The Isley Brothers share the only other gold soul on the charts, and both acts have been starved of RIAA recognition until the soul boom, the Isley Brothers twirled with “Twist and Shout” on Wand when soul was popular. Welcome into the gold circle is Johnnie Taylor, who co-wrote with Herb, Tamiako with the title, “You Make Me Feel Like Dancing.”...Tina Turner, who is the same kind of authority. Entertainers already signed for “Blackbook” include the Family Stone, Peaches and Herbs, Tomiko Jones and jazz organist Jimmy McGriff. ...Sly and the Family Stone join Clarence Carter at Fillmore East, May 23-24. ...Though Ike and Tina Turner seem to appear on every chart, the duo is signed to Minty Records with a five-year contract. Their latest for the label is “I’m Gonna Do All I Can” with sales splitting from simultaneous releases by Blue Thumb and Pompeii Records on the West Coast. ...J. J. Jackson has moved to Britain together with his group of the Greatest Sound on Earth (Ike’s right) and is doing turn away business. Solid appreciation of blues and a profitable seven-day work week are making England an attractive place to coast for discontented soul artists. The Flirtations have moved to Britain before scoring here with “Nothing But a Heartache.” ...The Chiffons’ next single for Laurie, “Love Me Like You’re Mad,” producer was penned by Tony Wise and Irwin Levine who co-wrote with Phil Spector the Ronettes’ latest and “Black Pearl,” by Sonny Charles on A&M. ...Danny Hutton is now working on a new James Cleveland LP with the Southern California Community Choir.
If You Miss Capitol's Two-for-One Promotion Things Could Look Mighty Black.

Our Two-for-One includes:

**Super Oldies Vol. V**
STBB-216

**Super-Soul-Dees Vol. III**
highlighting: Lou Rawls, Bettye Swann, Nancy Wilson, Cannonball Adderley, Patti Drew. And more.
STBB-178

**Blue Ribbon Country Vol. II**
highlighting: Glen Campbell, Buck Owens, Merle Haggard, Sonny James, Bobbie Gentry. And more.
STBB-217

Backed by Major Radio Promotion: R&B, Top 40, C&W. National Consumer and Trade Advertising. In-store P.O.P. Also available in 8 track cartridge and cassette. See your Capitol man.
<table>
<thead>
<tr>
<th>Title</th>
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<td>CHICKIN' KIND</td>
<td>Joe Simon, 2nd Stage 7 2002</td>
<td>Wildbards, BMG</td>
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<td>I DON'T WANT NOBODY TO GIVE ME NOTHING</td>
<td>James Brown, King 6824</td>
<td>Quincy Jones, BMG</td>
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<td>GISSY STRUT</td>
<td>J. J. Johnson, J. J. Johnson 4-4009</td>
<td>Warner Bros., BMG</td>
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<td>TIME IS TIGHT</td>
<td>Booker T. &amp; the MG, 609</td>
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<td>The Two, Capitol (Tree, BMI)</td>
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<td>RUN AWAY CHILD RUNNING WILD</td>
<td>Stephen Stills, Gorda 7004 (Island, BMI)</td>
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<td>DIDN'T YOU KNOW</td>
<td>Gladys Knight &amp; the Pips, Soul 21007 (Island, BMI)</td>
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<td>SUNDAY</td>
<td>Kenner, Shilo 5002 (Island, BMI)</td>
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<td>NEVER GONNA LET HIM KNOW</td>
<td>Delia Taylor, GAF 300 (Willie/McCoy, BMI)</td>
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<td>DO YOUR THING</td>
<td>Wells, 105th Street Record, Repriese 7279</td>
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<td>Pomper, BMI</td>
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<td>WALK AWAY</td>
<td>Art Pepper, 11217 (Selvin/Amex)</td>
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<td>STAND</td>
<td>The Isley Brothers, Epic 5-10450</td>
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<td>SO I CAN LOVE YOU</td>
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william bell...

william tell...

bull's-eye on the R&B and Pop markets with

"my whole world is falling down"

STA-0032

following his hit,

"I Forgot To Be Your Lover"

from his new Stax album (STS-2014)
due for release the end of May
produced by Booker T. Jones

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION
**Classical Music**

**Vol. 9, No. 24, 1969**

**Classical LP's**

**Col. Features Composers In New Greatest Hits Set**

**NEW YORK — Columbia Masterworks has launched with four new re-packaged "Greatest Hits" series this month spotlighting composers. The concept revolves around re-numbering the series, being kicked off with "Greatest Hits of Chopin." Chopin, Bach, Strauss and Tchaikovsky, Future releases follow the same numbering sequence.

Masterworks also is continuing with a second volume of hits by Leonhard Bernstein and the New York Philharmonic, a low-down to the fourth volume by Eugene Ormandy and the Philadelphia Orchestra last month will, and in turn, be followed by next month's pressing of guesting E. Power Biggs.

Columbia is continuing its large-scale promotion on Ormandy and the Philadelphia, and also containing re-packaged material.

**DDG Stockhausen First**

**NEW YORK — Deutsche Grammophon is continuing its series of Karlheinz Stockhausen recordings with a May release of the first recording of that composer's "National Anthems for Electronic and Concrete Sound" on two LP's.**

**For this month is a pressing of high-quality sound, complete recording of Wanger's "Das Rheingold," which features Joseph Achron, Ferenc Fischer - Deskaus, Gerhard Holzter, Zoltan Kelemen and Oralis Orchestra.

Gerdies conducts the Berlin in the "Great Hits" program of Brahms and Wagner.


**Nonesuch's Spectrum Depicts Exceptional Music of 1960's**

**NEW YORK—Three superior labels, among the decade kick off Nonesuch's "Spectrum" series, contains all the exceptional Contemporary Chamber Ensemble under Arthur Weisberg, are partly financed by the Martha Budrich Rockefeller Fund.

The sets, and two companion American Music discs, have a new packaging for Nonesuch. They all have white covers with color designs in the lower left. Titles and artists in black letters are across the top. The liner notes begin on the right of the front and continue on the back.

Sophron Phyllis Bryson magnificently handles the vocals in Fredric Myers's discovery, "Songs From the Japanese," which is coupled with Roger Reynolds's "Quintet for the Mouths of Earth," which includes interesting use of conventional instruments.

Mezzo-soprano Jan DeGoo
tia's "Quartet for the Moon" in Smy
tshir's sonor's col
titled "Suite of Circumstances" to the words of Thomas Hardy, on Volume II are Siegan Wopus's "Chamber Piece No. 1," which is a recorded piece and George Rochberg's "Scenien E" an imaginative creative piece.

Volume III also has fascinating works in John Harbison's "Capriccio," "The Composer's Journals," and Joseph Schwantner's "Divertimento." FRED KIRBY

**Karin Janais Key Paris Post**

**PARIS—Herbert von Karajan will have the principal artistic role with the Philharmonia Orchestra in Paris through his new contract as "attignant," which runs through 1971. Serge Baudo will officially be pasted as permanent guest conductor.

Under the pact, Karajan will furnish "artistic advice on all musical and artistic aspects of concerts in Paris each season, conducting the orchestra and conduct the orchestra in two annual festival concerts in the hall of the Phenomena outside of France.

Karajan's first concert with the Phenomena took place at the Colosseum on July 13; Salzburg, Aude 15, and Paris, Oct. 1. The new set-up fills the vacancy caused by the death of Charles Dibdin, the first music director of the young orchestra.

**Crisp Concert By Markovitch**

**NEW YORK— Igor Markovitch drew the best from the American Symphony at Carnegie Hall on Monday (26), conducting a crisp, precise performance. The highlights were Richard Strauss' Till Eulenspiegel's Merry Pranks." Symphony No. 1," both played gloriously. Schubert's No. 1 opened the concert.

Markovitch, whose most recent recording are on Philips, also appears on Deutsche Grammophol, Angel, Mercury, Electrola, Polyphon, People's, RCA, Red Seal, Poor Seal, Mercury, Philips, RCA, Red Seal, and Columbia.

**Classical Notes**

**Vanguard Sets Catalog First**

**NEW YORK—Vanguard Records plans a full release for its rediscovered "Funeral Cantata for Gustave III of Sweden" by August Martinus Martinus, a composition first heard at the 1780 coronation of Gustav III of Sweden. The recording is an example of the Swedish court in the late 18th century. The album will have the same forces as the March 19 concert as leader of the orchestra, conducted by Newell Jenkins discovered the manuscript score in the University Library at Upplag and led a performance of the work at Town Hall here May 11.

The cantata will be a first catalog listing for Kraus, who serves as artistic director of the Swedish court in the late 18th century. The album will have the same forces as the March 18 concert as leader of the orchestra, conducted by Newell Jenkins discovered the manuscript score in the University Library at Upplag and led a performance of the work at Town Hall here May 11.

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Riverfront Stores Keep Their Sales Above Water

By RON SCHLACTER

CHICAGO — Despite within one-half block of the store. Our phone order business has picked up, so this has shown above. We have fabulous delivery."

In Rochester, N.Y., Schwartz Record Co. is located a block from the river and remains high. And dry years are successful, and in 1965 the flood hit Mrs. Clifford Schreuer, who her husband, believes the flood still will.

"Economically and physically, the flood controls all of us. There is the anxiety, I think a lot of people postpone their shopping because they are concerned about the added expense that the flood may cause."

Rose Adds Open Reel Area; Sees Need for Browser Bin

By EARL PAGE

CHICAGO — Popular music on open reel pre-recorded tape is now seriously challenging classical product at Rose Discount Records here, where the entire type section is now expanded. The store, which moves as much open-reel product as it does 8-track. Contains of cassette combined, has found that c/w music and other generally well on open reel. With proper display, buy Roy Cloud believes open reel will be even better.

Rose stocks between 2,200 and 2,400 titles of open-reel to its at Madison Street outlet (a second store is located on Wabash). Radios are currently being phased out and a 13-foot wall section will be added to accommodate 300 to 400 more open reel titles, while an added 12-foot section will allow for 1,500 more reel titles.

While the expansion of open-reel space seems modest, Cloud pointed out that this portion of the store's inventory "has been very crowded." The outlet stocks around 1,200 cassette in Ampex cartridge racks and has been stocking an equal amount of 8-track in glass display cases.

Cloud thinks the upsurge in open-reel sales of c&w artists such as John Denver, Eddy Arnold and Jim Reeves derives from the increased affluence of consumers and knowledge that Rose carries a wide selection.

"Whereas classical music used to account for 80 per cent of all open-reel sales, nonclassical product is now selling in equal portions to classical," Cloud said. He also finds a greater correlation between chart LP product and open reel tape. "Switched on Bach is one of our best sellers, and most of it is doing good with Glen Campbell, C.C. Smith and other popular artists."

The real breakthrough for open reel will come when the industry can provide browser displays. Cloud said, "Right now, we're forced to stock open reel by label and in alphabetical order in shelve behind counters with the edge of the package as the only exposure. We are going to develop a binder, with white binder of an open-reel package doesn't exactly invite the consumer and stock is not displayed in a sequence that is logical for customers."

"Some time back we had the idea of combining the cover and back of open-reel packages in a browser card. This way the consumer could thumb through categories of browser cards in open bins, creating a natural climate for impulse sales."

Cloud said the idea never got off the ground because labels couldn't supply either open-reel packages or back-to-back cover-art browser cards. "We finally did get display material from Capitol and RCA, but the rush of new product without display art prevented us from adopting the method."

Pre-ticked open-reel product will also help boost sales, Cloud believes. "Ticketed product is especially helpful on items that we only carry one or two of."

"Note that Ampex is now pre-ticketing its open-reel labels, Cloud said he hopes the industry adopts the practice for all merchandise.

Free Programs

COLUMBUS, Ohio — Record dealers in the Ohio State University area are trying in with a new policy adopted by the Dan Rayhons Ford Agency here of bringing in top musical groups for free programs. Rayhons had the Jimmy Dorsey Orchestra, led by Lee Castle, for three performances April 26. Second in the line-up is the Joey Louis Band. Records' Four Freshmen May 16.

NVA Talk Session May Expand

HOLLYWOOD, Fla. — An announcement "conducted by operators at the National Vendors Association (NVA) will be expanded next year if the trade group adopts recommendations presented by the operator's committee. This year's session focused on the effects as the inability of small operators to attend NVA shows, how to build local associations, ideas on route vehicles and security. In the security portion, Roger Foltz, Oceanview, N.Y., explained the use of polygraph tests for route personnel. "Most people are honest," he said, "but these projects of these tests is to keep them honest."

Committee chairman Lee Schorer said the group recommends: compilation of tax and licensing data from all states, more information on the use of slugs, making available NVA decals that warn against using counterfeit stickers, limiting NVA business sessions that are occasionally in well-attended board meetings, expanding the bull sessions.

EIA Booklet

WASHINGTON — The Consumer Products Division of the Electronic Industries Association (EIA) has published a new book-let that offers ideas for co-operation between manufacturers and distributors in meeting the need for more electronics service technicians. The title of the publication is "Trying Something You Can Do About the Service Technician Shortage."

Allied Opens Store

CLEVELAND — Allied Radio of Ohio, Inc., a subsidiary of Al- lied Radio Corp., has opened its first electronics and high fidelity store here in suburban Willow- wood, managed by Mr. Michael Popovich of the Shoppes at the store is Robert Wershoven.

Billboard SPECIAL SURVEY for Weekend Ending 5/18/69

Advertisement
**Emmons Guitar Names Ampeg as Sales Firm**

By BILL WILLIAMS

NASHVILLE—The Emmons Guitar Co. has announced the appointment of Ampeg as its exclusive national sales representative, effective immediately.

Ron Lashey, president of Emmons, said in the announcement that the decision was made to “join forces” with Ampeg and its product affiliates, Acme Lansing and the Grammar Guitar Co. Emmons is the manufacturer of Presto Steel Guitars, built at Burlington, N.C. Its national sales office now will be located in the Ampeg showroom here.

Al Dauray, president of Ampeg, announced at the same time that Ray Wiggins will be elevated to vice president, country operations. Wiggins, former guitarist for Eddy Arnold, has been Southwestern regional sales manager. He will relinquish that post and devote full time to marketing Grammar and Emmons products and to representing Ampeg and Acme Lansing in the country field.

Dave Shurgill, president of the Grammar Guitar Co., concluded the meeting by announcing the election of Wiggins to chairman of his company’s board of directors.

Lashey indicated that he was working closely with Wiggins to develop several Steel Guitar models to be introduced in the near future. Additionally, he said Wiggins and Buddy Emmons would work together to interest young people in the steel guitar.

**Hohner in Radio Campaign**

HICKSVILLE, N.Y.—M. Hohner, Inc., has launched a nationwide radio campaign on the 250-station ABC Contemporary Network to promote its two most popular instruments, the harp and melodica.

The network, which structures its programming primarily for younger audiences, will spotlight Hohner participations in “American Contemporary Reports” and “American Contemporary Reports,” heard in prime time throughout the week. It is estimated that up to 47 per cent of the teen-age market will be reached, with a bonus impact on young adults amounting to almost 3 million weekly.

Current musical personalities who appear on “American Contemporary Reports” include Bobbie Gentry, Ringo Starr, Rod McKuen, Steppenwolf, Joe Butcher of Lovin’ Spoonful, Dallas Ross, Tiny Tim, Irish Rovers, Jefferson Airplane, Gary Puckett and the Union Gap and the Rascals.

The campaign, which is the most extensive dealer-support advertising program in Hohner history and one of the largest radio network campaigns ever undertaken by a musical instrument company, is designed to build a retail sales climax during the Christmas shopping season in December.

**Show Contest**

HICKSVILLE, N.Y.—M. Hohner, Inc., will feature a “Find Your Partner” sweeps contest at its exhibits at both the Las Vegas and Chicago music shows. Winners will receive portable television sets.

**Truman Piano**

INDEPENDENCE, Mo.—A six-foot Steinway mahogany grand piano, which formerly occupied the private living quarters of the White House, is now on display here in the Truman Library. The piano, presented to former President Harry S. Truman by President Richard M. Nixon, was placed in the White House by Steinway & Sons at the request of Mrs. Franklin Delano Roosevelt.

FRANK SINATRA JR. is shown here listening to his bass player, Joe Geltiere, put his Hagstrom bass and Ursula Wurtz, through some of his rec's for his recent opening in Las Vegas. Sinatra has signed an endorsement pact with Merson Musical Products Corp.

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THE COMPLETE REPORT

International Music Industry Conference

Paradise Island, Nassau in the Bahamas
April 20-23, 1969

-sponsored by Billboard and Record Retailer
Keynote Session:

CHALLENGES TO THE MUSIC INDUSTRY

Chairman: Glenn Wallach, President and Chairman of the Board, Capitol Industries, Inc.

Speakers: Goddard Lieberson, President, CBS/Columbia Group; Coen Solleveld, President, N. V. Philips' Phonographische Industrie; David Rothfeld, Divisional Merchandise Manager, E. J. Korvette Stores

Music Seen 1-World Key by Lieberson

The one-world goal that many hope for can best be achieved, said Goddard Lieberson, president of CBS/Columbia group, by having all music universal rather than by having one kind of universal music.

In developing his address on “Music as an International Social Force,” Lieberson pointed out that you can repeat the cliche about music being an international language but when you look more deeply into the idea, you discover that it is full of puzzling paradoxes. “You discover,” Lieberson said, “that music is really universal only in a very limited sense, and most often the music that travels successfully between distant nations or remote cultures is, strangely enough, the music that has the strongest local roots, music usually of the simplest, ordinary people, that is to say, folk music or the kind of popular music that springs from folk music.”

Universally

Lieberson credited the ease and speed of international travel and the almost immediate distribution of sound through electronics with introducing a new kind of universality to the world of music. He said, “It is no longer one kind of music that is universal but many kinds of music that have universal appeal.”

According to Lieberson, the most remarkable phenomenon in today’s universal music is that even a remote musical idea can be vital and compelling to all listeners everywhere and universally acceptable on its own terms.

Music, Lieberson also pointed out, does things to people and for people when it travels. It keeps people together, he said, and it does it as part of their culture—in the sense of something that large groups of people experience collectively. “Music,” he said, “is part of a society’s identity and an important part of it, just as its language is, and just as their attitude toward their families and their friends and their work is. I mean that music is one of the essentials of the life of an identifiable social group, and that music in a way helps give people their identity and at the same time becomes part of that identity.”

Music’s One World

It’s a nation’s music, stressed Lieberson, that can help keep it together and can help define a country’s difference from other countries and, at the same time, it can bring countries together. In Lieberson’s view, music is a source of identification, and that, he said, “is a powerful factor in an age when loss of identity is a serious problem.”

Lieberson concluded that it is true that there are people there is music and that we are moving quickly to a world where no kind of music is any longer strange to us.

Lieberson Questions

Following his address on music as an international force, Lieberson fielded a steady flow of questions from the audience. The session was marked by the keynoter’s wit and profound understanding of the global record-music industry.

In answer to a series of questions, Lieberson made the following points: Music changes all the time, while at the same time it remains the same; the generation gap between serious and pop music is narrowing rather than broadening; Serious and pop composers today are working with the same elements; serious music can achieve a larger world audience through education of the people—but you cannot force it; The Beatles are too talented to “imitate.” They used elements in which they were interested; Lieberson also discussed today’s phenomenon of artists (Continued on page 41)

Solleveld Appeals for Pub & Disk Harmony

Coen Solleveld, president of the Grammophon/Philips group, made a plea for better understanding between authors, publishers, and record manufacturers. In his address, “How the Roles and Relationships Between Record Companies and Publishers Are Changing,” Solleveld said:

“Looking at the non-U.S.A. scene, obviously since 1950, considerable changes took place between record companies and publishers. Ultimately, these changes are the consequence of structural changes which took place in the social pattern of life viz.: youth acquiring such an important place in today’s society. They spend their income so much easier than their parents used to. They are car-free, independent, in search of new values, which they partly find in a different behavior. This avant-garde behavior, this tendency of evolution, is clearly noticeable in the art and certainly in music.”

He pointed out that artists belong to the first category of people to experiment, looking for new ways of expression. This is what actually happened with the composer, the author, the singer, and the musician. Moreover, the strong increase of communication media provided the artist with enormous possibilities of exposure leading to early fame and huge incomes in short periods.

On the other hand, Solleveld observed, the record industry clearly showed the marks of conservatism in that the general approach to development, manufacturing, marketing and retailing was old-fashioned. And in the same way, publishing houses in general hardly offered an inspiring atmosphere for this new generation of talent.

Ability to Cope

He added, “Record companies as well as publishers have not quite been able to cope with the possibilities and desires of the new generation of artists and hence their efforts to influence the enterprise and/or to get a stake in the business. With the growing independence of composers, authors, etc., the role of the record company changed, particularly that of its ad&re side. Quite often it is the performing artist who composes a song, publishes it and forces the company to make a recording thereof.”

“The record company reacts...
Rothfeld Spurs Numbering System

E. J. Korvette's David Rothfeld spurred the international acceptance of style music industry leaders to action in a hard-hitting speech delivered at a universal numbering system (see Billboard, May 3).

Glenn Wallach, chairman of the Conference's keynote session, reminded listeners in his introductory remarks that their next speaker had pioneered the alphabetical numbering coding system almost a decade ago.

"This system," Wallach said, "has become an industry standard, embraced by record retailers and merchants throughout our business. He now comes before us with a new system, once which is considerably more sophisticated and also far more complicated than the methods he had initiated in the past. However, he is just as confident that our industry will adopt the new system as he was when he introduced the A-B-C coding method.

Rothfeld, divisional merchandising manager for Korvette Stores, then called on the industry to start taking immediate action for the adoption of a universal numbering system in Rothfeld's view, a universal numbering task force or action committee could be spearheaded by representatives of the major record companies from NARM, record retailers, from one industry, from independent record retailers, stores, from record industry trade associations, and from independent music-record dealers, and we can make a significant contribution in this area.

Rothfeld admitted that getting common agreement on all factors that must be resolved to accomplish universal numbering, from the task force or action committee, and that the issue of who pays for the development of the system, and the development costs, must be addressed.

He added, "I have been good, reliable charts today and they're providing a vital service, but I don't see any question that we would all benefit from the kind of accuracy and fast charts that a universal numbering system can set in motion."

Rothfeld stressed that a universal numbering system would serve all levels of the industry, but in the U. S. and in other countries, he felt that the task force or action committee could develop its plan and move ahead.

"Rothfeld added, "Electronic data processing depends on universal numbering, universal numbering must be a part of any task force or action committee that deals with it. If this turns out to be so," Rothfeld added, "I would say that NAMM is working on its own, working from the best and most realistic thinking of the task force, develop its plan and move ahead.""

Source Marking

Rothfeld pointed out that there would be other problems to be worked out, including the one about who's going to pay for source marking, an item of cost which can add something like 1.5 cents to the cost of manufacturing. "It would seem," he said, "that it should be shared by manufacturers, wholesalers and dealers alike, since they would be in the profitable advantages of the system." He conceded that he wasn't sure how long the system is devised and agreed upon it would start to deliver its benefit. He said, "Working with newly manufactured product is the simple part of it. The product already in the stores is the big problem. Maybe the full benefits of the system won't be felt for some three to five years, but when they come down, they'll be here in abundance.

Rothfeld asked the registrants at this meeting to think of a universal, unified, step toward universal numbering in the next session of his address, he called on the audience to fill out a brief questionnaire to be able to claim themselves on universal numbering.

Benefits

In discussing the many benefits of the universal numbering system, Rothfeld said, "We have an opportunity for regional and national popularity charts that are not exclusive of any particular area. The speed, the speed that two people working in the same watch, too much waiting for some one to do something." He added, "A universal numbering system will be able to concentrate on their talents and resources to the universal system, representing his lines, giving his labels deeper market penetration by allowing the products to move as far as possible. It is the universal system, and the salesperson will be able to accommodate the objectives that are universal, but not so effective with electronic data processing will have him and his personal pleasure from the mental tasks which must be performed today. No longer will he have to tie up in inventory which does not move. Instead, they will be able to use the product that's in demand.

REGISTRANT (unidentified): "Earlier, I asked how we can increase the sales of classical music. Would universal numbering help?"

Rothfeld: "I firmly believe that universal numbering will increase sales in all categories, but not in all categories. That includes classical recordings."

M. ROEMER: "The military market is an extremely large one. Who considers? Consideration of this world-wide market could be made if we had a strong number. How would you approach it?"

Rothfeld: "The unique requirements of specific facets of our industry will likely solve these problems, complex or as they may seem at the outset, will be solved. A huge, global market such as military is certain to benefit. The Rothfelds of writing their ownscript and he compared the practice to that of the troubadours of old.

Midway in the question and answer period, the audience submitted questions on the so-called "generation gap." To the question of whether lovers of serious music will ever take pop seriously, he stated that they already do. The "generation gap is a concept disapproving," he said.

The younger serious musician experiments with new sounds, the "generation gap is a concept that's fading."

Lieberson had a word of caution regarding artists who seek more attention in the world outside of the business, such as album art, etc. He stated, "If I were a man, I would kill myself by doing all the things in which he thinks he's an expert."

Another question, "Will There Be a Universal Music Language?" Lieber identified. "There already is."

He added, however, that this universal language would not involve national musical characteristics.

In answer to other questions, Lieberson foresaw more interest in sheet music, but not as part of a record album package. He felt printed lyrics on albums were another matter.

Finally, he urged the industry to address itself to the matter of prodding the record industry from the dangerous recording possibilities of the cassette and tape cartrige. He added: After all, he was a technical solution, such as a frequency modulation, might be the answer.

(Continued on page 22)
Rothfield Summary

* Continued from page 41

... when the product is an I.P., a 4-track cartridge, 8-track, cassette, Playtape, open-reel or any other configuration.

REGISTRANT (unidentified): “Some two years ago NARM and its marketing committee presented to RIAA a proposal for such a universal numbering system. At that time, RIAA’s marketing committee decided that legal and other problems precluded such a system. What leads you to believe that RIAA will act now?”

GORTIKOV: “Universal numbering bogged down in the RIAA due to parochialism and jealousies within our industry. The convention is not set aside for the good of all. I hereby offer my services as a force in putting this (universal numbering) over.”

(APPLAUSE.)

STEINBERG (in answer to the same question): “There were some legal pitfalls, but I sincerely feel that these can be overcome—if only we go to work on them.”

REGISTRANT (unidentified): “The benefits of the system would seem to depend on the use of EDP (electronic data processing). Computer time may be easliy accessible in the U. S. A. This may not be as accessible in Europe to the same extent. Should this aspect not be further considered?”

ROTHFIELD: “Of course, all aspects will be carefully studied by our Action Committee. However, we must remember that a number of countries abroad are just as well equipped as the U. S. —if not better—with highly advanced computer systems. Those areas which are not as sophisticated are moving in that direction rapidly. Let’s get our own industry’s systems on a right footing so that we can better serve those who are equipped today, and be prepared for those who may not become a more efficient method tomorrow when they’re geared to handle it.”

Session 3:

CHANGING PATTERNS IN THE DISTRIBUTION AND RETAILING OF RECORDS

Chairman: Davide Matalon, General and International Manager, Carosello Records Division of Curci (Milan, Italy)

Speakers: Jules Malamud, Executive Director, National Association of Record Merchandisers, Inc.; Rodolfo A. Gonzalez, Director, Centro Cultural del Disco (Buenos Aires, Argentina); Kurt Kinkele, Director, Deutsche Grammophon Gesellschaft (Hamburg, Germany); Frederick C. Marks, President, Festival Records, Ltd. (Sydney, Australia)

We’re in Billion-Dollar Business Era: Malamud

Jules Malamud, executive director of NARM, defined the patterns of the past and the possibilities and promises of the future in regard to the distribution and retailing of records in the U. S. and Canada.

Outlining the basic fundamentals of getting the product from the manufacturer to the consumer, Malamud dealt with every avenue, from retail outlets to record clubs. And he described the evolution of approaches within the market place.

Then, turning to the future, he said, “the billion-dollar era of the record business has arrived.” Listing the four prime factors of influence, as he called them, the sophisticated methods of exploitation and promotion, the computer and other technological advances, and the tape revolution, he detailed the future of each.

Malamud predicted that the “fusion of many small distribution entities into one unified whole, in the long run, will produce more effective and efficient wholesale operations.”

Tie-in promotions of all types, he said, would increase not only in number but in effectiveness as a valuable marketing tool. Computers have, in the 1960’s, made possible the efficient servicing by rack jobbers of national retail accounts. Malamud noted that computers of the future can deal with inventory selection, prediction of product acceptance and the solution to cost and pricing problems.

“Finally, the tape CARtridge has, in a few short years, become the second most universal yet valued method of transmitting recorded entertainment.” He predicted an even accelerated growth. “However,” he said, “the public will continue to make a choice. Those must be the companies that plan it will buy . . . music is what we sell, music and recorded entertainment, whether on record or tape.”

SALES VIA DISTRIBUTION CHANNELS

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<thead>
<tr>
<th>in per cent</th>
<th>retail dub mail-order rack jukebox</th>
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<td>1958</td>
<td>72 11  6  11 11</td>
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<tr>
<td>USA</td>
<td>91  6  3</td>
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<tr>
<td>Europe</td>
<td>30 20 45 5</td>
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<td>1968</td>
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Kinkele Sees Europe’s Market Boom Continuing at Present Rate

Over the past five years, West European market for music has increased by about 40 per cent. The estimate for the next year is another 40 per cent in sales. Distribution figures, income available for record consumption, gross national product, etc.—is for an increase of another 40 per cent, stated Kurt Kinkele, vice-president, DGG, talking on the changing patterns in the distribution of records and retail operations in Europe.

Taking individual markets in Europe, “The situation in the U. K., despite the devaluation of the pound and even while reflecting the present high tax, shows an increase of 27 per cent for the next five years. The British market showed a positive development the last five years.”

He said that between 1963 and 1968 the market in France and Germany did not develop regularly and, in fact, between 1965 and 1967 both markets were at a standstill. Not before 1968 did an upward trend start. France for the next five years shows a 42 per cent increase, Germany’s forecast is 30 per cent. Italy also shows a rapid growth forecast, although the album business has not developed as in other European countries. On average West Europeans spend 0.16 per cent of their disposable income on music—but even Americans only spend 0.17 per cent.

Complexity Will Increase

Companies operating in the European markets will realize that the complexity will increase as the diversification of product and marketing channels increases. Since Europe has so many relatively small markets larger units will become an economic necessity, although this does not mean that the smaller independent company will not have a chance, Kinkele pointed out.

“Generally,” he said, “European trade is still on the conservative side but this conservatism should be seen in the light of limited promotional outlets. There exist very few commercial radio or TV stations (around 50), and in most countries there is government control or influence on broadcasting. Due to economic reasons, European companies try to market product on a conservative basis. For example, major parts of LP catalogs, without changing cover design or original couplings. Over the next five years the increasing importance of non-traditional outlets can be forecast—which parallels what has happened in the U. S. Indeed it can be predicted that sales via dealers and retailers will decrease by 10 per cent.”

He also observed that “during the last 10 years sales via club and mail order remained fairly stable and close to 10 per cent are nowadays sold this way. A forecast that rack jobbing will increase is not too difficult and it might happen that European countries will collaborate when developing rack jobbing.”

We are in Europe’s Billion-Dollar Business Era: Malamud

Kurt Kinkelé, director, DGG, Germany, and Fred Marks, president, Festival Records, Ltd. (Sydney, Australia)

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Kinkele Sees Europe’s Market Boom Continuing at Present Rate

Over the past five years, West European market for music has increased by about 40 per cent. The estimate for the next year is another 40 per cent in sales. Distribution figures, income available for record consumption, gross national product, etc.—is for an increase of another 40 per cent, stated Kurt Kinkele, vice-president, DGG, talking on the changing patterns in the distribution of records and retail operations in Europe.

Taking individual markets in Europe, “The situation in the U. K., despite the devaluation of the pound and even while reflecting the present high tax, shows an increase of 27 per cent for the next five years. The British market showed a positive development the last five years.”

He said that between 1963 and 1968 the market in France and Germany did not develop regularly and, in fact, between 1965 and 1967 both markets were at a standstill. Not before 1968 did an upward trend start. France for the next five years shows a 42 per cent increase, Germany’s forecast is 30 per cent. Italy also shows a rapid growth forecast, although the album business has not developed as in other European countries. On average West Europeans spend 0.16 per cent of their disposable income on music—but even Americans only spend 0.17 per cent.

Complexity Will Increase

Companies operating in the European markets will realize that the complexity will increase as the diversification of product and marketing channels increases. Since Europe has so many relatively small markets larger units will become an economic necessity, although this does not mean that the smaller independent company will not have a chance, Kinkele pointed out.

“Generally,” he said, “European trade is still on the conservative side but this conservatism should be seen in the light of limited promotional outlets. There exist very few commercial radio or TV stations (around 50), and in most countries there is government control or influence on broadcasting. Due to economic reasons, European companies try to market product on a conservative basis. For example, major parts of LP catalogs, without changing cover design or original couplings. Over the next five years the increasing importance of non-traditional outlets can be forecast—which parallels what has happened in the U. S. Indeed it can be predicted that sales via dealers and retailers will decrease by 10 per cent.”

He also observed that “during the last 10 years sales via club and mail order remained fairly stable and close to 10 per cent are nowadays sold this way. A forecast that rack jobbing will increase is not too difficult and it might happen that European countries will collaborate when developing rack jobbing.”

We are in Europe’s Billion-Dollar Business Era: Malamud

Kurt Kinkelé, director, DGG, Germany, and Fred Marks, president, Festival Records, Ltd. (Sydney, Australia)
During the session devoted to the changing patterns of distribution and retailing, MCA’s Bill Gallagher spoke from the floor in reply to a question about the future growth of record outlets.

Gallagher said that he did not see an increase in club sales for the future. “The market is pretty well saturated at the present,” he commented. “And I think that direct marketing through the mail is a limited market.”

“I think that clubs will hold their market share but the required expenditure to hold that share will continue to grow,” Gallagher added.

Gallagher added that it was interesting to note that companies who had recently joined the club field were in the process of merging. He cited the case of Capitol merging with Longines as a case in point.

As Callie Couch, Gil Leslie, chairman of Pickwick International, also from the floor, said that he thought the growth of budget line product would be greater in the future.

“The growth in those records is far beyond the normal industry rate,,” he added. “And PocketDiscs for the last year or two,” he added.

Asked if PocketDiscs intended to produce and to record their own product for distribution, Hyman said they did not. PocketDiscs was intended purely as a marketing device, he added.

Replying to a question concerning the 50-cent price of PocketDiscs in relation to the price of singles, Hyman replied that the difference between the price in Seattle they had surveyed the previous year.

The company had found, contrary to the old saw that a good record is worth any price, that the 50-cent price of PocketDiscs was a very definite factor.

They had found that this was the breakthrough purchase with a brief editorial life.

South America is a boiling volcano in record trading, according to a modest, but interesting, promotion, promotion and selling of records, said Rodolfo Gonzalez, director, Centro Cultural del Disco, Buenos Aires.

He asked, “And how could anyone remain indifferent to a market like Argentina? For instance, Argentina alone, has a 130 per cent sales increase in December last year over the same period in 1967.

Countries such as Chile, Brazil, Uruguay, etc., have experienced sales increases to an amazing extent. Now in the industry in spite of labor and financial problems, how could one ignore the achievements in Peru, Venezuela, and Colombia which have been unapproachable markets for the older industry, but which now are experiencing the same tremendous growth for markets for international catalogs even equal to ours.

“We have to accept that most of the South American countries have nearly overcome the preparatory stage, and, in spite of their formal, ethnic and social differences, they are very closely related to the type of industry which is the most ardous.

“Today, the winner of the San Remo Festival in Italy can be launched in locally produced records on to the South American market within five days of the finish of the contest. An Argentine singer and actor, Leonardo Fierro, in a short time, has sold more than 450,000 singles in this market within 60 days.

“These statistics are not casual—they indicate the growth of the South American Industry. And, therefore, the co-existence of traders and distributors must be supported, and in the instance, some instances, must be stimulated to carry our job on a complimentary, or very little, is paid equipment and the development of the market.

“Within the next few years the record sales methods are likely to carry out in the South American market in all its various ways. Unless such a technique is treated as an additional trade rather than a competitor, the record sales method in this country will also be a considerable damage, especially to businesses that seek catalog items as well as has, rather than the major bands, the soloist who just seeks out hits, as in the U.S.

“Another record outlet dealing of close study in South America market will be the O.S. market. It is not saturated and should be considered for the promotion of the market.

“In closing, let us have a closer cooperation not only between retailer and manufacturer in South America but also between North and South America. Particularly in regard to promotion, interchange of experience and the problems of adaptability to technical advances.

Session 4:
PROMOTING THE ARTIST
Chairman: Jim Stewart, President, Stax Record Company
Speakers: Gilbert B. Friesen, Executive Vice President, A&M Records; Gerald W. Purcell, President, Gerald W. Purcell Associates; Tom Smotherk, Chairman of the Board of Smothers, Fritz, Inc.; Ken Fritz, President, Smothers, Fritz, Inc.

Friesen Opens Promo Avenues

“Understand your artist in terms of what he does and to whom he appeals and develop unique promotions. That’s, stated A&M Records executive vice president Bill Friesen, “is the modern way to circumvent what the executive feels has become the standard American promotion package for new recording artists.

“Explore such ideas as associating an artist with the things he represents. In Los Angeles instead of being content with a week at a nightclub with press parties and drinks for all the world to see, a free concert in a desert area, such as Watts, should be planned. In Chicago a group could play in the park on the South Side for teen-agers who can afford a $3 psychedelic.

“There are other exciting avenues to explore, Friesen said, in his seminar on new techniques to expose the artist.

UHF TV, now that low rate

like baseball’s bonus baby system in which the teams pay enormous guaranteed salaries for the first year in order to sign them up, Purcell said. “The recording Industry has created its own bonus baby system, and when all is said and done, I’m not so sure it really provides the artist or the label with any substantial benefits.

A&M’s concept in developing this type of business is to be very selective, the executive said. “And the way to go is that the artist represents must analyze what it is which excites us about each artist and the various exploitation departments in concert with the group’s management would develop a direction for generating excitement.

UHF TV’s local programming and local budgets will allow an artist the flexibility for creative presentation. With films, the proper vehicle must be developed, and the AFM media as opposed to acts lip-synching.

The record companies must relinquish control of the record to the artist. A&M Records General Manager, W. Purcell, president of a record company and manager of such artists as Eddy Arnold and Al Hirt. “The major record companies also will allow the manager or the independent record producer to control the promotion, the publicity and the production plan involved with personal appearance credits.

He pointed out that many labels may have “as many as 200 artists on the roster.” Imagine the promotion man in Chicago trying to give special attention to six artists who’re passing through his area on personal appearances at the same time, impossible.

The local promotion man, too, often has had his role cut to that of a delivery boy, Purcell said. “The promotion man spends his time catering to the ego of the artist. The good record men have always indicated that his promotion men are too important to take care of the public and at the same time.”

The local promotion man, too, too often has had his role cut to that of a delivery boy, Purcell said. “The promotion man spends his time catering to the ego of the artist. The good record men have always indicated that his promotion men are too important to take care of the public and at the same time.”

To Purcell, Tam’s the Thing in Artist Promo

The record companies must relinquish control of the record to the artist.

(Continued on page 44)

Club Sales Seen in ‘Hold’ Position

Marks Warns Against Overrating Value

Predicting continued growth of the music industry in Australia and New Zealand, F. C. Marks, managing director of Festival Records in Australia, cautioned that the “restricted population, growth factors” should be considered since servicing the two markets "causes a great expense for the distribution of records." He talked on chang-
**Smothers, Fritz Pitching Humor**

“In a dazzling display of difference of the FCC, the candidate used naked begging in a 10-cent checks to every major department in the U.S., suggesting they go downtown and have a cup of coffee on Pat Paulsen and think about the new Pat Paulsen album.”

This is just one of the attacks Ken Fritz, producer of the new “Music Scene” ABC-TV series, and Tom Smothers revealed in dupe-transcripts to friends of an artist. The artist, of course, was Pat Paulsen, the man who was fishing to promote his album “Pat Paulsen for President” released on Rubicon Rivers Records with Mercury Records. The album sold more than 125,000 copies, Smothers and Fritz said. Smothers, star with his brother, Duck, “The Smothers Brothers Comedy Hour,” is a leading figure in K-T Productions, which is producing “The Music Scene.”

Also involved in the promotion effort was Paulsen’s brother’s album and his TV special was a book, “Pat Paulsen for President” at 600 copy prices and “we still have 15,000 laying lonely in cem Paulsen decides to run again for the next election,” bumper stickers, lapel buttons, stickers, posters such as “Vote or Get Off the Pot,” matchbook covers, and swag shirts. The second testimonial, both in cafes, strippers, was released by Ken Luttmann on the East Coast and George Russel on the West Coast.

As for the 10-cent checks, only 16 of them were cashed, Fritz and Fritz said, of the 500 mailed.

**Purcell Summary**

- **Continued from page 43**

It’s up to the personal manager to fill the gap in the “...” the manager with a firm hand who co-ordinates booked sessions on the agencies and seeks out and insists on the cooperation of the music publishers and record companies.

This is a two-way street “We all know of embarrassing situations where the artist is appearing in a city and his records are not available. Although the record company is usually blamed, too often the fault is on the side of the manager who was not bothered to inform the record company of the artist appearing in that city.”

He also cited the necessity for a personal manager to keep his finger on the pulse of his agency. “Too many agents and managers think they are living in New York and Los Angeles is a desert. But the artist, in order to maintain his minimum this in this business, will invest some of his time in touring secondary and even the third-level markets by way of concerts, local TV shows, visiting the booking agencies, sending out press releases, signing autographs in department store stores. It’s possible to sell a shopping center in Kansas City in one day and not sell one album in four weeks of appearances at one or more clubs in Las Vegas. While the agent is busy booking an act...”

Purcell claimed it was often essential to keep an artist under wraps and slowly bring him before audiences in the way that the TV special and concert appearances “In this way you will slowly establish the image and identity of an artist. By appearing before discriminating audiences you will build a following who will stay with the artist for many years.”

Purcell also claimed that the “Ed Sullivan Show” was an unsuitable promotional slot for a new artist. He contested to the artist was not sufficient for an image-building presentation.

An accusation that booking agencies were responsible for the mismanagement of talent was refuted by Purcell. “Major talent must work closely with their managers to create an image and build a demand for the artist in the way that many people are demanding too much of agencies. They do a fine job in the area in which they operate,” he commented.

**Friesen Summary**

- **Continued from page 43**

Their hit record or using any of the old techniques would not work. They need the examples of motion picture.

“Have we really enough thought put into the college market?” Friesen asked. “It is a huge market and one in which artists may be exposed, may become popular, may flourish without ever getting to compete by the several million people who rush out to buy the latest bubble gum single...”

Friesen emphasized, “This is just one of the attacks we are making at the record companies...”

**Friesen Questions**

At his question and answer period, Friesen was asked to evaluate the importance of billboards. He said it depended on the product being advertised. It would be important where there was a hard rock group in an area which only had an audience for medium-fi product. He said, “You have to evaluate the cost to you to reach the number of people who will see it. But a billboard on its own will not sell disks.”

He added, “We stressed that part of an over-all promotion operation, billboards now play an even bigger role. Asked if a record company should follow an artist’s feelings on promoting disks, Friesen said it would depend on the content. He added, “If you have gone to the trouble to sign him and record him, and if his ideas are valid, you will contribute to the promotion, then you listen.”

**Session 5:**

**NEW STRATEGIES FOR PROBLEM OR UNDEVELOPED MARKETS**

Chairman: Martin L. Roemer, Vice President Marketing, Melco International, Inc.

Speakers: Robert Weiss, Vice President, Director of International Division, Monument Record Corporation; Ernest S. Meyers, Legal Advisor of Record Industry Association of America, Laporte and Meyers

**Far East Population Explosion Opens New Music vistas: Weiss**

Observing that 14 countries with an exploding population in excess of 370 million now comprised the Far East, Robert Weiss, vice-president and director of Monument Records International Division, saw the area as a vast and healthy recordland, full of prospects.

His talk on “Growing Opportunities in the Far East” covered Japan, the Philippines and Singapore/ Malaysia.

Concerning Japan, he said that it had already taken over the position as the second largest record market in the world, with its 12 record firms—representing nine local labels and 75 foreign catalogues either manufactured under the original label or under an existing local trademark. He also noted that the Japanese are adverse to pressure. “They do not want to make you and what kind of businessman you are.” In this relationship, he said, the direct licensor-to-licensee route is the best method in Japan. He suggested, too, to allow the Japanese companies “the right to make up their own covers because their decisions are based on what they believed to be best for their local appeal and sales power.”

$77 Mill in Sales

Regarding sales figures, he noted that the Japanese retailers ranked up $77 million in an 85 percent stereo market in 1968. In Thailand, 10 million dollars, and in the Philippines, 8 million dollars, and in Singapore, 3 million dollars, of which 20 percent was sold in 1968.

**Drive Urged to Bolster Quality of TV Sound**

In a seminar on new sounds, TV producers urged a discussion on obtaining good musical reproduction on television. Fritz said he was concerned with obtaining the same advancements in his shows as is attained by the creative young man producer, who would book these same musical acts. "I’ve run into a brick wall," he said. "I want to have good sound on TV." The producer suggested that TV sound would be launched to have TV set manufacturers build units with larger speakers and other external jack so that high fidelity quality speakers could be connected.

Fritz said that there was a reluctance on the part of set manufacturers to upgrade their speakers, since it would mean larger cabinets.

“Would I like to go through Billboard or this group to petition the set manufacturers to have it so good anything you like good pictures, but not sound.”

Warren Sper, the publisher of “High Fidelity,” was in the audience. He said that the problem was only a half-dozen of proper equipment in the TV station, shortcomings in the audio circuitry of the TV sets, the quality of the speakers in the TV sets. He suggested that it would be better to have better speakers introduced into TV sets. Sper pointed out that TV sound was not on a FM wave but that it is not of the same quality as is used on FM radio.

Pop producer Tom Wilson then led Fritz why TV stations still hide the microphones on music shows. Fritz replied that he had moved the show’s orchestra out of the studio and into another room to obtain better isolation and a better mixing situation.

**Import Report**

On the East Coast, he said it was an import market, domi-
Inadequate protection under copyright law—and the difficulty of enforcing such laws as now exist—is robbery of record companies, producers and artists of American and British labels.

He explained that in spite of the widespread popularity of American and British records, there was a general reluctance to give copyright protection and most Japanese artists were not particularly co-operative in giving anything to foreign-produced records. Weiss pointed out that the main area of exposure for record piracy was through the American forces network, which had a greater following among American pop fans than their own standards.

Answering a query about future trends in Japan, Weiss said the problem was not much on the rock scene but for some time to come there was nothing to stop sources being anticipated an increase in the number of such operations over the next 12 to 18 months.

Dealing with inquiries about the music publishing side of the Japanese market, Weiss said that it was very small compared to what it was in America. In the main, he said, it was confined to a number of collecting agencies which merely supplemented the existing number of official body, the Japanese Society for the Rights of Authors and Composers.

He advised leaving JASRAC to handle mechanical collections and, if a publishing contract was considered essential, the only way to proceed was to get Weiss to set him up and train him in what you wanted.

Finkenstein stressed the value of the West German versions of Western music. He said that only 30 major distributors had any great extent, but in his opinion it was unnecessary to go through the official body, the Japanese Society for the Rights of Authors and Composers.

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A further question concerned the value of the Japanese language versions of Western music. Weiss said that only 30 major distributors had any great extent, but in his opinion it was unnecessary to go through the official body, the Japanese Society for the Rights of Authors and Composers.

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Mrs. Zavin Gives Sampling of The BMI 'Sampling' Operation

In her conference talk, Theda Zavin, vice-president and general counsel of Broadcast Music, Inc. (BMI), explained the sampling procedures, co-operatively administered by BMI, ASCAP and other music licensing organizations. Mrs. Zavin explained to the audience the vast size of the BMI's database -- over a million songs. "I believe it is the world's largest sampling organization," she said.

The "Big Four" performance rights societies in Europe, BMI, ASCAP, SESAC and PRS, have each in their sampling operations utilized a four-year moving average system. The differences in the systems come mainly from the differences in the number of countries they cover.

Another major difference is that BMI uses a continuous system whereas ASCAP, SESAC and PRS use a rolling four-year system.

BMI's "Big Four" system was explained in detail by Mrs. Zavin. BMI uses a continuous system of sampling all music each year. The samples are collected on the basis of a one per cent movie-listing rate. The method is explained in detail in the October 1968 issue of Billboard.

'Big 4's' Philosophy on Fees Similar to Freedgard

The source for publisher who has a song that is less than a smash hit is likely to receive some compensation because of the system.

An advantage of the BMI logging system is that it is based on the writing identification of a song which enables us to be certain that the correct writer and publisher get paid. This written identification avoids confusion caused by similar titles and melodies.

For TV series and films, cue sheets are used for the music. Mrs. Zavin explained that the historically long determined by testing various cue sheets, we could get the complete picture of the performance of the music. In the case of BMI, this is done using 81 editions of TV Guide. The number of TV Guide listings of "titles" is now only one twentieth of that per cent of the movie-listing.

Mrs. Zavin also stressed the importance of credit in the music business, paying publishers seeing that cue sheets are supplied BMI for TV variety shows.

Looking to the future, she said, "I feel that it is unwise to anticipate that there will come a time when human beings can computerize step. My own guess was that this development will involve the record company placing on each record an electronic number which can be read but which will, when the recording is played, be used to electronically feed the record's identifying number into a central computer."

This happy state doesn't exist all over—one country (nameless) gives no aid and publishers, in general, feel that foreign societies are forced to monitor broadcasts.

In Britain at the present time the whole structure of broadcasting is under review and it may be that the next five years will see local stations (VHF) established, either under the auspices of the BBC, or perhaps on a commercial basis. So it may well be that systems like those in the U.S. may have to be adopted.

Finkenstein Speech

"Continued from page 45"

He stated that SESAC is privately owned, a music publisher, not a union or publisher-oriented organization.

Court Determines

Finkenstein showed how U.S. antitrust laws affected the practice of licensing with respect to motion pictures, and with the U.S. courts' decision to choose between methods of obtaining a license. He reviewed the 1948 reorganization of ASCAP and the policy of licensing theaters was changed, and ASCAP's members were exempted from the law. This is the practice in the other countries, except in France and Italy, where the number of points awarded to the collector is subject to a scale whereby the number of points awarded to a longer work is multiplied by three. If they were measured only pro rata in relation to the type of performance, they cannot be obtained.

Finkenstein pointed out that the rates of payments for performance rights are subject to termination by the U.S. District Court for the Southern District of New York. This regulation, he said, is the outcome of a court decree entered under Fed. Sec. Act 1933 and affects broadcasts from the U.S. to Canada. Such broadcast is not permitted.

Users Not Hip on Law: Candiloro

The ignorance of many music users regarding copyright law was referred to by SESAC vice-president Salvadore Candiloro in his talk during the session on performance copyright issues.

"We do know that in comparing tape records of stations we are not sure if there is any difference between what we find on the tape and what we find on the original. If you are going to have a system of licensing it would be better for you to have a pretty good system of policing the tapes."

Stan Kenton asked, "If the inaudible sound is to be used for recording logs off the air, would the societies charge a fee for it?" Finkenstein said that ASCAP and BMI should get together to see how they could co-operate in using this method.

Another problem was the lack of understanding of the part of the music industry in the mechanics of the licensing organization and was done. "We've always maintained that if the user could see on that side of the desk occupied by the licensing organization, experiencing the day-by-day, day-in-day-out problems which the licensing organization meets and tries to solve, there would be new approach and attitude on the part of the licensee toward the licensing organization.

A second problem is the fact that the licensing organization the user would become bogged down in music clearances and grants for the individual uses for the individual copyright owners. Outlining the functions of SESAC, Candiloro said that represented a catalog service. SESAC represented American music in origin and had agreements and with most licensing organizations. SESAC was not only a performance licensing organization but also a mechanical and synchronization rights of its affiliates and its sister contract negotiations involving publishing rights pertaining to performance, mechanical and synchronization usage.

Candiloro emphasized a license to perform did not carry mechanical or synchronization rights automatically, but foreign subsurface owners find it more convenient when sub-publishing works from the SESAC reper- toire to have all rights wrapped up in one contract.

Dealing with logging, Candiloro said SESAC carried out spot checks by monitoring stations occasionally, and also secured network program logs to ascertain use of their repertoire. SESAC has set up systems of broadcast, syndicated, and other networks and other licenses regularly and a close check was maintained on all mechanical and synchronization licenses issued to record and transcription companies, record producers, and producers of commercials, slides, film and television.

SESC carried on monitoring, said Candiloro, not only to determine consistency of point of performance, but also to educate music users as to their need for, and benefits derived from, SESAC's license. It did not monitor to bring about legal action.

Continued on page 48
Two for the Price of One

The evolution of a new L.P. And the man who studied the Rodgers classics, mastering the artistry that is legend, performs them now, forty years later, in his own evergreen way. The best is always the best. Same Train, A Different Time. Merle Haggard.

Produced by Ken Nelson  SWBB-223

This is Capitol in May.
marks details machinery & policy of ascap on rules

very painstaking efforts were made to have a survey system," said marks, "based on scientific principle of simple allocation as well as distribution formulas which give options but which do not discriminate. having writers and publishers on the society's board of directors guarantee that the interests of writers and publishers is proportional.

"having a consent decree which provides for the setting of rates in accordance with the consent decree result of a hearing before the federal court is a guarantee that the public interest will also be kept paramount," he added.

marks recommends assigning on a more individual basis

as far as demands to be made on a license or a publisher go, faeacq said, "we feel things to ask a publisher are: 1) copyright registration of the works; 2) the licensing of the recording; 3) rights organizations. the copyright registrations must be made both for mechanical and for performing rights. 2) obtain the local release of the original recordings, either imported or repressed. 3) obtain records on the向外 mail; 4) distribution to radio stations, jukeboxes, bands, etc, of records and sheet music; 5) the publisher shall send twice yearly the statements of royalties for mechanicals and sheet music. he might collect as well the original publisher's share of performing rights. all statements to be accompanied by the corresponding amount of money.

faeacq replied, "the answer in one word is—advances. if an american record company or publisher is seeking an outlet for his product outside the u.s., he is naturally interested in marks' details machinery & policy of ascap on rules.
Opening Foreign Subsid Is Like Starting New Business: Soria

RC Records division vice-president Dario Soria compared embarking in a foreign subsidiary market to "getting married to the store," in his talk on the setup up a wholly owned foreign subsidiary.

He posed three questions: What does one want to do by opening a foreign subsidiary? On the "why," he said the motive is to make profit overseas, that there was already an existing property of recordings and copyrights created by a foreign publisher or a domestic market. "On what" he said, means the timing and size of a foreign subsidiary could range from a one-man publishing set up to a world-wide scale operation, complete with hundreds of employees and an investment of millions of dollars.

Regarding the "where," he said an analysis was necessary on the country. Factors which can influence a subsidiary will have over local competition. Major markets tend to have a foreign subsidiary unless it is also a major market in the local product for the local market. Also, he said, in the case ofsubsidiaries of U.S. companies "one must also determine in advance to what extent the foreign subsidiary will comply with U.S. antitrust and antirestraint of trade laws. These factors might put the subsidiary at a disadvantaged position because local competitors don't have such laws.

Moving to the management side of the question, he said that the success of any operation is tied to "the man who runs it and the staff he has at his disposal."

"Naive, competent, local management is the key to a successful foreign subsidiary," he stressed.

He stressed that establishing a foreign subsidiary has its subsidiary rewards only under ideal circumstances. A successful subsidiary can give parent company profits on many levels distribution, manufacturing, and also on investment increased mastery and copyrights.

Opportunities Exist

He felt that establishing a foreign subsidiary involved several advantages to large companies with large capital. But that opportunities exist to give foreign subsidiaries to let companies that could be set up in the United States.

He said that there is a group of talented people who have set up an independent label, without manufacturing or distribution facilities could be successful because of the skills and the knowhow that in their country.

He felt that he could see the conditions for economic growth in the foreign subsidiary, which could over give to service in distribution and promotion to its own subsidiaries abroad.

Byo Question

Asked to elaborate on the advantages of a wholly owned subsidiary, Soria said that the most significant advantages in the music industry today are A&R and promotion.

"If you set up a small subsidiary, you will find that you have a good manufacturer and they are going to work with you. But if you set up a subsidiary, you have to find your own manufacturers and promoters," he said.

"If, on the other hand, your promotion and promotion team is well-versed in your product, then you are better off with a licensing operation."
New, young talent should have a good appraisal of the "mountainous" company they consider. An executive of some company must incur in helping them gain the leverage they must do be done to reverse a aura of "get rich quick" which permeates the music field, Bill Gallagher, executive vice-president of Deca Records, reported in his seminar on how record and publishing companies must deal with the implications of recognizing new talent of self-contained performer.

Gallagher suggested that if companies go about this task "in a dynamic and professional manner, I am sure we can recognize some semblance of fiscal sanity and our future talent investments.

The record industry must also take the initiative and learn to manage the development of specialized schools or the addition of courses in colleges to help develop solid, business-aware talent managers to work with record companies, or perhaps record companies in the States should set up a joint committee to develop a better dialogue with the Conference of Personal Managers," Gallagher continued.

This concern for the growth of the management area of the business, the executive added, is out, is based on elevating problems in the careers of "incredible young people who fail to recognize their responsibility to meet recording school record companies can be

-ancies have been committed to.

Although these groups expect major financial investments in their future, many of them, in retentive feedback, are not aware of the cum of dependability," Gallagher said. "They must be made aware of the vast sums invested in them by record companies, and the necessity to be professionally counseled in these areas if they are associated with professional managers.

While Gallagher noted that companies are training people in producing and engineering habits, he felt that the growing practice of "theitta learning" was too much to be changed, and he suggested that the industry study contracts with young people to obtain a fair return from their training investment—not unlike the traditions of scaling artist contracts as the young producer's productivity increases, his income potential should rise accordingly.

Another problem area is what Gallagher called the "mountainous" company's role of greater assistance to the all-in-one performers-producer en- volves developing training grounds for live performance, the "coffee house" circuit. "A "coffee house" in the example of a workable concept for exposing new acts, Gal- lager suggested that talent agencies should join with the record industry in developing live performance circuits while acts are simultaneously perfecting their recording techniques.

"A broadly sponsored industry plan to make live entertainment available on a widespread, professional level could well prevent another long hot summer."

Gallagher suggested that the education of tomorrow be met with carefully developed educa- tional programs that would make educational dynamic new art form of popular music.

In light of his suggestions, he traced the growth of the 1960's rock act, which he said "who made suggestions to pub- lishers about tailoring a song for a specific artist" to the Huey and Luigis, who were "independent architects" for his) to perform and control their musical identities.

Gallagher Questions

During the question period, though Frank Zappa was asked by panel chairman Al Bennett, president of Liberty Records, if he felt young acts should play in the packaging and merchandising of an act, Gallagher answered that he felt the label should not be as close with artists as it should in the development of the product, but that generally artists could leave these facets of the music to the trained staffs available.

After listening to co-panelist Frank Zappa and the audience exchanged views on the "chasm" which seems to exist between the pop/hip act and the traditional music, Gallagher suggested that a commit- tee of young music producers be formed to represent this young, aggressive generation, with the same goal of preserving a dialogue between the age groups.

Gallagher suggested that Billboard analyze its charts to determine which are the lead- ing groups, then let the top acts select their own representation. Through a coordinated effort with the RIAA, this committee of young music producers could "pos- sibly" establish a dialogue which could result in better understanding between the establish- ment and the hippie bands.

"Big Problem"

Classifying himself as a "tradi- tionalist," Gallagher offered a strong opinion on the topic of record labels. "A producer's role is not an easy one," he said, "but execu- tives said a company should counsel its young performers rather than try to control and kill a piece of economics." He cited the example of a group recording its first album, a hit single. Eleven of the songs were owned by the kids them- selves, and Gallagher found this sudden plunge into publishing "perplexing."

Gallagher reiterated his concern that young acts aren't aware of the financial input available in the promotion of an act during the question period. He acknowledged the problem of the industry in trying to build up on concerts and recording sessions. Panelist Zappa empha- sized that by the establishment's standards, things (the pop/ hippie) do work. "This is a difficult situation for a record company to get around," Gallaga- answered. "It's a big prob- lem.

Frank Zappa discusses underground artists and their philosophies. Al Bennett, Liberty/UA president, who chaired the session on self-contained artists, said: "Are you the right man to be doing this?" Zappa answered, "It's a big prob- lem."

Zappa Paint a Picture Of Two Worlds Divided

Frank Zappa drew a picture of two worlds, the hippie music scene and the vintage rock industry. While the industry looks at the establishment,

In his speech on understanding the underground artists, the president of Liberty, Zappa said that there are two groups, and not as practical as executives would like. He said that even industry should remember that the music sounds that way be- cause the kids live. They have a concept of music as art. You don't understand their image, you must change it for the commercial potential.

Zappa blamed the American educational system for not teaching courses which relate to the music industry. It's only the kids who are out to get you and this is your responsibility. There are new companies (treat underground acts.)

Record executives don't like to understand the underground acts. Zappa contended, and to help them, he suggested that executives "go down and sweat with the kids in the psychedelic dungeons.

"It's a lot of underground acts don't care about making a hit record but interested in making an artistic expression." These underground acts, Zappa continued, are a different kind of person. "Some of their bodies are chemically altered in some way and activities that would be very foreign to young people."

"Zappa's biting attitude toward his audience alienated some people, but he offered the long-haired leader of the Mothers of Invention's insights into the most mystifying aspect of the music business. "You should care about the artistic merit of the music you're selling," Zappa warned.

Zappa categorized the underground's terminology for record executives as "odd." He countered that by saying record executives call underground kids "creeps."

Zappa spiced his talk with a number of four letter words. This use of unprintable words caused a stir at the seminar. Mike Mainland, president of Warner Bros.-Seven Arts Records, who witnesses Zappa's concert, added that "Zappa was too close to future Bizare products to see just what the market for material W-T was distributing for the independent company."

Personal manager George Gershowitz, reflecting on Zappa's comments about the poor quality of American education, said this...

(Continued on page 5)

Mogull's Pitch for 'Lean Look'

Maintaining the music industry is "the single most influen- tial medium in the world," according to Tugrammaton Rec- ords president Arthur Mogull. Mogull also referred to a "creepes" without their freshly growing demand. According to Mogull, the record industry's "lean look" is not a new concept but an old one which will not be replaced by new independent record companies such as "creepes" today. Mogull said that it will be a difficult to function within the confines and limitations of a major company. Calling today's music publisher a "middle man between the creator and the record com- pany . . . who contributes nothing to the advertising, merchandising or promotion of his vehicle, the record. . . but expects a finder's fee of 50 percent. Mogull suggested that "the in- dependent must vest his copyrights in his own publishing residency as a means of collect- ing the fringe financial benefits and controlling the destiny." So "the independent is here to stay, and he needs the help. . . the future is in the forseeable future. And a good thing for the industry it is, for it is from the independent that the exploration and pione- ering will take place."

Session 8: THE EMERGENCE OF THE INDEPENDENT ARTIST COMPOSER PRODUCER AS A SELF-CONTAINED ORGANIZATION

Chairman: Alvin S. Bennett, President, Liberty Records

Speakers: Artie Mogull, President, Tugrammaton Records; William P. Gallagher, Vice President, Leisure Time, Home Entertainment Division MCA, Inc., Decca Division; Frank Zappa, President, Bizare, Inc.
Lou Rawls

The way it was
The way it is

His way.

The album that is
Featuring:
When a Man Loves a Woman
Season of the Witch
Gentle on My Mind

ST-215 produced by DAVID AXELROD
Gomelsky Takes Session on Grand Tour of Management

A highly detailed key to the success of the international tour was outlined in a talk by Giorgio Gomelsky, managing director of Paragon Publicity and Public Relations, Ltd. Gomelsky outlined on the assumption that certain music is more international in nature than other music. Equally important, he said, is the selection of the proper areas, the countries themselves, and the actual aims of the tour.

"Pick the proper time for the tour," he advised, "and work out a good combination which works effectively involving an agency, press and promotion, and management." He outlined the advantages of the agency use.

Again, involving careful planning, he said, is the coordination of releases with record companies and publishers to the maximum penetration. Gomelsky gave a complex breakdown of procedures to follow. He also stressed the importance of maintaining the artist's position in the local market by sending news and promotional material. Gomelsky turned to the future "Record companies," he said, "because of their duties, have little time to devote to promotion and thus must turn to the emerging independent promotion companies which are coming into existence."

"Communication," he suggested, "has brought the international industry closer together, but despite quick successes, the promoter still should think of the long run rather than the short. Think internationally, at its best, music communicates across barriers.

Gomelsky Questions

The establishing of artists and liason between agents and record companies were the themes of questions put to Giorgio Gomelsky. Asked to give the meaning of "an international artist," Gomelsky said that some acts can be classed international without ever having been to a foreign country. He was asked how one can publish an artist abroad. "I am surprised that some British talent has not yet broken into European markets. To make an artist in a foreign land really depends on what nature is--hard, rock or straight pop, and in what direction he wants to go."

Gomelsky added, "Some acts record their hit material in the local language, but in my opinion, the Beatles or Jim Morrison of the Doors to record in Italian."

Artist manager Gerald Purcell wanted to know better ways of putting together international promos. Gomelsky said that there was not enough coordination between agent and manager, and said this was why he launched his own agency in the U.K. a year ago.

He added that, in some cases, it was hard to convince a group that a European promotion visit is worthwhile to establish the act. He was then asked whether he thought artists needed a hit record to go on an European tour. Gomelsky said that this was not necessary in some cases. He cited the recent example of Captain Beefheart who sees the U.K. without a hit record. Following this trip the group achieved reasonable album sales.

The difficulty of getting European licences to pay part of the cost of U.S. acts was answered by Neushi Ertegun, who revealed that Wilson Pickett's one-song appearance at the Sun Remo Song Contest netted him $25,000 and, following the contest, sales of one of his records achieved Italian sales of 150,000.

Boublil Affirms Value of Fests

The value of the European music festivals to the artist, the promoter and to the general public was spelled out by Alain Boublil, general manager of the Vogue International group of publishers in Paris. The festivals, he said, are of importance to the American music industry. He cited, among others, the noncompetitive festivals held in the East European countries wherein sponsors are customizing all types of music and even of performing arts with international artists.

Noting that these festivals give record companies the opportunity to display new products with a new appeal which can reach "more than the usual specialist buyer of serious music or folk music," Boublil also said the noncompetitive festivals open new markets to artists through television, citing examples of now-established singers who were unknown to their festival appearances.

Competitive Fests

Regarding competitive festivals, Boublil dealt with contests ranging from San Remo in January to Rio de Janeiro in October. "These," he said, "offer not only great exposure for the artist but for the writer and the song." He also gave a detailed breakdown, including criticism, in some cases, in some criticism, in some cases, criticism.

Festivals also attract major artists to Europe, he pointed out, and this is a breakthrough for many of them. "Perhaps more importantly, it is bringing American publishers to Europe."

"At a moment in which English is the only language in which a song can become a worldwide hit, festivals are one of the few ways of drawing international attention to the high quality of some of the European songwriters," Boublil said.

Boublil, who also manages director of Taboo Records in London, said the most useful lesson to be learned from these festivals is that it is possible for songs to become international hits even if they are not accepted as winning songs in a national festival.

Pocketdisc Praised by Hyman

The Pocketdisc was described by Fred Hyman, Americom Corporation president, as a "marketing breakthrough" with the consumer mobility and selectivity. He said it was designed to reach 40,000 of customers who are now sold on the 45 rpm single. He described the singles market as mostly girls, with an average of 13 years, 9 months. Hyman also said that he sold 100 million units of 45's were sold, of which 60 million went to jukeboxes. "This leaves only 120 million retail sales to a market of 40 million people between the ages of 10 and 19. Three per capita" said Hyman. He added that surveys show that 90 million of these 120 million were sold to but three million of these young people. Therefore, he said, a great market of 37 million 10- to 19-year-olds appears to prefer some other form of music or have not been attracted to the market by what the industry has offered them.

"The market is ready for new ideas, and growth can only come by reaching the untapped market is mobility," Hyman said, explaining that people move about and take their entertainment with them. This he called a major difference from the market of the 1940's, when the 45 was introduced. Another change is the upsurge of radio, with radio as its chief fare. He added, "radio could not survive the same 3 million hard-core customers as its audience that we have in single records. It is selling listenership on the basis of the over-all market, the market industry is only partially held. It is up to us to grab hold of this opportunity and sell our products to this untapped market.

"This is the only way to attack it," Hyman said. "Perhaps the Pocketdisc is small enough to carry in your pocket, strong enough not to scratch, light enough not to ship by air, cheap enough to mass market profitably." (Continued on page 53)
**Hyman Summary**

- **Continued from page 32**

As to the 50-cent price, Hyman said that in the Seattle test research showed that the major consideration of purchase was price, and 50 cents suits the public's evaluation for a product that has limited editorial appeal and life.

**Explains Problems**

Hyman explained the problems of pillowge, retailers' investment in clerks, problems of price cutting, and told how the Pocketdiscs, sold thru vending machines, surmounted these problems. He added that the consumer wants a 50-cent single; it can be made and sold for this price by the manufacturer, it can be handled profitably by the distributor who will sell to a new form of rack jobber. "The new nick is really a vendor. This is a problem solved. If you have problems and the consumer buys for 50 cents—two quarters in an automatic vending machine supplied and stocked at no expense to the Lucs, it is promoted by a new artist's copyrights and "an opportunity to propagate the buying habit for one rather than give comfort to piracy through tape recording."

Hyman added that he believes the 45 is in great danger with or without Pocketdisc; that the pressures on it are tremendous, such as pillowage and shrinking distribution. "A great wave of audio-visual dramatic must be done. We feel as if we have achieved a great deal, but the real achievement is the industry's opportunity. We would welcome your investment in the U.S. and throughout the world. Japan, Canada, Italy, Finland, Scandinavia, and the Scandinavian countries are already forming plans for 4-inch records." Hyman concluded: "We are ready for the 45 to gain, for the glamorous profitability of albums or do some of us still believe we need a breeding ground for artists and songs?"

**Session 11**

**THE SOURCE OF MUSIC IN HOME**

A COMPARISON AMONG MAJOR COUNTRIES

Chairman: Walter Hofer, Hofer & Boostyn

Speakers: Leo Strauss Jr., partner, Prager and Fenton; Ben Brief, Executive Director, Record Industry Association of America

**Strauss on 'Creative Accounting'**

Accounting statistics of the world-wide music industry show a spiraling trend toward a $2 billion gross of annual sales of recorded product, said Leo Strauss Jr., of the New York accounting firm of Prager and Fenton.

In his seminar on the breakdown of the total dollar sales, Strauss spoke of "creative accounting" as a tool of manage-
**Brief Cites Harvard Study in 'High Risk, Low Profit' Trade**

Using as a reference point a study done by Ira Glick at Cambridge Research Institute and a team of Harvard economists, Brief, executive director of the Record Industry Association of America, presented a picture of "the meteoric high-risk, low-return industry the record industry is in." Speaking about costs and profits in the American record industry, Brief said the study indicated that the average manufacturer had to sell 117 copies of each record to break even and that 74 percent of singles failed to do so. Of singles that sold, 24 percent sold less than 2,000 copies.

The study indicated that, generally, 7,800 copies of a pop album was the break-even point. And, the fact that this market is surrounded by a wall of language.

Brief explained that the largest single expense item in terms of percentage of net sales is production and manufacturing which ... actually declined slightly between 1955 and 1964. Gross profit as a percentage of sales, Brief said, was 24.4 percent in 1955, fell to 26.1 percent in 1964. Although there was no difference in the fluctuations of selling, promotion, and administration costs, sales were up less than half a percent between 1955 and 1964. Other income ... rose from 1.9 percent in 1955 to 3.3 percent in 1963, then dipped back to 2.3 percent in 1964.

**Income Statement**

The study contained a consolidated income statement reflecting operating results of market and related services for eight years, covering the period from 1955 to 1964. Contributions to union trust funds, royalties to artists, copyright license fees and talent and recording expenses—taken together and known as third-party payments—rose from 27 percent of sales in 1955 to 31 percent in 1964. Brief said the bulk of the increase came from amounts devoted to copyright license fees.

Brief added: "The largest single expense item in terms of percentage of net sales is production and manufacturing which ... actually declined slightly between 1955 and 1964. Gross profit as a percentage of sales, Brief said, was 24.4 percent in 1955, fell to 26.1 percent in 1964. Although there was no difference in the fluctuations of selling, promotion, and administration costs, sales were up less than half a percent between 1955 and 1964. Other income ... rose from 1.9 percent in 1955 to 3.3 percent in 1963, then dipped back to 2.3 percent in 1964."

**High Risk, Low Profit**

"In other "income" it aludes to income from any source other than promotional interest you as license royalties and publishing activities, he said. In 1955, the income was 7.5 percent. This jumped to 13.9 percent in 1959 and then dropped to 4.4 percent in 1964. Profits after taxes were 6.8 percent in 1957 and fell to 17.1 percent in 1964. Return on net worth dropped from 12.5 percent in 1957 to 3.8 percent in 1964."

**'63 & '64 Study**

The study, for 1963, included the consolidated income statement for the record industry, medium and small companies—"the small record producer," Brief said. "The gross profit as a percentage of sales of a major label is about 20 percent, as compared with something over 100,000 copies there, many sell over 60,000," he said.

"Some of the most important cost elements are foreign licensing, Brief said, "Know your market and your costs, then be specific when drawing up contracts. Many contracts have been drawn up from roughly 10 to 3 percent of the retail price. Basically, that comes before the phrase "less cost of licenses" can give cost accounting a field day, no one else will be pleased."

"Where the 5 percent may figure is 20 to 25 percent of the record's cost, which can be 15 cents, which leaves the licensee a dime. Naturally, the one who pays that off is the label of the contract."

In responding to a question on the perceived gap between the U.S. and foreign markets, Strauss said, "Art Talmage classified the "cost-cutting" kind of merchandising practices have not been applied to Europe as of yet."

"I don't mean to be chauvinistic, but very few foreign markets have adopted the practice of giving 200 or 300 freebees with every single, singles, and albums, even at the cost of record and promotion, covering many aspects of record and network overhead. The counting, were eagerly snapped up following the session.

**Italy**

Italian translator provides running commentary in Italian booth above the main ballroom.

**Henvy Brief of the Record Industry Assn. of America talks on expense and profits in the U.S. during a panel on music industry around the world at the recent ASCAP, BMI, RIAA, PRS, PFP, and WRTA- Hofer, Hofer and Basowyn.**

**Brief according the seriousness of the piracy problem.**

The delegate said, "The public is the real pirate." Brief said that the estimated drain of counterfeiting was $120 million and that an estimated one-third of the anticipated 150 million in sales of pre-recorded tape would be siphoned off through piracy this year."

"Piracy is not covered in the old 1909 copyright law now up for revision in Congress," Brief said, "So, consequently, litigation must be in civil law. The situation is improving, of new laws enacted in New York and California that offer a basis for litigation."

Brief also commented on the proposal adopted by record and tape manufacturers of a system incorporating an insubstantial dealer's margin. Brief stated that since recording the off the air impossible or over-whelmingly difficult, the approach has been to charge a license fee when a tape recorder is sold and after, changing the customer an annual fee. The monies are to be divided up by the publishers and record companies. This approach is based on the assumption that the public will use recorders to transfer music from the airwaves or their own records, thus offsetting the loss."

**Ask on record exchanges how long contracts of royalties were figured, and if such formula could be compared to branding and pricing practices. Brief said the figures were based on a retail price of $1.25, that the record's cost to the retailer's cost of $1.26 reflects a 26 per cent profit margin, or 44 cents. When the album reaches the distributor, he receives a 15 per cent mark up on an album that costs him $1.70. The dealer, who buys the album at $2.65, amounts to a markup of the record's price to $3.08. Brief asked one Canadian delegate if he knew the number of phonographs in Canada. Then, not learning the figure, Brief commented on the rather unusual ratio of players in the U.S. as compared to million-selling records. "We have an estimated 90 million graph in America and always congratulate ourselves on a million player. Yet this is only a 2 per cent saturation."

**Zappa Speech**

**Continued from page 50**

universities should establish chairs in music where record producers could teach. This prompted NARM's exec- director, Jules Malamud, to add that the cost of establishing a teaching position was $250,000 a year.

Continuing with the topic of education, WLIF-FM personality Billy Bremner talked about the controversy involving whether the music business is a "profit-driven industry." He stated that the way a child reaches the first grade he has an established music program. Brief added that with proper sponsorship, programs can be developed in schools exposing pop and jazz music.

**Company Hippie**

"The company hippie" was a source of comic relief for Zappa. He classified his company hippie as a pacific for the concept of the "true artist." But he will turn on with them, he might even be their con."

**Musician president Art Talmage** said, "Instead of telling us where to get off, tell us something constructive." To that,Brief said, "Television show would be a good vehicle for promoting under-

W-7 Records general manager Joe Nickmaster said, "In what areas LP production costs could be reduced. Zappa said that there were big things among groups to stop topping each other in hours spent in the studio, would result in lower recording costs. "There are five live recordings, again, with fewer overdubs and getting away from the track by track concept," Zappa said.\]
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Barclay Urges Pubs to Draw Up A Universal Standard Contract

A call for all publishers in the free world to get together and draw up a generally binding form contract providing for secured payments, precise promotions, and a sufficient time to protect the interests of all parties was made by France's Eddie Barclay in his plenary speech on “Adapting Music and Lyrics for Sale in Other Countries.”

Jean Fernandez, head of Barclay, and Francois Ponsard, in charge of the speech on Barclay's behalf, said, “After all, lawyers neither write songs nor promote them. Please take the time to give a lot of thought to this suggestion. It will bring business back to the creators. A 10-page contract never made a hit nor ensured effort and understanding.”

Seven-Point Outline

The proposed universal standard contract was part of a seven-point outline of the problems involved in the international sale of English language copyrights for sale in Europe. Fernandez said that the first mistake is most often made by many executives throughout the world who held the belief that Europe was one market.

Europe, he said, was mainly two major blocks—one being the English-influence block, comprising the U. K., Ireland, the Scandinavian countries and, increasingly, Belgium, and Portugal. The other main block, the continental territory, could be divided into four major regions—Germany and Austria; France, Belgium, Switzerland, Italy; and Spain and Portugal.

“In the English-influence group,” said Fernandez, “the original record has the best chance of success. The cover record can help, but it is often used by the sub-publisher to increase the European publishing share of the income. It is likely to sell more in the most important markets, and the English version of that record will be the most important.”

“Promotions are neglected,” Fernandez pointed out. “The American companies use their own channels, well-balanced and long-term leasing contracts which should be renewed, but they are most often ‘run’ by the distributors. If the distributors could work continuously to achieve maximum exposure of the U. S. artists and to build these talents into international stars, they would do more for the artists, and sometimes we don’t do enough to justify a deal.”

Ahnert Ertug of Atlantic pointed out that European distributors could always have a clause providing for the extension of terms, and that copyright acts obtained on the copyright.

“Looking for Talent and Booking an Act,” according to David Matthes, of Carusello, Italy, “is the hardest. Barclay what he considered to be the best way of handling a foreign copyright. Barclay said, “The first thing is to try to promote the original record. A lot of capital is needed, but it fails, to get a good local cover version. He said that there was much future in getting artists like Elvis Presley to record in Europe because his acceptance in France depended on his singing in English.”

Fernandez said that the U. S. publishers have been hurt quite often by the fact that European record distributors seem to misunderstand or to be indifferent to the value of a song. It is important that European music publishers, he said, be given the opportunity to produce their own records, with the understanding that American artists and labels should have a staff which keeps them in touch with conditions in its market.

American music and, we hope in time, that Americans will learn to love our music and will take advantage of its enormous potential in the U. S. market. In the current period, Lou Levy asked why a French song was given an American title. If the American version, the American lyricist was paid no royalty.

Answering on behalf of Barclay, Gilbert M. Morante, head of Editions Barclay, said, “This is a universal problem. It is an unfair practice, but it is not confined to America. But it is not confined to America. But it is not confined to America.”

Felix Faure said that the problem was being studied in Europe, and there would be a set of rules. He suggested that it be taken care of on a harmonized basis. In some cases, provisions put into the contract. He mentioned the example of the Italian song which, with a French lyric, became world famous. But the French lyricist did not get a penny for sales outside France.

Asked by Louis Applebaum of Canada, a Canadian record company would be capable of making an impact in France, and the French government is present for the French to accept French Canadian music on the same basis as American music, because of the difference in accent and concept.

Jean-Loup Tournois, head of the SACEM, Paris, asked what the ideal duration of a sub-publishing contract should be. Barclay replied, “The ideal duration of a sub-publishing contract should be six months through Marvoni. This is a difficult question, but it is changing rapidly. For preference we would say for the life of the copyright. But we have to admit that it is a question that we don't do enough to justify a deal.”

American companies, Broderick said, think that it is possible to sing in every language phonetically—except in English, “That's nonsense and Los Bravos proved it,” he said.

Broderick said that the American companies with A&R staffs who say, “We can do it better.” According to Broderick, if a song is tops in another market, you have more chance of making it in your own market. It is a marketing plus that can no longer be ignored.

Asked by Bob Young of MCA International, who asked if he liked to see in the leasing contracts for record catalogs, Barclay said, “Yes, I think it would be more and more desirable because it took time to take titles on the overseas company which refuses to take the gamble with its artists and insists on English language development. There is no question today that English is an accepted language in most parts of the world. But still we have those in management positions who insist that they must do it their way and profiteer of Blake.”

Referring to Broderick's criticism of the American industry for closing its ears to much non-American product, Ahmet Ertegun of Atlantic Records said, “If an American company shows a program that it will look at, we will look at.”

Session 12:

ADAPTING MUSIC AND LYRICS FOR SALE IN OTHER COUNTRIES

Chairman: Rogerio Azcarraga, President, Orfeon Videovox S.A. (Mexico City, Mexico)
Speakers: Eddie Barclay, President, Barclay Group (Paris, France); Richard Broderick, Vice President, MCA Records International
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Broderick Speech

"...continued from page 36"

to release each month the No. 1
records from Greece, Austria, Yugoslavia, Norway and so on, it
would go broke. We can't
expect every hit to make
to the market. We have to make an
esthetic and commercial judgment
and make a decision. Most of the time
we don't put out the record but the
number of successes are in any
case, very small.

"Japan has had one hit in the U.S. in
the last 10 years, Italy and France two or three. On
the other hand we in the U.S. are fortunate enough to
accept foreign popular products and for this we
have our black brothers to thank.

Jean-Loup Tournier, head of
SACEM, Paris, asked Broderick who
were the foreign artists
who were in the U.S. market. We have to make an
esthetic and commercial judgment
and make a decision. Most of the time
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who were in the U.S. market. We have to make an
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the other hand we in the U.S. are fortunate enough to
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have our black brothers to thank.
Rock Sparks Play Change: Scott

Changes in programming caused by the advent of rock music were noted by Robin Scott, controller, BBC 2, at this session on "Programming Concepts of Nationally Owned Broadcasting Systems," and their Impact on Promoting Records.

Referring to British experience with pirate stations, Scott said, "The pirates revealed something the BBC knew already—that with unlimited access to gramophone records two stations, one pop (for rocker in American language), the other, sweet and middle-of-the-road, co-existed from 1964 to 1968 at least—provide a fairly acceptable national service for the past majority of the British public. He also noted the importance of the BBC to studio programmes by house orchestras, ranging up to the BBC Symphony, and said that the BBC Radio spends almost $3 million on its house musicians annually and a greater sum on outside musicians—"and in this way foster our stations music anywhere in the world, even excluding the world's many millions of listeners for the television networks."

Contracts Closer Scott also talked of the contracts between the BBC and the recording and publishing business, stating that they have never been better. Regular quarterly meetings are held with the prominent men to iron out problems. Information about forthcoming recordings by all of the stars and DJ moves is freely available. "A mass audience network can at least be said to be listening completely either on value judgment or on success—but it must not carry its reliance on success to a point where it ceases to appreciate the real worth of a program content. Cynicism may be all right in the advertising business—but it won't do in broadcasting."

Scott Questions

The British broadcasting Corporation is practically under siege by songpluggers, according to Robin Scott. The composer of the BBC 2 said that often the artist's manager, the artist's agent, and the record company all had promised a record on the same record. "It can be too much work."

In reply to a comment that the BBC was not developing enough specialized programming to rock music and thus "did not know where it's at in the music business," he said that the BBC was being efficiently programmed by all of the major stations. The panel chairman, Bill Adderley, and Dave Brubeck, said: "It's a fact that the BBC received a tremendous reception to the average rock or pop artist, and they should be able to handle this form of music."

Taylor Urges Radio to Update & Widen Role

"Radio could do more to lessen conflicts between groups. He said that artists like James Brown, the Beatles and some of the British bands have "consistently demonstrated their ability to verbally express their thoughts and feelings of large groups, and more the BBC should consider hiring them."

"And performers like Dr. Martin Luther King and Sen. Robert Kennedy, we know exactly how to broaden the community's response to their activities."

"We need to know if the independent record company will develop a new artist better. Generally yes, but there are exceptions." Otis added that promotions for the Dan Giới are ideal. Pappalardi outlined the total involvement he provides, with Bud Prager, citing some examples: working months on material for an act, rehearsing parts of the act with the music, providing a set list for the audience and "tuning into his acts."
Tell someone you like about The Emotions' hit single, "So I Can Love You" VOA-4010

He may just call you next time.

"So I Can Love You" is another hit from the Porter & Hayes team... taken from The Emotions' new Volt album (VOS-6008), due for release the end of May.

Go ahead.
Tell someone you like about The Emotions' hit.
You'll reap a hundredfold by the end of May.

VOLT RECORDS, A DIVISION OF STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION
Kenton Hits Radio on ‘Rights’

Stan Kenton, national chairman of the National Committee for the Recording Industry, lashed out at the radio industry in his speech on the prospects in the U.S. for record producers and artists, charging "they completely reject the fact that the radio machine has made radio the huge industry it is. If a radio station is derived from advertising and selling the use of recordings in many times greater than any financial reward for the industry in all of its facets."

He said the jubilee industry, in the main arguments, have drive of the NCRA for payment of royalties to record companies and performers of records. "Radio argues that it cannot afford any additional payment to performers in the form of royalties because it is already paying the composer and publisher their contracts in percent-

age. Radio sees itself as the only ones of exposure for the U.S. and its reproduction rights product. This, radio believes, more than compensates for the value of the sale involved."

But, Kenton pointed out, 70 percent of the country consists of recordings and "the recording artists—whomever they are in the pro-
taining type of commercial use... Man other countries are

far ahead in the commercial val-

uation of creative talent, he said, saying that they are protected in many other countries, while the U.S. represents a "shocking sit-

uation."

The NRCA is faced with an image problem, he said, because people think that anyone who has made a record is rich. The NRCA was formed to cor-

correct these basic misconceptions and to develop an understanding of the abuses artists have en-

sured for so many years, he said. The argument of NCRA is that one artist's resolution of a com-

position can gain more public exposure than the recognition of that of another. Kenton cited Paul Whitman, Fred Waring, Guy Lombardo and Tommy Dorsey for trying to establish record performances royalties for artists several years ago.

Kenton Questions

The following was a question period following Kenton's talk de-

developed into an acrimonious de-

bate. He said, "One must be aware of the music-licensor, record royalty stand-off off stream. This may imply a clear eventual understanding. See Stephen Stewart, director general of the IFPI, making an international confrontation for spokes-

men for established performance rights groups, one of the newer era fighting for them."

"I'm not sure who's winning," he said, "but one should use other people's efforts for his profit without payment."

In developing his point Stewart, in his speech, said that a radio plays records, they play them so that the customers will eat and drink, and it is to its advantage, in its case, it is so it is for the public that the public can buy more. But if a radio station plays records, it is to attract the listeners. In each case they use the creative efforts of the record producer and the artist for their profit."

Stewart pointed at the other side of the coin, Stewart mentioned two of the main arguments of those in the U.S. opposed to these rights. 1) The first one is that the record does not copy, it produces a more efficient creative productivity to merit copyright protection. Most of you here, I think, are suffi-
ciently familiar with what the making of a record is to reasonably conclude that to produce a successful record you need a combination of artistic talent and good work. If it is a right in law. If you view the record producer's work of choos-
ing the artists, recording the songs, and even- finding and producing an engineer, was recording, choosing the artists or combination of artists suited to the work, of shaping and mixing the sound, I think you will have little doubt left that the record is an artistic as well as a mechanical pursuit. Once the record is made the other half of the record pro-
ducer's job in the second half

of the 20th century, in the popu-

lar music field at any rate, is to fulfill the role which the pub-

lisher and composer fulfill in the art of carrying the work of the au-

thor. We as record producers are faced with the problem of the perform-

ers of yesterday did it with sheet music, whereas the record pro-

ducer to get a new tune "by the ground." On the other hand, Stewart noted, "The IFPI has a law which was just coming into existence which made it possible for them to receive equitable remuneration..." He said, "This was a significant development in emerging nations is the tendency to reduce or even eliminate pay-

ment for composers in "fair accoun-

tability," on the grounds that the nations' economies cannot afford to pay them. These countries, on the other hand, feel that the use of the works is necessary for their cultural and educational development. This affects payment to authors, as well as copyright, authors' rights, as well as record pro-
ducers' rights."

These points were made by Stewart, director general of the IFPI. The IFPI pointed out that record producers and artists and their rights to equitable remuneration for their efforts in broadcasting or digital distribution. It did not give any rights in the field of public performance.

New Zealand law gave the record producer a full copyright, including all performing rights. The British law, however, left the performing rights in records. The government in the U.S. took out a new Australian law, which was just coming into existence which made it possible for them to receive equitable remuneration.

The Malaysian law abolished the performing rights in records altogether and the government's view seemed to be that pay-

ments to foreigners must, if possible, be avoided. Stewart said, "One must bear in mind that the majority of developing countries, there is only one radio net-work in Malaysia and that belongs to the government."

Stewart said the IFPI had re-
cently formed an Asian-Pacific Committee made up of representatives from IFPI national groups in the U.S., Australia, New Zealand, Hong Kong, India, Pakistan, Singapore and Malay-

sia, to devise measures to pro-

tect the privacy of records and to seek co-operative solutions to the problem of performing rights in records in the develop-
ing countries.

The committee did not rep-

resent an attempt to extract large payments from such coun-

tries but sought to persuade the governments that in the interest of developing their own art and culture, they should protect cre-

ators of all kinds, including their own artists and record produ-
cers, he said.

Japanese Law

Dealing with Japan, Stewart said Japanese law did not rec-

ize performing rights in rec-

ords. When records were used in Japan these groups at the Rome Convention Conference in 1961 was largely negated. Stewart was therefore gratifying that, thanks to some extent to the efforts of the Japanese national group of the IFPI, a new bill had been put before parliament giving record producers and artists a right to equitable remuneration. It did not give any rights in the field of public performance.

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"Love is Blue"

best describes:

1. Two navy ships embracing.

2. When you've been found out.

3. The Dells' new single.

"Love is Blue"
The Dells
Cadet 5641
Williams’ Amendment on Copyright
Triggers Pub, Performer Battle

Temper flared during the discussion and question periods following NRCP president Stan
Kenton’s talk on the right of record performance royalty, during the International Music
Industry Conference at Nassau. Up to the last minute of the session, the most noticeable
division was one between the music publisher—licensor, songwriter, and performer—
and record performance royalty de
fenders, Stan Kenton and Allan
Livingston, seemed too bitter for
any hope of reconciliation.

But a final exchange sud
nly cooled the atmosphere as
each side realized that the greatest need
was to meet, to talk, and to find a common basis for support of a
common principle: the fair
reward to creative work.

The mutual accusations were
typical of the kind of volcanic
eruptions that naturally precede allcopyright compromises.

The recently introduced Wil
liams (D-N.J.) amendment was
the bone of major contention.
Speaker Stan Kenton, session
chairman, and ASCAP attorney
Sheldon Cohen offered the
NCRA attorney Sheldon Cohen
National Committee for the
Recording Arts intended to
push only the record royalty, with
mechanical recording royalty rates
waved off, and ASCAP, committed
publishers were counting on an increase to at least two and a
half cents. Kenton stressed that
the revision bill now underway.

The publishers and licensees
were further undermined by the
amendment’s proposal to 
$2 out of the long-contested
jukebox performance royalty for
composers, set at $2 per box, and any others, licensed composers
and performers. On
lookers, George Cary, deputy
Registrar of Copyrights, wanted to make it clear that while the Copyright Office
believed in the record performance
royalty principle, it could not support any amendment that
waved it off in its present form. Sen.
John McClellan, chairman of the
Copyright Subcommittee and
Sen. John Baker of Tennessee,
champion of the performers,
have also declined to endorse the
amendment.

The record people accused
music licensors ASCAP and
NCRA of opposing the record
performance royalty on the
very principle of creative re
sponsibility. They argued that
they had to fight for and win for
authors—and, incidentally, for
performers. The music licensor
and publisher spokespersons in
turn said they had not opposed
the principle of performance award
for records—only its inclusion in
the copyright revision. They
saw the argument, however, as
the passage of the whole bill, par
Kenton in come with a
scathing declaration: “This is the
first time you or ASCAP ever
said anything like this. If I’d
known two years ago—that you
support our principle—I’d
have been delighted.

But Capitol Records’ former
president Livingston was biding
plish the ASCAP keep
by giving a promise: “We
ance of performance royalty;
were was nothing on the
etter, they insisted. Kenton asked,
the, you may not have the space in your
as ASCAP never recognized.
"Mort Edelson, counsel for
Cohen, said that on the one point
to the demand of the
publishers: ‘There’s a lot of ob
bution here—but are you
against it? I don’t
(performance of record royalty arts)
” ASCAP counsel Cohen
added, “I said we were prepared
ok in the principle in the proper context.
Alternatively, as a long time
agreement after the revision
bill had been passed, if it is passed.

Livingston, still speaking for
the publishers, said: “If we have to
in the same clause, the record
price of $2 from the
righ
to, we’ll be delighte
d at this.”

MCA’s Sol Chaitman, president
of the Music Publishers As
cribed, perhaps, “No, we’ll
d down a little. ‘We recognize the justice of your cause—why
not recognize the justice of our
position? Whether or not I agree
with your cause, I will have to
fight that line, too’ (in the
Williams amendment).”

The quarrel got into some
words, not about the mechanics
used in an ASCAP promotion
piece urging artists to support
the Williams amendment to give
them royalty on records played
over the air and in jukeboxes.

Leonard Fest of the National
Music Publishers’ Association
said, “This also means they will
support the Williams amendment
for a two-cent rate on the record
industry.”

Cohen apologized for the
phrase, and said it was only
their intent to urge the
performer royalty aspect of the
amendment.” He said a cor
would be made. But added, “This
amination, in any
es, is not final—it can be
changed or cut in committee
tion.” Publishers did not ac
the argument, and there was
further distribute.

Another argument raged
between ASCAP, which never
opposed the record per
right. There was nothing
record royalty, the publishers
asked, “You may not have space
in your, or have you never recognized us.”

Cohen, chairman of Floral
Records, said, “I don’t
approve of this. We not only
have a space in the bill, and there
was further distribute.

But suddenly, as in many a
dark legal tussle, there was
moment of quiet—a ray of light.
Livingston then said, “If you’d
talk to us on any open
—any reasonable basis—
listened to, ASCAP counsel
dropped the argument at once, nodded in
agreement and said, ‘Thank
you, Mr. Chairman.’

Stewart—Europe
Continued from page 64

though it is the law in Canada
and West European countries.
He said publishers may do
it $5 a month in the U.S. with
their statutory
royalty (although
 unintended the cent has lost
value) Retail pricing is variable
in Europe and France.

He bluntly described the
axe saw me to write
once I had the
of the record
right. “There was nothing on
my part, I think a factor
e should $4 and $4. We’ve
had all this before on the air, so for
I don’t talk about it any way we can.”

Finkelson got tough, too. “If
you press for performance
right, record’s being
we will each
get nothing, and we would
never under any circumstances, then
support it (the recording royalty).” He added, angrily, “It
is never going to be part of the
revision bill—but I could
kill it.”

But suddenly, as in many a
dark legal tussle, there was
moment of quiet—a ray of light.
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Session 16:
SIGNIFICANCE OF THE POPULARITY CHARTS
Chairman: Thomas E. Noonan, Assistant to Vice President Sales, Motown Record Corporation
Speakers: Andrew J. Csida, General Manager, Special Projects Division, Billboard Magazine; Peter Menneer, Associate Director, British Market Research Bureau, Ltd. (London, England)

Menneer Cites All-Trade Chart

All industry record charts may be the answer, according to Peter Menneer, senior
rector of the British Market Re
search Bureau, Ltd., who said such charts provide
“considerable sophistication” to
keeping track of song progress. He added that the British market
at least, the system is working
well in Britain, he said, in his
talk on the significance of pop
ularity charts. “While it is
still early days in the U.K.,
he said, “they already appear to
have gained a high degree of
reliability.”

The All-Trade Charts are
supported by the British Broadc
Corps, which has sole
broadcast right, by Record
Retailer magazine, which has
sole publishing rights, and by
Northern Sound and Waddesdon
which receive monthly statistics
in the form of sales sheets.

Speaking on the methodology
of research, Menneer said that
tests were obvious in the
construction of the charts—the
fact that the “object of the charts
is essentially to promote records,
not merely to measure sales as
absolute figures, but to
especially notable track record
or album chart, can win and lose
its appeal, and hence sales.”

Today a chart represents
radio and electrical shops rate
37 per cent; department stores
rate 15 per cent; and others, shops
rate 23 per cent.

Hello, Safeguard
Hyping of records is warded
off by various safeguards. For
example, a large number of the
charts makes it automatically
three times as expensive to buy
up copies from the retailers on
the plan than has been the case
for the last two years. The
chart, he said, “is the case of singles only in
practice use 150 of the returns
each week and a differing number.
Thus the hyper
realize that half of his
activities would be useless.” Thirdly
research executives visit shops
to see that a high standard of
(Continued on page 67)

MENNEER

Motown executive Tommy Noonan at the just-distributed popularity charts, with two panels
members at his side: from left, Peter Menneer of British Market Research Bureau Ltd., and Andy Cadia of Billboard's

International Music Industry Conference Report
The National Record Popularity Charts influence money expenditures that must run in the area of a billion dollars a year. That's an estimate offered by Andrew J. Csida, general manager of Billboard's Special Projects Division, in his analysis of the importance of the National Record Popularity Charts.

Csida substantiated his estimate with an examination of chart users: "Let's examine our own industry first, those directly involved with the creation, the manufacture, the distribution and the retailing of record product. In his book they shared a $1.385 billion pie—that's the retail value at list price of all recorded product sold in the U.S. They add up to about 125,000 different business entities and they use the charts—more than any other single sales or promotional tool—to sell or to buy from. How well they do it determines the size of the pie they'll earn.

"The broadcast industry is another key group for whom the charts perform a vital function. About 3,000 of the today's 5,500 radio stations depend on records to fill the major part of their broadcast time. What they program and how well they program determine what kind of audiences they'll get and how big it will be, and their advertising depends on the ratings and their earnings depend on advertising... and that decides whether they can continue to be in business or not. Since their programming is often and largely dependent on the National Record Popularity Charts, it's quite easy to see that the charts are of crucial importance to them.

"The other part of the broadcast industry—television—is much smaller in numbers (about 500 stations), but much larger in business volume (about three times that of radio). The power of TV network and syndicated musical shows depend almost completely on the National Record Popularity Charts for the selection of talent—the headliners as well as guests." Csida also indicated that among other chart users were the advertising agencies and commercial producers. "You name your figure," he said, "$100 million, 200 million, a half billion... I don't know—but another very large chunk of dollars is being influenced by national record action. The purchase of songs and talent needed to produce commercials."

Also, said Csida, the National Record Popularity Charts are a crucial working tool in the personal appearance field. "This," he added, "comes through even more dramatically with the talent itself. An artist or group with little or no significant chart action may rate $500 or $1,000 a week in a club, if they're pretty good and it's a pretty good club. That same artist, or group, with a couple of top 10 chart records is suddenly worth 10 times as much—$5,000 to $10,000 per week, and up, up and away! You can be sure they—and everyone connected with them—read, live and die with the National Record Popularity Charts."

The music and record business has become such a key area of coverage for the consumer press media that the daily and weekly newspapers and magazines also use the national charts widely. "I don't think it would be an exaggeration," Csida said, "that in one way or another, the record charts find their way into consumer publications whose combined circulations add up to some 15 to 20 million people.

Menneer Speech

- Continued from page 66

returns is being maintained. Fourth, the research firm checks up to 100 shops each week for new entries to stores which do not serve on the panel and which cannot be known in advance. The British Market Research Bureau also maintains tight internal security.

The charts for singles and albums are working out so well that plans for additional charts on a monthly or quarterly basis include classical, budget classical, jazz, folk, and country music.
Seeking a Copyright? See Lawyer and Ask Questions

Harold Orenstein answered questions from a large audience virtually interested in copyright transactions. Attorney Chuck Seaton, who chaired the session, impressed the group by his wit and expertise. Some of the audience members are very knowledgeable about the law and the procedure involved, but many others are not, and Seaton was able to make the session informative and entertaining.

Publisher Sal Ciancia pointed out the importance of obtaining a copyright for every work of the arts. He noted that a copyright is a form of protection for the author's original work of authorship. It gives the author the exclusive right to reproduce, distribute, perform, and display the work.

The address of the author is:

**Address**

1. **Continued from page 67**

The buyers' plans for the future are more favorable to the sellers than to the buyers. Some of these buyers have never been near the business before. Others have touched the catalog business only tangentially.

In trading copyrights, the seller seeks the highest price that the market will bear. All other considerations are minor, with the possible exception that the seller may want to continue in a management role or have his son or daughter in law join the catalog business. These considerations will continue for a period of years. If the seller is prepared to make adjustments, the buyer's plans for the future are often nebulous (if they exist at all) before the acquisition of the catalog is completed. For a period of six to 18 months, the catalog and the beginning new income are not yet in hand when new management can be applied to the catalog and begin to generate new income. Before buying or even considering the possibility of buying, you must have a plan for its future. Songs are not the same as an asset which has a certain value as time passes even though stored in a dusty warehouse. How can you estimate the future? One must have an understanding of the current situation. The past is always relevant to the current, and the future is always in the present.

Orenstein Speech

PDF text from page 67

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**Karasik: Satellite to Be Star**

Karasik: Satellite to Be Star

Satellites will provide a boon to the music industry, according to Dan Karasik, president of COMSAT, the Communications Satellite Corporation. He said, in his talk on satellite communication, that the satellite will provide a new medium for the delivery of music and other entertainment services.

**Karasik: Satellite to Be Star**

**Speakers:**

Dan Karasik, Manager of Television and Radio Operations, Communications Satellite Corporation (COMSAT); John D. Matthews, partner, Dow, Lohrs and Albertson

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**Matthews’s ‘Bullish’ About the CATV Question**

Matthews’s ‘Bullish’ About the CATV Question

It’s “beyond dispute” that the CATV industry will be resolved in the near future, according to John D. Matthews of Dow, Lohrs and Albertson, Washington, D.C., and cable station operators. The CATV industry will be resolved in the near future, according to John D. Matthews of Dow, Lohrs and Albertson, Washington, D.C., and cable station operators.

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**Ligations**

CATV already shows a phenomenal rate of growth, but it does not yet have a single national cable system. CATV is an excellent method of delivering programs, but it cannot be used for the delivery of local or regional programming. CATV is not yet a viable competitor to the broadcast networks.

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**Session 18:**

**NEW METHODS OF TRANSMITTING MUSIC**

Chairman: Warren B. Suer, Vice President & General Manager, Cable TV Programs & CATV of Billboard Publications, and Publisher of High Fidelity, Billboard Publications.

Speakers:

Dan Karasik, Manager of Television and Radio Operations, Communications Satellite Corporation (COMSAT); John D. Matthews, partner, Dow, Lohrs and Albertson

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**Huge Growth**

CATV has already shown a phenomenal rate of growth, but it does not yet have a single national cable system. CATV is an excellent method of delivering programs, but it cannot be used for the delivery of local or regional programming. CATV is not yet a viable competitor to the broadcast networks.
Karaski Summary
- Continued from page 68
...nam, among other countries, would have facilities, too.

Karaski also pointed out that satellite systems will benefit the industry by allowing live performances in stereo to be broadcast around the world, of the Salzburg Festival, operas at La Scala, a premiere by the Berlin Philharmonic, and a jazz concert in Thailand. He felt there were strong enough reasons, too, of a national or international music syndication service. He said that the Communications Satellite Corp. was eager to work with the music industry to meet its needs.

Spinning out data on satellites, Karaski said that three satellites, stationary in relation to the earth's movements, could provide global radio service, one to the Pacific and Indian Oceans this summer, providing a true global satellite communications system. In addition, there are now 23 earth stations in 15 countries and by 1970 there will be more than 60 around the world to send and receive signals from satellites, he said.

Karaski Questions
The possibility of direct satellite-to-home broadcasting is remote at the present time because of the numerous costs involved, said Karaski. The technology to do this would be available in the next year or two, but it was just not feasible except in undeveloped countries where there was presently no system of communication and the cost of building individual radio-TV stations was prohibitive. But studies were going on, he said. He made these comments during the question and answer period.

DeFreitas: Copyright in Boil

De Freitas, legal adviser of the Performing Rights Society, Ltd., said that he had not been involved in any recent or pending copyright legislation in West Germany, Japan, or Australia, but he did think it unusual that such a country as England, which is more independent underdeveloped countries to point out that "the world copyright movement has to".

De Freitas pointed out that a number of provisions in the new West German Copyright Law which seem significant to De Freitas are Article 15. This defines the rights which an author or composer may claim in the form of the French Copyright Law of 1913, he said, expressing them in general terms as the exclusive right of the author or composer of a work to exploit it in all respects.

De Freitas also said that the protection the copyright owner enjoys is considerably less than the protection he enjoys under the French Copyright Law of 1913, he said, expressing them in general terms as the exclusive right of the author or composer of a work to exploit it in all respects.

De Freitas, speaking of the future of the music business in England, said that the Copyright Act of 1956, in particular, it establishes a Copyright Tribunal along the lines of the English Copyrighting Right Tribunal.

De Freitas Questions
A fellow speaker, Steven Stewart, director general of the International Federation of Phonographic Industry, asked De Freitas if he knew all animals are equal, but wasn't radio the most "equal"? De Freitas said that we should all be equal.

De Freitas was also asked if he felt a government tribunal to settle all copyright disputes, rights and rates would be good for the U.S. He said that the situation in Europe allows ultimate good to come from coming government tribunals even though it regrettably takes away from the independence of the copyright owner in administering his rights. But he was not at all sure it could work in the wide variety of user situations in the U.S.

De Freitas Fielded the question to George Cary, deputy Registrar of Copyrights, but Cary said the tribunal concept has not even been considered by him or anyone else in the U.S. Copyright Office. However, he said, with more responsibilities in the way of rate setting, and proposed collection and distribution functions, he thought the copyright office could become more and more involved in tribunal type administration. But as of now, the U.S. is an independent tribunal of our copyright disputes, and the Copyright Office is still in the position of dealing with the individual rights of the copyright owner.

MAY 10, 1969, BILLBOARD

INTERNATIONAL MUSIC INDUSTRY CONFERENCE REPORT
Cannon Fires Away at Jukebox Trade on Buying, Programming

The jukebox industry is in need of change, according to J. Cameron Gordon, Jr. of Cannon Coin Machine Company. Gordon said the industry was caught off guard by an unexpected surge in one-stop sales due to factors such as competition, public reaction, and radio programming. He added that many jukebox operators were unprepared and had to scramble to meet the demand.

Cannon pictured the current situation as a wake-up call for the industry, emphasizing the importance of proper planning and strategy to stay ahead of the curve.

Cannon Fires Away at Jukebox Trade on Buying, Programming (Continued from page 72)

Cannon continued:

**Cannon Questions**

In outlining the evolution of the U.S. one-stop for a delegate, Cannon explained how the concept of distribution grew, almost immediately, the jukebox industry began to change. He identified the shift in competition and changes in consumer behavior as key factors in this transition.

Cannon asked several record manufacturers to address these changes, recommending that the industry adapt to new consumer preferences and market trends.

**Cary Summary**

- Continued from page 69

In time, a new copyright law will be passed, said Cary. It is certain "when the awareness of the great technological revolution...Congress, in the absence of agreement of all problems, will have to take the bit in its teeth and resolve some of the problems that so far have resulted in nothing but frustration.

Cary concluded: "It is my hope...that those who govern our destinies will come to realize fully the importance of music in our daily well-being and this is why I believe that eventually the Congress..." (Why not now?)

Cary added: "The reason for the passage of Copyright...but have the obligation to vigorously pursue a resolution of their differences. But my question, if I may recall an old slogan, is: Eventually, why not?"
“We’re always striking up friendships with people we never see again. It’s a little sad.”

We hire stewardesses that we like. As people. We figure if she makes a good person, she’ll make a good stewardess. And your flight will be just a little bit nicer, because she is. One girl that we hired is Linda Scruggs, from Sacramento, California. She talked to us about making friends in the air.

“People like talking to the stewardess. And I like talking to people. Especially businessmen. They’re the most interesting. First they give me a hot tip on the stock market, then they warn me to stay out of it. You know, I’ve been flying for two years now. I’ve probably met over 10,000 people. Many of them I remember. And every once and awhile I wonder how they’re doing.”

We think Linda is a nice person. She brings a little something extra to her job. That’s the American Way.

Fly the American Way. American Airlines
Session 21:
MECHANICAL ROYALTIES

Chairman: Graeme Andrews, Editor, Record Retailer

Speakers: Albert Berman, Vice President, Henry Fox Office; Jean-Loup Tournaire, Director General, Société des Auteurs Compositeurs de Musique (SACEM), Paris, France

2 Sides of Fee Coin: Berman

"Whenever music is reproduced by a mechanical contrivance, a royalty is due to the copyright holder, and this applies whether the work is manufactured as a phonograph or not. This applies even if the device is a coin-operated machine, as long as it is used for reproducing sound. The amount of this royalty is based on the number of reproductions made, and it is calculated as a percentage of the gross income from the device. In the case of coin-operated machines, the royalty is usually a percentage of the total amount paid by the user each time the device is used.

There are two types of mechanical royalties. The first type is the " mechanical" royalty, which is paid by the manufacturer of the reproducing device. This royalty is typically a percentage of the retail price of the device. The second type is the "performance" royalty, which is paid by the operator of the device. This royalty is typically a percentage of the total amount paid by the users of the device.

The amount of the mechanical royalty vary depending on the jurisdiction. In the United States, the mechanical royalty is typically a percentage of the retail price of the reproducing device, while in Europe, it is typically a percentage of the total amount paid by the users of the device. The amount of the performance royalty also vary depending on the jurisdiction. In the United States, the performance royalty is typically a percentage of the total amount paid by the users of the device, while in Europe, it is typically a percentage of the gross income from the device.

In the case of coin-operated machines, the mechanical royalty is typically a percentage of the total amount paid by the users of the device. This royalty is usually a percentage of the total amount paid by the users of the device, and it is calculated as a percentage of the gross income from the device.

In conclusion, mechanical royalties are an important source of revenue for copyright holders.

Cannon Talk

Cannon said that today 98 per cent of records sold in the United States are manufactured without a license from the copyright holder. This is due to the lack of enforcement of copyright laws in the United States. The copyright holder is not able to enforce their rights because of the difficulty of identifying the copyrighted material and the lack of legal action that can be taken.

Cannon also mentioned that the copyright holder is not able to enforce their rights because of the lack of cooperation from the mechanical royalty payer. The mechanical royalty payer is not willing to pay the royalty because of the cost and the difficulty of identifying the copyrighted material.

In conclusion, the lack of enforcement of copyright laws and the lack of cooperation from the mechanical royalty payer are the main reasons why many copyright holders are not able to enforce their rights.

Al Berman of the Henry Fox Office speaks on mechanical royalties with two European experts waiting to present their views. The session is to be held in Hall 4 of the International Music Industry Conference in May 1969.
A general confrontation over standard mechanical royalty costs between BIEM (Bureau International de l'Edition Musicale) and the record industry is anticipated to gain momentum in the prediction Jean-Loup Tournier, director-general of the Societe des Compositeurs de Musique, offered in his talk, "Mechanical Royalties — the Changing European Scene.

A new contract up for discussion for the first time since 1968, the total retail U.S. volume of the record industry is estimated to be over $500 million in sales. "Of equal importance is the fact that the record market in France is constituted by large stores; consequently, the traditional music stores suffer seriously from this competition, and the prices are naturally reduced. It is thus to know whether BIEM will take into account the actual retail sales, with all the risks involved in their determination, or if it will rather seek to have the record manufacturers pay for the right to use a unit wholesale prices which would probably have to be simpler and more logical."

Tournier said that the BIEM standard contract, in exchange for the increased legitimacy which it extends to the record industry, calls for payment of a fee which is probably the highest in the world. Nevertheless, he added, the method of establishment of the fee based on contractual negotiations appears to be, in the last resort, disadvantageous to all others, particularly to the so-called "compulsory license" system.

It is through this extension that the forthcoming confrontation, thanks to flexibility, which is implied in free negotiation will allow the new standard contract to adapt itself both to the needs of the industry and to the author's prerogatives, for the largest possible world exploitation of intellectual works. "If," he said, "such is the case, BIEM and the industry will have accomplished a real feat in determining the conditions of international control and the possibilities of international exchange of millions of recordings each year."

Session 22

THE INTERNATIONAL TAPE SYSTEMS MARKET

Chairman: Alan J. Bayley, President, General Recorded Tape, Inc.

Speakers: Irwin Tarr, Marketing Vice President, RCA Record Division; Wil Zalsman, Deputy Managing Director, N.V. Philips' Phonographische Industrie (Baarn, Holland); Charles B. Seton, partner, Rosen, Seton, and Sarbin

Tarr Sees 8-Track & Cassette Co-Existing, Young Buyer a Key

"The 8-track CARtridge and the cassette can and will co-exist in the U.S. and the world market for many years to come," said Irwin Tarr, RCA marketing vice-president, in a speech on the international tape systems.

"The real question is the relative level of that co-existence," said Tarr. "It will be the young consumer that determines the requirements of both the 8-track or cassette as they enter the market and decide how to spend their money."

Whatever the system, Tarr said the tape cartridge business is booming in the U.S. because it has a capability of a whole music system. "Of equal importance to RCA as a record company and its affiliated TAPEBOT is the size of this system as a tape consumer; that is, the new product is opposed to systems oriented to self-recordings," said Tarr.

"One of the requirements that must be fulfilled for all practical purposes the recorded tape business in the U.S. is the whole new item. It has shaken down into two systems: 8-track and cassette. Four-track cartridges are nothing more than a playing system for the tape cartridge system."

"None of these things could have happened if the recording companies were not prepared to accept the tape cartridge idea for cars," said Tarr.

"Are people satisfied with the new product? Are they able to buy and play tapes frequently after they have owned their own player for a year or more? Does the consumer plan to have tape players in their next car?" was asked.

Tarr answered, "More than 85% of the people who have installed 8-track in other cars or in their own cars plan to have one again in their next car. Less than 5% percent indicate they do not intend to do so."

"How many of these consumers have new cars?" (Continued on page 74)

Zalsman Touches All Bases in Ad, Pricing, Distrib; Acents 1 System

W.L. Zalsman, managing director of Philips Industries, stressed the importance of one system, "healthy" prices, wide distribution, and strong advertising. "Achieving Full Exploitation on a World-Wide Basis"

Zalsman feels the consumer's choice may be based on a combination of the following points: the cost of equipment and cost of the sound carrier; the density of the system; the sound quality; ease of operation; minimum dimensions; of equipment; dimensions of the sound carriers; maximum playing time; minimum economically conceivable playing time; possibility of fast forwarding forward and backward, which means immediate access to favorite items; possibility of playback without track changing.

"I feel that the competitive advertising by equipment and music companies combined with the development of the world sound carrier premium will be a major factor in determining the price of the new product," he said. (Continued on page 74)
Zalsman Speech

Continued from page 73

he would decide on a "one-system
self in Western Europe for shorter
than one system." And he will select
echangeable—automobile.
Sufficient for both automobile and
vesting Corp. (TIC), in his ad-
mination, "That was the view
consumer spending habits.

Zalsman Questions

When comparing the advantages
and disadvantages of cassette
and 8-track systems the manufacturer
questioned if the two tape sessions
was there possibility of standardization—
one system—in the next few years?

Zalzman said the consumer
would decide on whether there
would be coexistence between the
cassette and 8-track for some
time. "The consumer must de-
dide," he said. And that de-
cision will be final."

He also felt the consumer
decide on a "one-system family," or a "two or more sys-
tem family."

With the cassette recorder functioning in an auto, the
family must see if one system is suitable for the car and
home use, he said. "It is likely that when a buyer discovers one
system or the other in a car which he enjoys and home—he will select
more than one form of technology."

While the 8-track system was
firmly entrenched in the U.S.,
the cassette has yet to prove itself
in Western Europe for several
reasons.

In order to determine on why the Western European market had been slow to ac-
cept the cassette, Zalzman said, "European acceptance of any product is dependent on the wants and needs of America, primarily because of consumer spending habits.

Session 23:

MERGERS AND AMALGAMATIONS
THEIR EFFECT ON THE MUSIC INDUSTRY

Chairman: Hal B. Cook, Vice-President, Billboard Publications
Speakers: Robert K. Litton, President, Transcontinental Investing Corporation; Jack Holzman, President, The Elektra Corporation; Mort Nasatir, Publisher, Billboard Magazine

Litton Forecast: More Buys Ties

"The trend toward mergers and acquisitions in the music in-
dustry can be expected to con-
tinue. That was the view ex-
pressed by Robert K. Litton, pa-
rent, President of Transcontinental In-
vesting Corp. (TIC), in his ad-
"Mergers and Acquisitions in the Music Industry."

In making his statement, Litton added, "The increased effi-
cency of operating a number of

music publishing companies
will allow them to pay higher
royalties. The savings in legal, ac-
counting, and other administrative
services, and the increased receiv-
earnings, and better service that can result from the combination of whole-
salers will induce many in that

company to join forces." Litton
said that "the crunch is not in a busi-
ness marked by such sharp
competition and by such great
degree of concentration. Instead,
the future will increase in this
area. The chances are now that
new record companies can be in-
vented," he said, "and have access to the

consumer, horizontal mergers of the record company with an-
other or on a wholesale basis with an-
other. It will mean less money to
out the competition of new tal-
elts and the format of music and
new producers in the market place.

Best Interests

He pointed out, however, that he would consider any acquisi-
tions, mergers, or other activi-
ties, which tend to reduce this accessibility of the market place, as
inimical to the best interests

of the industry. "The current ac-
tions of a number of major
record companies," he said, "pursuing the following mergers
or acquisitions to replace inde-
dependent distributors with com-
pany-owned branches points to the start of a perilous trend. The
small, independent distributors will have difficulty surviving over-
being carried at lower rates by
large company-owned branches. Without them to pro-
vide the bulk of his income, he

(Continued on page 76)

Tape network Wil Zalsman, of Philips, Holland, and Charles Seton of Roan, Seton and Sarbin, New York.

Tarr also said that the imme-
disappearance of the disk is nonsense. "About 40 million U.
S. households out of 60 mil-
dion have phonographs and disk
records and will remain the least expensive form of re-
corded entertainment for years to come."

According to the RCA execu-
tive, what is more likely over
the next five years is a modest
ersonation of phonograph and disk
sales as tape systems continue
to increase their penetration.

Cross gams on 8-track are slow approaching those for the
L.P. Cassettes cost about the same to make as their 8-track equiva-

What is that RCA tends to market both products at the same price, he said.

"Preserved cassette began moving out of the pipelines and
across retailer's counters in sight, earlier last year. It is
apparent that while the cassette business is very much smaller
than 8-track today, it is growing rapidly," said Tarr.

"I think we should see how substantial the cassette is, and
whether that configuration can be made our servant instead of
our master," he said.

Stereo cassette equipment has not been in the market long enough or in sufficient quantity for RCA to get a read-
ing on its use. "Perhaps some time in the future we can begin to see the
What's new here is the cost of the machine: "It seems possible, if not certain, that the cost of the machine will soon pass the

"Initially, we can perhaps express a hope that the title of the momentary hit will be a tape for the stereo system," he added. "I say
"I think we should see how substantial the cassette is, and
whether that configuration can be made our servant instead of
our master," he said.

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"I think we should see how substantial the cassette is, and
whether that configuration can be made our servant instead of
our master," he said.
IF YOU WERE A RECORD MANUFACTURER AND COULD ADVERTISE IN ONLY ONE MUSIC-RECORD TRADE PAPER, WHICH WOULD YOU CHOOSE?

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*RADIO LISTENS TO BILLBOARD
Creative Spirit Gives Indie Push

To Resist Takeover, Says Holzman

Independent record companies who have turned down approaches to amalgamate or merge have done so because the creative spark that caused them to be independents in the first place has not diminished, said Jack Holzman of Elektra Records, discussing the independent record company and its role in an industry that is tending to be dominated by biggies.

"The advantages of being independent—outside the best way to run a music company—are the flexibility to react to change, to improvise and experiment, and to imprint a distinctiveness upon you product. The independent makers are more inclined to support than he follows them—the function of the music maker," he said.

An independent, in Elektra's definition, is one who produces and markets the records through an established distribution network. It is a company not affiliated with any major public corporation. Not included are independent producers who are record makers who promote and distribute through others. Also excluded from our definition are the many recent distribution combines now expanding backward into production.

Few Real Indies

"The number of real independent companies is relatively small. Yet it is no accident that they are among the most vital forces in our industry. Successful independent companies are, by and large, those companies which are not operated by business and management experts but by creative individuals possessing business skills who truly feel the music."

"The current wave of mergers in the industry may not preclude competition in the area of financing, recording, marketing music, but we are watching very carefully the concentration of distribution in the hands of a few. The amalgams will produce their own records and one day may very well enjoy the same kind of pricing leverage which the independent structure auto sales has increased. "It hasn't hurt us, but it is hard to generalize."

Asked what happened to the rapid compounded growth of the music industry is undoubtedly being felt at all levels and perhaps the inadequacies of conglomerate operation are being masked by this rapid growth.

"For distribution combines to be of service, not only to themselves but all the industry—requires a thorough restudy of their own organizations with a view to preserving some of the unique aspects of old-style distribution."

If independent music firms can preserve the individualism and flexibility which have characterized them in the past, can encourage young people to express themselves freely and honestly, then the independents can only survive, but, in fact, thrive.

Holzman Questions

During the question and answer period, both Holzman and Ahmet Ertegun, a panel associate, were asked to comment on where they felt new company executives were coming from.

"It's really a problem to find executives," said Holzman. "There are several companies scouring around trying to find people."

He offered the following approaches to help develop talent: trying to attract people from a series of college courses (as an industry we have done an abysmal job in selling ourselves to the public), an industry-oriented film telling the music business story, and the utilization of former group members to help create new firms, give them training programs, responsibility, and let them make some mistakes.

"For while music is changing, the image of the industry should change as well."

Atlantic president Ertegun finds that his company is in the "all-around" record man today, but that such a man should come from the ranks of young people with some experience in some facet of the business.

When program chairman Hal Cary was asked about the use of jukeboxes, Ertegun noted that we have to keep the singles business alive since jukeboxes are responsible for 25 to 30 per cent of all sales. Asking whether he felt an independent company could maintain and under all circumstances a master relationship with the company, Ertegun answered that in the year and one-half of the time that they have been acquired by Warner Bros.-Seven Arts, its recording activity and

money contributed by record companies to the American Federation of Musicians Union fund. Holzman said he didn't think the money was going back into the areas where it felt really belonged. "None of the funds go to rock 'n' roll musicians," he said. Some of it could be allocated to music camps for young people, Holzman added.

Ertegun felt the reason for the lack of contact between the AFM and rock players was due to a lack of interest in the Union on the part of the young players. "Many aren't even in the union when they come to record and we have them join," Ertegun said.

Holzman ended by noting that perhaps the topic of trust fund allocation should be discussed with the AFM.

Say Major Disk Firms Are Honest in Paying

All Bernard, vice-president of the Hansa-To-Office and Lou Tournier, SACEM director general, answered a steady stream of questions on collections of mechanicals in the U. S. and abroad. Both men indicated that in the case of major manufacturers, there was no intention of cheating—although rogers were sometimes discovered through periodic audits. Most discrepancies were traceable to small manufacturers, they said.

The questions also elicited considerable concern over illegal type duplication, both here and abroad. Tournier said the extent overseas is not yet large but it was already a cause for concern. He expressed the hope that record manufacturers would take a more active role in stopping illegal duplication. Tournier stated the Fox Office has been more aggressive than U.S. record manufacturers in stopping illegal duplication. The Fox Office uses investigators and brings legal action. Even though this is a costly practice. Unfortunately it is easy to duplicate illegally, said Bernard. He urged manufacturers to take a concerted drive to make it expensive for thieves to operate.

Both experts discussed the field of audio-visual recordings as a potential source of important collections, and they examined the total potential of mechanicals as compared with performance income. Bernard took the position that mechanicals would outstrip performance in come. This is based on the fact that there is no limit to man's creative ingenuity in creating new mechanical uses of music.

Bernard and Tournier also discussed how a publisher could get proper mechanical representation in the changing mechanical world overseas. Bernard noted that there is in the offering an attempt to create a care of foreign mechanicals for those publishers who wish such a service from the Fox Office.

Other aspects of the question and answer session were the length of a recorded composition as a basis for payment, Tournier said in Europe this would not be a basis for a fee practice in the U.S. and abroad relative to the number of sides on an album, how to deal with advances and many more matters. Attorney Harold Orenstein asked Tournier if he were aware that a U.S. mechanical agent would control the company membership in Biem. Tournier said this would be taken up at a meeting of the Biem general assembly.

Shelby Singleton, president of SSS International Records, receives a gold plaque from Festival Records president Fred Marks, center, for outstanding sales of "Harper Valley P.T.A." by Jeanie C. Riley in Australia. Looking on at right is Noble Bell, vice-president of Shelby Singleton Productions. The award was presented at Nassau during Billboard's first annual International Music Industry Conference.
INDUSTRY LEADERS AT IMIC RECEPTION

Producer Clyde Otis of Eden Music and his wife meet with Edmund Musky, a member of the Nassau government House of Assembly.

Bob Shad, left, of Mainstream Records, and Don Hall of Ampex enjoy a laugh.

Herb Cohen of Bizarre Productions chats with Phil Rose, international director of Warner Bros.-Seven Arts Records.

Pianist-disk jockey Billy Taylor, right, with Mr. and Mrs. Herman Edel of Edel Associates.

Capitol Records president Stan Gortikov, left, with Cy Leslie of Pickwick International.

Warner Bros.-Seven Arts general manager Joe Smith, left, with Dot Records president Arnold Burk.

Ken Myers of Amaret Records, center, talks with Transcontinental Investing Corp.'s president Robert Lifton, right, and Mike Curb, Transcontinental Entertainment Corp.'s president.

Brown Maegs, left, Capitol Records international vice-president, talks of classical things with Henry Brief of the RIAA.

Publisher Wesley Rose, left, and Ron Bledsoe of Liberty/UA.

Mr. and Mrs. Alan Bayley of GRT, left, with Mr. and Mrs. Nesuhi Ertegun of Atlantic.

Goddard Lieberson, right, president of the CBS/Columbia group, with Sol Rabinowitz of CBS International.

Godfrey Brown Meeks, left, Capitol Records international vice-president, talks of classical things with Henry Brief of the RIAA.

Publisher Wesley Rose, left, and Ron Bledsoe of Liberty/UA.

Mr. and Mrs. Alan Bayley of GRT, left, with Mr. and Mrs. Nesuhi Ertegun of Atlantic.

Goddard Lieberson, right, president of the CBS/Columbia group, with Sol Rabinowitz of CBS International.
And now, in the U.S.A., Exclusively on Monument Records. Currently available on Monument in his exciting French, Spanish and Italian, Charles now records his first English LP for Monument — To be released soon!

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SLP 18071 "Le Grande Charles!"
SLP 18076 "Canta en Espanol, Vol. 1"
SLP 18084 "Bravo! Bravo! Aznavour!"
SLP 18087 "Aznavour Italiano, Vol. 1"
SLP 18098 "Canta en Espanol, Vol. 2"

SLP 18120 "Aznavour!"

Charles Aznavour... Another very important reason why Monument is Artistry

monument record corp.
NASHVILLE / HOLLYWOOD
Riverfront Stores Keep Their Sales Above Water

By RON SCHLACHTER

CHICAGO — Despite spring floods, it’s business as usual in most communities along the Mississippi River, thanks to reinforced dikes and other flood-control measures.

In 1965, The Music Box in Clinton, Ia., was closed for eight days because of the threat of flooding but this year, owner William Findlay has been able to maintain normal hours.

“I don’t think there has been any effect on business,” said Findlay. “There was a little problem two weeks ago. People were apprehensive because they didn’t know when the crest would reach. I’m just 100 yards from the river and if anything, perhaps business has picked up a little. The kids walk past my place to and from the dikes. If they have little extra money, they stop in and buy a record.”

In 1965 we were closed for eight days. There was no water downtown but the area was sealed off as a precautionary measure. My sales were off about 35 percent for that month.

A lack of parking space is causing problems in downtown Davenport, Ia., Dick Moore of M. P. Moore’s explained.

“Our business has slowed considerably because of the parking problems,” said Moore. “Our downtown parking spaces that serve the downtown stores are completely flooded. Consequently, shoppers can’t find any place to park and business is off. We have probably cut our sales by 10 to 12 percent. I imagine the record stores that are in those areas are doing a real good business.”

“At the same time, our business is as good as in 1965 when we had water within one-half block of the store. Our phone line is older but we have been able to have free delivery.”

In Eastonium, Ia., Schroers Record Co. is located a block from the river and remains high and dry with no problems. The successful run came the 1965 floods though, but Mrs. Schroers, who operates the business with her husband, believes the flood still has its effect.

“Economically and physically, the flood controls all of us. There is the anxiety. I think a lot of people postpone their shopping because they are concerned about the added expense that the flood may cause.”

Rose Adds Open Reel Area; Sees Need for Browser Bin

By EARL PAIGE

CHICAGO — Popular music on open reel pre-recorded tape is now seriously challenging classical product at Rose Discount Records here, where the entire five-acre store is being expanded. The store, which moves as much open-reel product as it does 8-track, has a re-recorded classical section, combined, has found that C&W music also sells surprisingly well. On open-reel display, buyer Roy Cloud believes open reel could do even better.

Rose stocks between 2,200 and 2,400 titles of reel-to-reel at its Madison Street outlet (a second store is located on Western). Radios are currently being pulled out and a 15- to 20-foot section will be added to accommodate 300 to 400 more open reel titles, while an added 12-foot section will allow for 1,500 more 8-track titles.

While the expansion of open-reel space seems modest, Cloud pointed out that this portion of the store’s inventory “has always been very crowded.” The outlet stores around 1,200 cassettes in Ampex and rival racks, but is still stocking an equal amount of 8-track in glass security cases.

Cloud thinks the upsurge in open-reel sales is due to such artists as Johnny Cash, Eddy Arnold and Jim Reeves deriving from the increased affinity of consumers and knowledge that Rose carries a wide selection.

“We realize classical music used to account for 80 percent of all open-reel sales. Now, classical product is now selling in equal portions to classical,” Cloud said. He also finds a greater correlation between chart LP product and open-reel tape, “Swatched on Bach is one of our best sellers and we’re doing well with Glenn Miller, Guy Lombardo, Frank Smith and other popular artists.”

The real breakthrough for open reel seems to come when industry can provide better displays, Cloud said. “Right now, we’re forced to provide the package itself and only the label and in numerical order in shelves behind counters with the edge of the label as the only exposure. The plain, white binder of an open-reel package doesn’t exactly invite the consumer to buy it and does not make up a display sequence that is logical for customers.”

“Some time back we had the idea of combining the cover and back of open-reel packages in a browser card. This way the consumer could thumb through categories of artists on browser cards in open bins, creating a natural climate for impulse sales.”

Cloud said the idea never got off the ground because labels couldn’t supply enough open-reel packages or back-to-back cover-art browser cards.

“We finally did get display material from Capitol and then RCA, but the rush of new product was too fast for display art we received from them.”

“If product is properly displayed on a panel, it will also help boost sales, Cloud believes. “Produced product is especially helpful on items that we only carry one or two of.” Noting that Ampex is now pre-tapping its open-reel products, Cloud said he hopes the industry adopts the practice for the better of all.

Free Programs

COLUMBUS, Ohio—Record dealers in the Ohio State University area are tying in with a new policy adopted by the Din Roykahn Ford Agency here where in bringing in musical groups such as the Jimmy Dorsey Orchestra, led by Lee Castle, for three performances April 25, 26 and 27 in the series will be Liberty Records, Four Freshmen May 16.

NVA Talk Session May Expand

HOLLYWOOD, Fla.—An annual “bull session” conducted by operators at the National Vendors Association (NVA) will be expanded next year if the trade group concludes recommendations presented by the operator’s committee. This year’s session, held as a part of NVA’s convention, is the inability of small operators to attend NVA shows, how to build local business, marketing ideas on route vehicles and security.

In the security portion, Roger Foul, Oceanside, N.Y., explained the use of polygraph tests for route personnel. “Most people are honest,” he said, “but I’ve noticed that at least one of these tests is to keep them honest.”

Committee chairman Lee Weinman said the group recommends: compilation of tax and licensing data from all States, more information on the use of slack, making available NVA data that warn against using certain business practices, limiting NVA business sessions that are often not well attended, local board meetings and expanding the bull sessions.

EIA Booklet

WASHINGTON — The Consumer Products Division of the Electronic Industries Association (EIA) has published a new booklet that offers ideas for co-operation between manufacturers and educators in meeting the need for more electronics service technicians. The title of the publication is “Here’s Something You Can Do About the Service Technician Shortage.”

Allied Opens Store

CLEVELAND—Allied Radio of Ohio, Inc., a subsidiary of Allied Radio Corp., has opened its first electronics and high fidelity store here in suburban Willow. Manager of the Shoregate Mall outlet is Robert Wersching.

Best Selling Jazz LP’s

1. SOULFUL STRUT (Soul Jazz, Columbia, CL 1509)  16
2. STONE SOUL (Mango, MCA, 3321)  10
3. MOTHER NATURE’S SON (Atlantic, 2129)  10
4. FOOL ON THE HILL (Atlantic, 2126)  10
5. HONEY HUM (Atlantic, 2128)  10
6. THE WORM (Atlantic, 2127)  10
7. TIPPED CYLINDER (Atlantic, 2125)  10
8. 40 ROAD (Atlantic, 2124)  10
9. THE GREAT BYRD (Atlantic, 2123)  10
10. MERCY MERCY (Atlantic, 2122)  10
11. FURTHER ADVENTURES OF JIMMY & WES (Atlantic, 2121)  10
12. SHAPE OF THINGS TO COME (Atlantic, 2120)  10
13. CHARLIE CHRISTIAN (Atlantic, 2119)  10
14. A DAY IN THE LIFE (Warner Bros, 3334)  10
15. ALL CHIEFS (Atlantic, 3333)  10
16. UNDER THE JASMINE TREE (Atlantic, 3332)  10
17. LIGHT MY FIRE (Warner Bros, 3331)  10
18. ELIZABETH DE KILMAR (Atlantic, 3330)  10
19. MEMPHIS UNDERGROUND (Atlantic, 3329)  10
20. SUMMERTIME (Warners, 3328)  10

Billboard Survey for Week Ending 5/10/69

Billboard provided stand-up listings at his Winter Park, Fla., store.

May 10, 1969, BILLBOARD
Emmons Guitar Names Ampeg as Sales Firm

By BILL HAMILTON

NASHVILLE—The Emmons Guitar Co. has announced the appointment of the Ampeg Co. as its exclusive national sales representative, effective immediately.

Ron Lashey, president of Emmons, said in the announcement here that the company would be "looking forward to working with Ampeg and its product affiliates, Alpine Lansing and the Grammar Guitar Co. to Emmons Sound, which is the manufacturer of Pedal Steel Guitars, built at Burlington, N. C. Its national sales office now will be located in the Ampeg showroom here.

Al Douray, president of Ampeg Sound Systems, also announced the appointment of the Emmons Co. and its product affiliates, Alpine Lansing and the Grammar Guitar Co., to the recently formed Ampeg Sales, Inc., a wholly owned subsidiary of Ampeg.

Emmons also announced that the company would be "joining forces" with Ampeg in the promotion of Pedal Steel Guitars, and that its national sales office now will be located in the Ampeg showroom here.

Lashey indicated that he was working closely with Wiggins to develop a new line of Wiggins Steel Guitar Models to be introduced in the near future. Additionally, he said Wiggins and Buddy Emmons would work together to interest young people in the steel guitar.

Hohner in Radio Campaign

HICKSVILLE, N. Y.—M. Hohner, Inc., has launched a nationwide radio campaign on the 10 most popular AM stations across the country, Network to promote its two most popular instruments, the harp and melodica.

The network, which structures its programming primarily for the younger audiences, will spot the Hohner participation in "American Contemporary Reports" and "Contemporary News Reports," heard in prime time throughout the week. It is estimated that up to 47 percent of the teen-age market will be reached, with a bonus in the remaining 53 percent of adults amounting to almost 5 million weekly.

Current musical personalities who appear on "American Contemporary Reports" include Bobbie Gentry, Konga Todd, Rod McKuen, Steppenwolf, Joe Butler of Lovin' Spoonful, Diana Ross, Tiny Tim, Irish Rovers, Jefferson Airplane, Gary Puckett and the Union Gap and the Rascals.

The campaign, which is the most extensive dealer-support advertising program in Hohner history and one of the largest radio network campaigns ever undertaken by a musical instrument company, will reach its climax during the Christmas shopping season in December.

Show Contest

HICKSVILLE, N. Y.—M. Hohner, Inc., will feature a "Find Your Partner" sweepstakes at its exhibits at both the Las Vegas and Chicago music shows. Winners will receive portable television sets.

Truman Piano

INDEPENDENCE, Mo.—A six-foot Steinway grand piano, which originally occupied the private living quarters of the White House, now is at home here in the Truman Library. The piano, presented to former President Harry S. Truman by President Richard M. Nixon, was placed in the White House by Steinway & Sons at the request of Mrs. Franklin Delano Roosevelt.
Billboard is proud to announce its

2ND ANNUAL RADIO PROGRAMMING FORUM
JUNE 19-22
WALDORF ASTORIA HOTEL, N.Y.C.

RADIO PROGRAMMERS...MANAGERS
STATION OWNERS...DISK JOCKEYS

- Listen to key radio leaders from all over the U. S.
- Hear the first-ever “Sounds of the Times” exhibit
- Attend Artists Appreciation Night

From every part of the country, the radio men who are making it happen will tell how they are doing it and what changes the alert station manager, programmer, DJ must anticipate for the future to keep them ahead of the parade.

25 stations representing country and western, middle of the road, Top 40, R&B, rock music, from small and large markets have been selected to record one-half hour generic tapes of their sound. In one place and at one time. You will be able to study and to listen to the programming formats of successful stations throughout the country.

JOIN THE HUNDREDS OF RADIO MEN WHO WILL BE AT THIS PRACTICAL, BUSINESS-ORIENTED STIMULATING FORUM AND DISCUSSION.

REGISTER NOW!

PROGRAM

Session 1 The Dynamic Power of Radio
Session 2 Finding the Hit Records
Session 3 Building Your Audience With On-The-Air Promotions
Session 4 The Need to Look at Your Station Objectively
Session 5 Top 40 Programming
Session 6 Achieving Greater Impact With a Small or Medium Market Station
Session 7 Selecting Records for Airplay
Session 8 Where Country Music Rides Today

Session 9 How Important Are Personalities to the Station
Session 10 Outside Ads to Help Programming
Session 11 Development of FM Radio
Session 12 Middle of the Road Listening
Session 13 The Day I Dreamed I Was a Program Director
Session 14 New Directions in Music
Session 15 What Programmers and Dee Jay's Should Know About Advertising
Session 16 Setting Record Policy at a Station

Session 17 New Trends in Modern Music
Session 18 Innovations in Sound Introduced by Creative Recording Approaches
Session 19 Developing Teamwork at Station to Achieve Programming Goals
Session 20 Deciding on Time, Frequency, Kind of News Coverage
Session 21 How to Attract the Housewife Listener During the Day
Session 22 What Variety of Music and Non-Music Do Teens Want to Hear
Session 23 Keeping Up With and Evaluating the New Record Releases

REGISTRATION FORM

Radio Programming Forum Sponsored by BILLBOARD
Registration Fee: $125.00 per person

Fee includes attendance at all sessions, work materials, cocktail reception, three luncheons. It does not include hotel accommodations. Please make your check payable to the Radio Programming Forum. Check must accompany your registration.

Please register the following people to attend the Radio Programming Forum. Please PRINT THE FOLLOWING INFORMATION:

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<th>Title</th>
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Your Name and Title

Full Address Company

Send to: Radio Programming Forum
North Floor
300 Madison Avenue
New York, New York 10017

Check is enclosed for all registrants.

Additional names can be sent in a separate letter. Acknowledgements and information on hotels will be sent to each individual who is registered.
the next train to (Roy) Clarksville...

the infectious Mr. Clark
introduces his next Country Chart-topper
"Yesterday, When I Was Young"
Dot 17246
on "The Glen Campbell Goodtime Hour"
This Wednesday, May 7
CBS-TV—7:30 PM (E.D.T.)
the versatile Mr. Clark
has recently sung, danced, picked, joked and acted on:
- Four "Beverly Hillbillies" Shows
- "The Tonight Show"
- "The Joey Bishop Show"
- "The Jonathan Winters Show"
- "Operation Entertainment"
- "The Mike Douglas Show"
- "The Steve Allen Show"...and others.
the burgeoning Mr. Clark
will soon co-host "Hee Haw"
Sunday nights CBS-TV—9-10 PM (E.D.T.)
Premiering June 22, 1969

the sensational Mr. Clark is a total groove.
NASHVILLE—Female songwriters have made sharp new inroads into the field of country music, an area once almost exclusively reserved for their male counterparts.

There have been long-time exceptions such as Cindy Walker, Jeanie Campbell, Loretta Lynn, and Jett Williams, but in the main it has been a man’s world.

Shelby Singleton currently has two female songwriters in his stable: women writers in Myra Smith and Margaret Lewis, who collectively have written such hit tunes as “There Never Was a Time,” “Rio Grande,” “Basket Case,” and virtually all of the “Yearbooks and Yesterday’s” albums of Jimmie C. Riley. They also have written “Little Tin God,” a new release.

Miss Smith, from Shreveport, and Miss Lewis, from West Texas, write all their songs together. Singleton describes them as his most prolific writers. He also has under contract, Naomi Martin, a Kentuckian, who has written such songs as “As Fall Leaves Drift,” “Small Town,” and “I Narrowed This Triangle Down to Two.”

Liz & Terry, a co-writer with her husband, turned out “No Brass Band” and several other numbers. Jett Williams, when she was in Houston, and Terri Clark, co-writing with Clark Bentley, has written “Run, Jesse, Run” and “Box of Memories.”

Becki Bluefield is writing exclusively now for Chup Fin Music, owned by Finley Duncan, and has come up with songs such as “Happy Face,” “That’s How It Is With Him” and “I Narrowed This Triangle Down to Two.” Miss Bluefield is from Duson, La.

Acuff-Rose has two top writers in Leonia Williams and Donna Marie. Each has a successful song on the charts, but has not yet released.

Tree Music has Jean Hendricx and Suzy Hoefler, the latter a “hobby” writer. Miss Hendricx, who works in a pack’s acquisition office at Acuff-Rose, has her own songwriting career, but is now turning out about 15 songs a month. She has written tunes recorded by Connie Twitty, Marion Worth, Don and Donna Chaple, Judy Lynn, Kitty North and Edie Moore.

Newk’s Music has signed Betty Harris, basically an R&B writer, but versatile enough to write anything, and Jane Lane from Indiana, who is writing strong country product. Both are young, but experienced writers.

Cedarwood has on its staff 22-year-old Dianna Duke, and Jean Valli, writer-singer. Willow for New-Boss-Rose includes Vernon “Buck” Biles, who has written for Milt Obrecht, both of whom also recorded for Columbia. Sherry Higgin’s of Sure-Fire Music scored big with Loretta Lynn’s “Woman of the World,” and has had several others recorded.

Jean Pruitt, an exclusive writer for New-Marsha Music, has had more than a dozen Marty Robbins successes, and also turns out top tunes for other singers.

Another promising writer is Peggy Sue, younger sister of Loretta Lynn, who writes in the style of her older sister. Lorenz Mann long has been active as a leading songwriter here, turning out material for scores of singers with regular success. Also in this category are Dottie West and Dolly Parton.

There are many newcomers just beginning to be established. They include Sue Austin of Music City, Marian James of Public, Dennis Horn of Novena Music, Bobby Moore of Silver Sounds Music, Julie Runsell of TRO, and Phyllis Hiller, Ruby Kitchen, Dixie Prentice and Susan Thompson.

There are some top second-generation songwriters such as Lynn Anderson, daughter of Casey and Liz Anderson, and Lammers, daughter of Fred and Margaret Lewis. There are many female songwriters who are also outstanding singers. Among this group are Skeeter Davis, Jeannie Seely, Tammy Wynette, Mar- thon Worth, June Carter, Kitty Wells, Martha Carson, Margie Singleton and Buford Sainte-Marie, who lately has been turning out great country songs for Nashville singers.

Still others include Sharon Higgins, Marie Wilson, Susie Calloway, Audrey Allison, Mar- tha Sharp, Joyce Johnston, Vivian Keith, Mary Clare Rhodes, Dottie Bruce, Betty Jo White, Del Wood and Kay Jean Savage.

The field apparently is wide open. Singleton said he makes no distinction at all between male and female writers. “The only thing I’m concerned with is whether they can write.”

Acuff-Rose Making New Chart Marks

PHOENIX—Ray Sanders Recording Studio and Ray Sanders Productions, formerly located in Hollywood, have moved here and assumed the name of the Phoenix Sound Recording Studio.

The studio facilities and the services of the sound engineers, Ray Sanders, Billy Williams and Bob Sikora. According to Sanders the company offers special services to writers.

Sanders Combine Shifts to Phoenix

 masses and Daly have come in with the band and do our part of the record, and then have left it up to the lawyers. The Flatt and Scruggs act recently broke up after two decades of performing together, and it is now under contract to the “Grand Ole Opry,” but second time through the show.

Local Awards In S.C. Country Music

GREENVILLE, S. C.—The South Carolina Country Music Assn. held its third annual awards presentation here January 27, named Sam Remo its country music singer of the year. In the female category, the winner was Linda Easterling.

In other awards, Joyce Faye was named winner in the children’s division, while the Bluegrass category was won by Virginia and the Lazy River Boys. Joel Wise was chosen the leading Gospel singer, and in the band category, Johnny Taylor and the Emotions won the top spot.

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JACK GREENE

'Statue of
A Fool'

DECCA #32490

Published by:
SUREFIRE MUSIC
LOS ANGELES—It was Glen Campbell’s night as he won three top awards in the fourth annual Academy of Country and Western Music Awards presentation Monday (28) at the Hollywood Palladium.

Campbell was named top male vocalist, top TV personality and co-recipient with Bobbie Gentry for the album of the year. Campbell also was elected in the lead guitar competition but a local player, Jimmy Bryant, won the award for the fourth consecutive year.

An audience of approximately 1,400 persons attended the show and presentation in 24 categories. The show was opened to the public, with country station KBBQ broadcasting live from the location.

Two special awards were given, the first pioneer’s award to 80-year-old Art Satherly, an early discoverer and recorder of country singers, and the director’s award to Western clothier Nudie. Tommy Smothers was named country music man of the year for his presentation of cak artists on national TV.

Cathy Taylor was named top female vocalist, with Cheryl Poole and Ray Sanders winning most promising female and male vocalist, respectively.

“Wichita Lineman" won as song of the year with composer Jimmy Webb accepting his trophy. Roger Miller was on hand to accept for "Little Green Apples" as the single record of the year.

Entertainment was provided between awards by the Dillards, Hank Thompson, Momma Bert, Roy Clark, George Lindsey, Willie Nelson and Tex Williams.

Dick Clark was master of ceremonies, aptly holding together Hugh Cherry’s script. Billy Liebert conducted a 30-piece orchestra which blended a modern country sound with some rather brassy and swinging chord.

Acting as presenters were Ken Curtis, Judy Lynn, Irene Ryan, Mark Slade, Linda Crystal, Roger Miller, Herb Eisenman, Jim Webb, Melody Patterson, Johnny Bond, Tex Ritter, Leta Erickson, Della Reese, Glen Campbell, Jim Nabors and Dinah Shore.

The other winners: bass—Wooner; drums—Jerry Wiggins; fiddle—Billy Armstrong, piano—Earl Ball; steel guitar—Red Rhodes; local nightclub—Palo Alto, regional nightclub—Golden Nugget, Las Vegas, radio personality—Larry Scott, KBBQ; regional radio personality—Tex Williams; touring band—Backroom Night Club, Mize’s Tennesseeans; vocal group—Johnny and Jimmie Moody.

A Park Featuring Country Music to Open Near Canada

PORT HURON, Mich.—Grand opening of an international park just 10 miles from the Canadian border is expected to be a take place Memorial Day, May 30. The park, to be called Country Music, is located near the International Bridge connecting Michigan and Ontario.

The opening day program will feature Kitty Wells show, in the afternoon and evening. On the following day, emphasis will be given to the Western music, with Jimmy Martin, Jim and Jesse, Ralph Stanley and the Sunny Siders and other groups on stage.

On Sunday, a large Canadian contingent is expected to be on hand for Hank Snow and the Rainbow Ringers. Miss Lorrrie and the Lorrie Show Band with Steve Glenn.

Dodge: a spokesman said, would become the country music headquarters for North Central U.S. and Ontario, and a "rallying point" for all country artists. The park has a setting identical to western frontier times.

The new 3,000-seat "Old Opry House" is the main booked attraction, however. In addition to the Kitty Wells show, other acts already booked in are the Ray Price Show, Merle Haggard and the Strangers, Faron Young, Ernest Tubb and the Texas Troubadours, the Joe Pat Show, Waylon Jennings, the Myrna Lorrie Show plus Steve Glenn, Jimmy Dickens, Carl and Pearl Butler, Sketter Davis, Red Sovine, Dottie West show, Jim Ed Brown and the Geras, the Glaser Brothers, and the Ken Kennedy show.

Opening day shows are scheduled for 2 and 5 p.m.

**Country Music Singles**

**Campbell Captures 3 Top Country Awards**

CHART’S CONNIE EATON looks over the fine print of a contract as she signs a booking contract with the Near Agency, Ltd., Nashville. Standing at left is Sonny Neal, head agency founder, at right. Miss Eaton signed a three-year pact.

May 10, 1969, Billboard
Nashville Scene
By BILL WILLIAMS

Gene Nats reports that Leroy Van Dyke will headline Taboo's Harrass's Club July 16-29, the second starring engagement in the Van Dyke Circuit for the country artist. Van Dyke appeared at the Sahara in Las Vegas for three weeks in February and has been signed for a return appearance. Columbia's George Richey produces a Rusty Fire session beginning May 19. Sonny James & the Southern Gentlemen will do the "Ed Sullivan Show" in mid-June, the third major TV appearance this year. Bob Neal also announces that Conway Twitty and his Lonely Blue Boys and Connee Smith will be doing network shows this summer, arranged through Jack McFadden of Bakersfield. Melba Haggard has completed an album of 20 of the hits of Jimmie Rodgers. The LP is titled "Same Train-A Different Time." Nat Stuckey, Willie Nelson & Johnny Darrell will fly to England May 21 for country music concerts in virtually all of the major cities there and for a BBC performance. Linda K. Lance's forthcoming single will be the title song of her first LP on Royal American, "A Woman's Side of Love." WEEP Radio, Pittsburgh, declared May 7, 1969 Trevor Day, Billy Large just out of the hospital after a bout with ulcers. Elektra producer Russ Miller has just finished an album with Ronnie Miser of Rusty York's Jewel Recording Studios in Cincinnati and is now preparing a session with Troy Seals at the Jewel facilities. Other projects at Jewel include Sonny Flaherty, Honeybunch, of Counterpart Records, Bud Remick of Memphis Music, Harry Carlson of Fraternity Records with the Counters, and the Leno Mink of WCPO-TV, and Don Faison, vice president and producer of Reprise Records.

Myrna Lorrie of Canada continues her career by flying to Halifax to tape, for the 35th time, the "Don Messmer Juke" color network show. Miss Lorrie then will tour the Atlantic defense bases for two weeks. She has recovered from a recent illness. Steve Glenn has joined the "Myrna Lorrie Show". Jack Ford is recording again, scheduled for a session with Wally Careter of Brite Star promotions this month.

Sue Bland is scheduled to do several TV network shows this summer on the "Jerry Bishop Show" and "Mike Douglas Show." Tiny Harris of Stop Records writes from Vietnam that country music has greater acceptance than ever. He also says the USO in Saigon is starved for magazines, particularly those about country music. Ray Crowder is in Nashville for another session, then off to Oklahoma and Texas for show dates. Mac Whisenhan is drumming up organized tours for the WNEW "Jamboree." He can be reached in Wheeling at 212-3252. Jerry Itten has been named Entertainment Associates for the three-night stand at Dick Clark's new country night spot in North Hollywood. Jamey Hall signs her new Box Office release, "Someday," on Gene Austin's "Melody Ranch" show Wednesday. She then does personal appearances in Texas, California and Arkansas. Joey Miller is off on a tour of promotion and personal appearances. Les Stevens, Decca artist, was seriously injured in an accident when a tire blew while returning from a date. All May dates have been canceled. He's at Cooper Memorial Hospital in Camden, N.J. Drummer Buddy Biglow was also injured in the accident. Contrary to some reports, Ralph Emery still lays tapping the CMA's show in New York. It is only the taped inter- venue portions which are being done here at Mois-Rose Studios. Barbara Allen, a great tal- (Continued on page 85)

The Hits of Charley Pride

S T E R E O

played by

Tommy Allsup

The Nashville Survey

ALBUM MD-1054
6-TRACK TAPE CARTRIDGE 890-1004

STEREO

THE HITS OF CHARLEY PRIDE

T O O H A R D T O S A Y I ' M ' S OR R Y ' I K N O W O N E
O N E O F T H E S E D A Y S , T H E D A Y T H E W O R L D ST O O D S T I L L
J U S T B E T W E E N Y O U A N D M E - K A W - L I G A
T H E E A S Y P A R T ' S O V E R

THE HITS OF CHARLEY PRIDE

played by

Tommy Allsup

The Nashville Survey

STEREO

THE HITS OF CHARLEY PRIDE

T O O H A R D T O S A Y I ' M ' S OR R Y ' I K N O W O N E
O N E O F T H E S E D A Y S , T H E D A Y T H E W O R L D ST O O D S T I L L
J U S T B E T W E E N Y O U A N D M E - K A W - L I G A
T H E E A S Y P A R T ' S O V E R

CHICAGO MUSICAL INSTRUMENT COMPANY'S All-American drum kit features a separate- tensioned brass hoop and self-aligning tension lugs. Accessory drum stickpegs, adjustable heavy-duty stand, Hickory drum sticks, a solid molded rubber practice pad, instruction book and a luggage-type carrying case.
<table>
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<th>Song Title</th>
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<td>1</td>
<td>David Dudley</td>
<td>One More Mile</td>
<td>RCA Victor LSP 4207 (S)</td>
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<td>2</td>
<td>Charlie Pride</td>
<td>In Person</td>
<td>RCA Victor LSP 4146 (S)</td>
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<td>3</td>
<td>Johnny Cash</td>
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<td>Wanda Jackson</td>
<td>Stand By Your Man</td>
<td>Decca DL 75918 (S)</td>
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Black & white, www.americanradiohistory.com

**Continued from page 86**
est in her own right, has written on behalf of Rick Stanley, a young newcomer to country music. At the age of 17 he's recording for American Artists, making his home in Portsmouth, Va., and is related to the Stanley Brothers, pioneers in bluegrass.

Little Richie Johnson reports that Wurie Williams Records will be reissuing new singles and LP's by Jack & Misty, Hal Wills and Jimmy Snyder. Lynne Phillips, long-time girl Friday to Paul Cohen at Kegy and ABC, has joined the staff of Chart Records. Chart also announced the appointment of Joe Gibson as national promotion director for Chart and Musicrow. He formerly was a professional manager for Youth and Pouch Music. Bob Talent appears in concert next weekend in the Minneapolis-St. Paul area, with George Jones, Tammy Wynette and Billy Ray

Monument's Don Cherry is in the midst of a three-week engagement at the Sherman House in Chicago. Cherry returns this month to work on an LP. Roy Baham has re-signed a new long-term contract as exclusive writer for Newkeys Music, Inc. Jimmy Ray says Baham also will record the recently reactivated Rice label Ray Pillow, after playing before a record-setting crowd at the Aricks Festival, goes to Florida for his May dates. Wmna Burgess & Lawanda Lindsey are also booked for the show, through Joe Taylor.

Archie Campbell and Lorene Mann play the July 12 "Show of Stars" show in Salt Lake City then move on to California for the Rodeo Society festivities. Jim & Jessie have been signed for 16 nationwide park concerts this summer. Lorene Mann plays the May 18 Amin Jamaa show in Dallas. As chairman of the Tennessee Music Association this year, Chet Atkins will be guest of honor at a May 7 banquet to kick off the campaign.

Earl Scruggs' new band L & O Talent has booked Melba Montgomery on a 10-day tour of military installations in Hawaii. Correcting an error: Buddy Lee, Dick Blake, Van Givens and Merle Kilgore have formed a new ASCAP company. Hank Williams Jr. is not involved. However, Merle has joined the Williams organization and will be active in publishing in that firm as well in the Aud-Lee Music which is BMI. WSM-FM is isolating May, national radio month, by making a novel application of themes of old radio shows. Program director Dick McVahan has put the clever music-boost show together. . . . Nugget artist Bobby Keys has opened an extended engagement at the newly remodel Club 70 in Denver. Former ASCAP artist Donna Harris, who had a hit at the age of 15, now is living in Nashville and negotiating a new contract with Mercury. Bobby Parrish, because of much needed rest, canceled his scheduled Nebraska tour for the Richard Lucy Agency. . . . Carl Hedges has signed as a writer with Northland for Troy Tipton, who is here for Northland Records. . . . Station WEKU, Louisville, has won the AFTRA award for the best 60-second radio spot for promotion.
Monument's Little LP Wins Survey Support

BY RON SCHLACTER

"From the resposnses, we figure our pre-sell is approximatley 8,000 copies with quantities ranging from five to 300. We feel we'll break even on the record at the 10,000 mark so we're going ahead with it. The 8,000 figure is strictly press— it doesn't even take in distributors.

(Continued on page 94)

Pai r i n g s L i s t e d
F or Ph o n o V u e

M I A M I — R e c o r d co - o r d i n a t o r R o n a l d G o l d h a r f has an- nounced the latest film replacements for the Rowe Phon-O. Red replacements include Parachute, 2919B to be coupled with "Mercy," 1912, or "Do Something to Me," Rou- lette; My Hope, 2919G, with "I'm in Love With You," Bud- dari, or "Pity," Philips; Vending Maid, 2919D, with "Keep an Eye," Soul, or "This Magic Mo- ment," U.A.; and Bewitched, 2919N, with "The Goose," Atlas- cise, or "Too Weak for Atlantic"


New Equipment

NATIONAL—Furniture Look Vender

National Vendors has added four models to its Crown line series each featuring a furniture look as shown in the above photo. The new units are Cabinet 222 cigarette unit, the manual Cabinet 800 (shown); the Candy Cupboard manual candy vender and the manual Pennsy Cupboard unit. Product, stability and operation are the same as in the regular counterpart models. The basic cabinet color is walnut bronze. Horizontal panels on the door at top and bottom are in wood-grained walnut finish. Interchangeable front panels in any combination of available finishes and patterns allow operators to meet many different location decor demands. Other touches include grained walnut or burnished-gold tapestry patterned panels, antiqued brass medallions and brushed-bronze accent panels.
The coin machine industry is changing fast," he said. "Five years ago the subject of large vending firms buying music routes was mostly just conversation. Now it's happening."

"It shouldn't surprise people that national firms with public money are entering the automated leisure entertainment field, because this has to be one of the growth industries of the future."

"In the tavern business alone it has become apparent that locations must offer entertainment, and most often food; that is, they must at least have a pretty good sandwich. The reason for this is that tavern patronage has changed. Mullins, who came here from Canada originally, said he could remember that his father worked from 6 a.m. to 9 p.m. "six days a week." He said, "It used to be people went into a tavern after work only to drink and to watch themselves in the mirror behind the bar."

"Now the taverns must supply entertainment. There's a need for more sophisticated equipment, such as the new knowledge-testing machines. People need to have something that occupies their hands. This is why coin-operated billiards has been so good."

"Young people today are tired of pin games. The knowledge-testing machine offers more than a challenge to their manual dexterity. I think we'll see much more of this kind of equipment and I know from my own experience that I have been able to place IQ Computers in locations that used to consider coin-operated equipment." Mullins said he is concerned that the trend to "bigness" in the street operating field might lead to depersonalization. "One of the chief assets of the independent operator is his ability to be on a first-name basis with locations." In his own six-man operation, Mullins maintains good rapport with locations through such methods as careful attention to requests. Located near two one-stops, Mullins personally supervises programming and Mullins shops for records daily. "We encourage requests and have a special form for them."

"We do not leave this form with the location, however. This results in too many nuisance requests. But we have a place at the bottom of the form for comments and if a request is unavailable for any reason we detail this on the form and then give it to the location. Mullins said route men with the most requests have the best routes, and believes daily purchasing of requests is necessary, "because it gives you that extra edge. It gives the one-stop a head start on filling the request. We often get a request in as little as two days."
If there was ever a sure thing on the phonograph market, AMERICANA III is it! Both the 100 and 200 selection models are paying a higher rate of return than even we expected. See your Wurlitzer Distributor. He can prove in black and white that this is a Blue Chip investment.

WURLITZER Americana III
Blue Chip Investment for music operators

THE WURLITZER COMPANY
113 Years Of Musical Experience
North Tonawanda, New York
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* Amazing slug protection!  
* Large Capacity 12-3/4" Capsules 380—Medium sized Capsules 100°-you get right 3000 balls of 100 ct. gum.  
* A 50c mechanism that works, just drop in two quarters and turn the handle.  
* Service thin—for easy service and cleaning.  
* Fits practically all multipurpose stands.  
* Winners at the N.V.A. Convention unanimously agree “This is the machine that works.”  
* See the Classic at your distributors.  

Please rush full details of the New Northwestern® “Classic” SLUGGERS AND INCENSES  

There’s a whole new world of incense and slingers waiting for you in the New Northwestern® “Classic.” Get the best price around, and keep your customers coming back for more. With its compact size and easy-to-use mechanism, the Classic is the perfect addition to any vending machine or stand. Choose from a variety of incense and slinger combinations to suit your needs.  

Cohen Heads NVMD Assn.  
HOLLYWOOD, Fla. — Alan Cohen, Northwestern Sales & Service, New York, was elected president of the National Vending Machine Distributors, Inc., during the trade group’s annual meeting here recently. Other officers are vice-president, Vernon Jackson, Jackson Vending Supply, Gloversville, N.Y.; secretary-treasurer, Alton Bitterman, W. J. Adamson Co., New York, and assistant secretary-treasurer, Alan Bitterman. The Bittermans are Kansas City distributors. New directors are Tom Emms, Graft Vending, Dallas; Alex Schwartz, T. J. King & Co., Chicago.  

Bulk Vendors Find Variety Of Gum Items  
HOLLYWOOD, Fla. — Although operators complain about the rising costs involved in vending penny gum, often claiming 1-cent vending may disappear, a great variety of 1-cent product was shown here at the recent National Vendors Association (NVA) convention. There was more nickel gum, notably Crumer Gum’s Hercules, which always challenges the leadership of Lee Products in this price category. It is available in eight flavors: cherry, orange, lemon, lime, grape, mint, cinnamon, and licorice.  

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Variety of Gum Items Found

Other new 5-cent items from Leaf included Syko Delic jawbreakers, Monster jawbreakers and Super Collectibles. Sweet Bipples was a new multiple vend penny item. The Skye Delic jawbreaker was also shown in 1-cent size, and in its printed gum series, Flower Children Giants and Vampire Giants were new items.

Inter-County Industries, which markets the Per brand of packaged 25-cent gum, showed new characters: Peter Pan, Captain Hook, Tinker Bell and Indian Chief. Another trio of new characters were Scrooge, Oswald and Octopus.

American Chewing Gum, Inc., showed what it calls the first “scented” penny gum, Violeta, a breath-sweetener piece in violet color aimed at adults. Also new were a Lone Ranger series of 10 different designs, which American hopes can cash in on the revival of the comic strip character on television. Crazy Fruit was another new piece, as was Home Run, the latter introduced late in 1968 but receiving new promotion now during the baseball season. Sunline introduced four new items, one of which was a 1-cent candy ball called Secret Center, a 110-count item featuring the firm’s Sweet-Tart as a center. A 5-cent jawbreaker featuring speckled, or psychedelic coating; another nickel jawbreaker called Jet Jaw, featuring a tart, green apple flavor, and Brites, a new 660-count candy item for 1-cent vending rounding out the line. Frank F. Flieter Corp., introduced Woody Woodpecker, another in its tattoo gum series and was promoting its line of wrapped gum by offering colorful neckties as prizes.

NVA Workshops in Study

New Orleans distributor and operator, Vincent Schiro, outlined his merchandising philosophy concerning 240-count gum mixed with charms and stressed the use of giving the proper value in whatever charms are offered with the gum. “The number of charms and the price of the gum is immaterial. Establish what amount you’re going to mix with gum and stick with it. If it’s 4¢ worth of charms always use that amount regardless of the individual cost of each different charm.”

“Children will not return to a machine time and again if they do not receive charms that are of the proper value. Schiro’s formula example showed a mixture using 3¢40 worth of penny gum, 4¢ in charms. The profit yield on a machine unloading 2,000 pieces of gum and 4¢ in charms was $910, he said.

Defining bulk vending as a service business, Seattle operator John McDaniel said, “Your competitor can buy the same merchandise you can. You can’t say any location is your location, it can be someone else’s. Service is the only difference.”

Among many steps in merchandising and service he stressed:

- Using solid, attractive stands. “Not a brake drum filled with concrete.”
- Placing more machines in a location than necessarily. “Using one or two more machines than you need at first is a lot easier than coming in later and asking for more space.”
- Use all the color you can, especially machines that feature chrome finishing. (McDaniel favors hummingtone silver gray coloring, which he says blends with the decor of many modern stores and said he deplores seeing machines that have faded color on one section and new replacement parts on another.)
- Balance stands by placing large units in the center. Put the higher priced items in machines on the right hand side of the machine. (In a question session later, he said, “You never see the cards.”)
- Be sure all items on your display are in the machine. (“How would you feel if you bought a machine and when you found it contained pickles?”)

McDaniel further advocated that an item should be removed from a location if it doesn’t

(Continued on page 94)

NVA Battles Fla. License

HOLLYWOOD, Fla. — Two suits filed by the National Vendors Association (NVA) seeking equitable licensing for bulk vendors would affect all businesses and industries in the State, according to NVA counsel Don Mitchell and former State Senator A. J. Ryan, both of whom told NVA about the cases Tuesday. Ryan, a lawyer here, believes the delay on the ruling in one suit stems from the wide implications of the actions brought against the cities of Cape Coral and Miami.

Both men explained that Florida’s newly enacted constitution limits 90 per cent of the cities from levying occupational licenses in excess of 50 per cent of the State levy. The League of Municipalities, how-

(Continued on page 94)
404 Players In Cue Event

- Continued from page 89

nament, one of several previously held or being held currently around the U.S. It offered a total of $33,500 in prize money and trophies.

NVA Battles Fla. License

- Continued from page 93
ever, has a bill in the current State Assembly which would remove the 50 per cent restriction.

Ryan and Mitchell both said NVA is backing a bill that would totally exempt bulk vendors through use of a definition of bulk machines. Efforts are also being made to exempt bulk machines in a location that is covered by occupational li-

Racially Torn City

- Continued from page 89

population is divided almost equally between black and white and that black people have been boycotting white-owned businesses for several weeks, largely out of resentment over the for-
amation of an all-white group called the "white hats."

All white is a subject of criticism by either faction because he deals with both white and black-owned businesses, Doss said, "I just keep my mouth shut. I've had no prob-
lems so far, although I receive a cool reception in the r&b steps. I feel the tension that exists here."

MOA Program Set

- Continued from page 89

and phase at FAMA. This is a continuing program. If anyone thinks we are going to drop the program, he's mistaken. This is only the beginning.

The seminar, which will include audience participation, will be held during FAMA's general business meeting May 16 at the Port-O-Call on Tierre Verde Island. During the session, Elia will report in detail on what he has learned from the speeches he has given.

FAMA officers and directors are also being asked to act as a special committee to recommend deserving people from their State for the MOA Civic Service Award. The award, which is part of the MOA public relations program, recognizes those MOA members who distinguish them-

NVA Workshop

- Continued from page 93

move out in two weeks. "If it sells it leaves there a month, then take it out and bring it back later on." He said, "A hot item won't stay hot very long. When something's selling keep the ma-

chinese loaded with it but don't keep it, there indefinitely. Let the kids know the item won't be there very long and that they had better buy it quick."

He explained how proper mer-

chandising had resulted in a sales increase of 60 per cent of 463 machines he purchased from a vendor who had been using the same merchandise McK-

Danleys used.

Monument's Little LP

- Continued from page 89

"We won't sell direct. We will go through distributors and based on the mailings, we will divide the records by area. This is the first time that we have made any effort like this and we hope to increase our contact in this area in the future."

This did concede that the popularity of Boots Randolph probably had a lot to do with the heavy response and that another artist might not have fared so well.

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KIM MELVIN
Mariposa Folk Fest Names Are Announced

TORONTO—The Mariposa Folk Festival, held on Toronto Island, July 25-27, this summer, will be going ahead most of the performing artists featured.

For this, the ninth annual Mariposa event, top international folk and blues artists including Joan Baez, Joni Mitchell, Neil Young, Ian and Sylvia, Taj Mahal, Oscar Brand, Jean Ritchie, and many others, will be appearing. The Mike Seeger's New Lost City Hobics have now been set.

There will be no "star billing" as usual for Mariposa at the festival, nor will there be any star salaries. All performers receive a fixed fee just slightly under union minimums. Travel expenses are paid.

In addition to the evening concerts, workshop sessions and side bar events will fill all three days of the festival. (Joan Baez for example) will be available to conduct and participate in them. Miss Baez, it has been understandd, has been given a free hand by Mariposa officials to conduct any sort of a work shop she may choose. The evening concerts this year will be given themes and the talent booked for each theme will be chosen accordingly. The first night will be given over to the Canadian folk singer, followed by the American folk and blues acts. The second night will be for world music and Canadian tradition, and the third and final night, to the folk ballad tradition.

Old Tapes by Blood, Sweat And Tears Singer on Sale

TORONTO—Several master tapes featuring David Clayton-Thomas of Toronto's Blood, Sweat and Tears, are being offered for sale to the public for the first time. The tapes were cut when Clayton-Thomas was a resident of Canada and were formed by the group called the Shuya. He has recorded with Canadian hits with the group.

Life Promotion By Polydor

MONTREAL—Polydor Records will launch a nationwide promotion campaign for the single "Hands of the Clock" by Life.

Among the promotion material are special mailing stickers, single counter racks and special sales displays at stores. In addition, window displays, streamers, and in-store promotion setups have also been sent across the country to all markets.

Ogdens to Open Symphony Date

VANCOUVER—Pianist John Ogden will be the soloist in the opening concert of the 1965/66 Vancouver Symphony season on Oct. 5 and 6 with Alexander Gibson as guest conductor.

Other soloists during the season include Julian Bream; cellists Jacqueline du Pre, Matlavel Rostropovich and Stephane Grappelli; pianists Martha Ditche and Daniel Barenboim; violists Yehudi Menuhin and Erich Korngold; and baritone Norman Treigle. Meredith Davies music director, will conduct five of the 12 pair. The closing concerts on March 21 and 22 will feature Bach's "St. Matthew Passion."

Sugar Shoppe Receive Entertainment Award

TORONTO—The Canadian vocal quartet the Sugar Shoppe, Capitol artists, received the annual Sugar Shoppe Gold Tapes award for an original product by two Canadian artists, Richard McDermid and Larry Mullen, both acts are strong in the Canadian Irish folk field. All tapes will be distributed for the Province and there, there will be a Trans Canada Records.

The ceremonies took place during a regular performance at the club by the Sugar Shoppe. The evening, which was being concentrated on the Canadian scene for some time now with a number of new groups still in and around the Toronto area. Their recent U. S. tour was most successful as the group did a number of TV appearances including an appearance on "The Ed Sullivan show" and an Ed Sullivan show, pre-taped, to be shown in June. At the Sugar Shoppe area, the Sugar Shoppe will also put out an appearance on the College Block Booking Conference in Kitchener-Waterloo, Ontario.

Hammond Elected BCAB President

TORONTO—The Canadian Broadcasters Association recently elected Mr. Jack W. Hammond, station manager of CKLG, as president of the association. Also on the executive committee were Joe Kobulik, QIAT, Ken H. Leighton, QCI, and Bob Harkins, CKPG Prince George.

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UM S Distrib For Dobson

TORONTO—The Canadian Broadcasting Corp., which released some 15 albums of musical material from within the country last year, has released a new LP by Canadian folk singer Bonnie Dobson. The LP is the first of the CBC record to receive U.S.

The album, entitled "Morning Dew" after the pop and folk standard written by Miss Dobson eight years ago, will go into release in the U.S. on one of two interested labels now in contract discussions with CBC.

In addition to Bonnie Dobson's LP, other albums will be forthcoming from a number of well-known Canadian entertainers. Among these will be an album by the American folk singer from CBC radio disk jockey Bruno Gerussi, an album of recorded selection from the Mansel Gordon Lightfoot songs re- released from the Mansel Gordon Lightfoot songs recorded by CBS the CBC show pipe "My eyes should Say that," an album of music from the Ukrainian Christians the "Ivan Rovenoff" and a chorale album of the lightfoot songs recorded by CBS the CBC show pipe "My eyes should Say that."
Reed Gruen is booked to appear at the Kongresshaus, Zurich, and will make his first appearance at the Kongresshaus, Zurich. 

Music lovers' diaries and record reviews in the American Scepter catalog.

BERNIE SIEG

STOCKHOLM

Philips has released "Varen kommer med vinden" by James Hollingworth, who has joined the Arne Bil Olsen. ... Metrophone is mounting a sales promotion drive for the latest Atlantic releases by the Iron Butterfly, Clarence Carter, Sam and Dave, and Wilson Pickett. Bertile Olsen of the FTE (Fornethematic) will be starting a series of record releases by the new independent Philips/Arne Bil Olsen label, which will be issued once a month. The new album features an exciting selection of records, each of which includes at least one album release. 

For details contact:

For Belgium

Radio-Tele-Luxembourg (Radio Luxembourg)
22 Rue Bayard, Paris 8

For France

Radio Luxembourg (Radio Luxembourg)
38 Hertford Street, London, W.1.

For Luxembourg

Radio Luxembourg (Radio Luxembourg)
Vilux/Loviguy, Luxembourg

The final 15 productions will be announced on all International services of Radio-Tele-Luxembourg.

The six broadcasting services of Radio-Tele-Luxembourg are proud to announce a new competition open to all Records of the World. The competition is open to anyone over the age of 18 living in the Grand Duchy of Luxembourg, and the winner will receive a trophy and an invitation to a music festival. The competition is open to all records of the world, and the winner will be announced on Monday, 18 October, 1969.

For details:

For Belgium

Radio Luxembourg (Radio Luxembourg)
Vilux/Loviguy, Luxembourg

For France

Radio Luxembourg (Radio Luxembourg)
Vilux/Loviguy, Luxembourg

The competition is open to all records of the world, and the winner will be announced on Monday, 18 October, 1969.
EMI's Stanford In Brazil Visit

RIO DE JANEIRO—J. G. Stanford, group managing director of EMI, Ltd., spent several weeks in Brazil and Argentina in the company of Henry Jensen, managing director of Tower Records, visiting stations in Latin America and meeting with press representatives. It was EMI's first visit in nine years, and he expressed great satisfaction in the growth and progress of the Brazilian company in that time.

Before his visit to Brazil, Stanford spent some time with the Argentine company in Buenos Aires. He was accompanied to Rio by Henry Eppli, superintendent of EMI's U.S. office.

Stereo Jaubert Hikes Capacity

PARIS — Stereo Jaubert has moved to larger premises at 105 rue du Commerce, and has increased the number of U.S. loading machines from 100 to 160, and of 8-track cartridges per day from 500 to 600.

Stereo Jaubert is part of the French Vogg catalog and also has available product from the repertories of CBS, CBS, Decca, MCA, RCA and Vego 8-track.
LONDON — Ron Kass, head of Apple Records, is reported to be in the company. This was confirmed by Apple managing director Neil Aspinall. It is not known whether Kass will be in the company for a long time or not.

Kass joined Apple early last year and was recently appointed as chairman. He was formerly chairman of the American Operations division of Apple. The company now expects Apple to be run by Mr. Aspinall, who will be succeeded by Kass.

Aspinall said that at present there were no plans to replace Kass with another chairman. Apple would be run by Tony Bramwell, Jack Olivier and himself.

Meanwhile, David Platz, managing director of the EMI Music Publishing group in the U.K., American Records Organization, has been brought into Apple to act as an advisor. Platz has previously held a similar position at EMI. Platz, 40, has also been involved in the production of Northern Songs if the Beatles' bid to control these companies against Associated Television proved successful. Platz is also co-owner of the board of Apple which includes Neil Aspinall, Peter Brown and George Harrison. Kass' resignation follows the exit of the top Apple men in what is described as a "reorganization of the Apple company." Apple's advertising manager Alistair Taylor has been with the Beatles for six years and left along with U.S. executive Mike O'Connor who has been running Apple Publishing and his publisher at Apple, Joan M. Davis.

Barclay Planning Offices in Rio, Tokyo, Hamburg and London

PARIS — Independent pro-
ducers Barclay Records are planning a major international distribution network with three new offices, in Tokyo, Ham-
burg, and London, where currently the firm is not represented.

Barclay's new affiliates, Barclay will have 11 foreign outlets by the end of the year, three of which it previously did not have: in Brussels, Madrid, Milan, Amsterdam.

First project is for Tokyo, where the new office—Nippon Barclay—will be headed by director Shotaro Kawa-
zoe, a founder and promotion and publishing manager. Rehn, who used to represent Barclay in Japan, will from now on dis-

In Paris for discussions with Barclay's head Eddie Barclay and for recording, Kawazoe said he will return to launch the new house in the Tokyo—"to find offices and staff."

"Our main aims are artistic and commercial cooperation throughout the world either in their own language, or in Japa-
nese, and secondly to promote local production," he com-

"Barclay has done small so far in Japanese, apart from one re-
cord by Galda, but now we are working on the first of this new generation with young French artist Candile.

Kawazoe has also been re-
cording at the Barclay studios Japane.
se artist Katsumi Ka-
hashi, formerly vocalist and lead

guitar with Galda, who also now lives in Paris. First release will be an album with titles in English and Japanese, two num-
bbers taken for a single.

"Certainly French artists suc-
sess in Japan, like Claude Aznavour, Gilbert Becaud, Mi-
relle Mathieu, Yves Montand and Sylvie Vartan. We plan to add to this new outlet we are sure we will widen the scope," Kawazoe said.

Barclay's other projects are also encouraging. Following the success of the new office, the new firm is planned to replace the major void. The other offices will be in Hamburg and Rio. There was with Philips, but that contract ended a year ago. How-

Barclay affiliate CED is represented by the Phillip Somo-

Barclay export manager Ger-
dard Dubos said that Barclay

U.K. Trend Is Still LP's Over Singles

LONDON. The swing to albums in the U.K. market con-
tinues . . . for the third month in a row, most of the top

in 1965. Total sales were little changed from last month and were actually a $12 drop in overall sales, according to the British graph and an LP Index.


dance Craze

COPIHAGEN — The cas-

tochk craze, which originated this year in France, has spread to Denmark where sub-

lisher Dacapo has secured three local recordings of the compositions, in addition to the various foreign versions already on the market. A Swedish recording is planned by the famous Swedish dancer, and the Spanish version has already been recorded.

The song, composed by Boris Rahubshkin, his original version in De-

mark in the version by CBS artist Birthe Kjaer and there are plans for further three quartets of Denmark's local versions of foreign copyrights.

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ARGENTINA

(Country Exclusive a la Familia) 

Argentina: Desertos locais origin

T H I S  L A S T

1  30 38 CLOVER — *Kinks (Pye)
2  28 20 BADGE — Cream (Polydor)
3  25 — BOXER — Simon and Garfunkel
4  24 44 DIZZY — Tommy Roe
5  22 19 FELLOW WORLD — Tremeloes
6  17 14 I DON'T KNOW WHY — Goodbye — Mary Hopkin
7  12 I CAN HEAR MUSIC — Beach (Cortesia Record Retailer)
8  10 10 LO
9  7 SORAYAMA — Masa (Polydor)
10  5 3 I'M FOR YOU — Lulu (Columbia)

ITALY

(Country Musica E Dibandi, Miland)

ITALY: Desertos locais origin

This Week

1  ELOISE — Barry Ryan (MGM)
2  HIRSITISIBILMENTE — Schubert — RCA
3  TUTTA MIA LA CITTA' — Nino Rota
4  LA STORIA DI SERRAFON — Adriano Celentano (Cit)
5  MA CHE FREDDO FA — Lillo Marina (Decca)
6  VIVI CON ME — Christian/Robert (Capitol)
7  BUNODERAS RUSSNERA — RCA
8  OLA-O-LA-O-LA — Beatles (Apple/It/Columbia)
9  IL PARADISO — 'Piano (Decca)
10  TU SEI BELLA COME SEI — Mario Andretti

NEW ZEALAND

(Country New Zealand Broadcasting)

NEW ZEALAND: Desertos locais origin

This Week

1  MYLADY — John Rowles
2  MY NAME — John/ delights
3  I CAN DO ANYTHING — Jimmy James and the Conquers
4  THE GROOVY GIRL IN THE GLAMOUR SUIT — Al Bowlby
5  TOUCH ME — Don ורק
6  TOUCH ME — Don Ray
7  HANYA SQUIZZA ARUCA — Jackie Ray
8  ME — Creedy
9  HONEY — Robot
10  GOOD TIMES — Mono

JAPAN

(Country Original Confidance Co., Ltd.)

JAPAN: Desertos locais origin

This Week

1  STARTED A JOKE — John M. /LP
2  ZINGARA — Bobby Solo
3  TUDO PASSARE — Nelson Ned
4  OLA-DE, OLA-DE — Beatles
5  FOLHA FOLHADO — Gilmar (Bode)
6  PRATONE — Tommy James (RGE)
7  FERIA NA INDIA — Nilton Correa
8  TRONOS, RIOS e AOVIDES — Box Topis (Cortesia)

BRAZIL

(Country Brazil)

BRAZIL: Desertos locais origin

This Week

1  I DON'T PASS ME BY — Mylady
2  KIMI no KOKORO NO MIRAI — Lulu (Decca)
3  NAMANI KONDEBANDE — Black and White
4  BLEE KONOKO no YORUI — Meral (RGE)
5  SHUNARASHITA no YUKI — Kazuo Takei
6  TOSHIUE no HITO — Jean Jacques Warnier
7  NAGASAKI BLUES — Arai
8  KITmono — Chiki
9  NAMIANA no KITETU e AHI RATTUMU — Bule Fuca
10  ORA-DE, ORA-DE — Mika

PHILIPPINES

(Country Philippines)

PHILIPPINES: Desertos locais origin

This Week

1  I INDOUERGREAT — Luco
2  I' M GONNA BE KING — Ivan	
3  TIME OF THE SEASON — Ivan	
4  THERE WERE THE DAYS — Barry Wintom (Epic)
5  THE WINTER — Herb (Epic)
6  INOSTROZA KOKO — Vico (Epic)
7  TOYOI no INOBU — C'cino (Epic)
8  MANILA — Vico (Epic)

MALAYSIA

(Country Radio Malaysia)

MALAYSIA: Desertos locais origin

This Week

1  I LEDSink EIN LEID FUR JUDE — Roots and Roses
2  CRICKERSON and CLOVER — Tales of Peck
3  LEE WANG — Tana (Columbia)
4  LEBRAHELLE — Alexander (Artsia)
5  FELLA SANG — Roots (Epic)
6  BEAVERS TIMES — Roots (Epic)
7  KUMAR — Roots (Epic)
8  SONG BANG A BANG — Roots
9  FELLA SANG RURUMA — Roots (Epic)
10 няя WANG — Roots (Epic)

MEXICO

(Country Radio MB)

MEXICO: Desertos locais origin

This Week

1  VOLVERAS POR MI—Chele y su Chiquillos
2  TE DESIER AMOR — I Wish You
THAT (Parlophone)
3  ENCANTO A UN SENTIMIENTO (Decca)
4  ALMQAR — Tommy Roe
5  BUMBA A BANG — Fulgencio Felix (RCA)
6  HANGA HANGA FLORA (Build me Up, Botanizer)—Foundations
7  ALBERTO CANTO— moral Ball
8  I AM FROM THE ROCKY DOLPHS (Renato)

SOUTH AFRICA

(Country Southern African Radio, Record Retailer)

SOUTH AFRICA: Desertos locais origin

This Week

1  I DOLL—Han
2  QM FATHER — Han
3  Izel — Tony Boy (ABC)
4  I WOULD LOVE TO — Tony Boy (ABC)
5  I WOULD LOVE TO — Tony Boy (ABC)
6  SURROUND YOURSELF — White (Langford)
7  ALBERTO CANTO— Moral Ball
8  BOOM—John
9  BOOM—John

SPAIN

(Country Musical Original)

SPAIN: Desertos locais origin

This Week

1  VIVO CANTANDO — Salome (Munich)
2  I CANTANDO — Salome (Munich)
3  LA CANTA CON LA PIEL — Lulu (Polydor)
4  M móc Mostrar — Lulu (Polydor)
5  EN MI CORAZON — Lulu (Polydor)
6  LA CANCION DEL AMOR — Lulu (Polydor)
7  LA CANCION DEL AMOR — Lulu (Polydor)
8  I DOLL—Han
9  I DOLL—Han

SWITZERLAND

(Country Radio Swiss)

SWITZERLAND: Desertos locais origin

This Week

1  I SORRY SCHRITZ—Hollis
2  I SORRY SCHRITZ—Hollis
3  I CANTANDO — Salome (Munich)
4  I CANTANDO — Salome (Munich)
5  I SORRY SCHRITZ—Hollis
YOU DON'T NEED A REASON FOR LOVE
(Michael McGinnis)

MICHAEL McGINNIS

Dan Moore and Larry Brown
for Dan Moore Productions.

Dan Moore Productions, a Subsidiary of Transcontinental Entertainment Corporation
Andy Williams has taken the best of the current hits and in his own warm, soothing voice, gives them sound completely new and archaic. Much of his appeal lies in his unpretentious music and his ability to choose songs that make the listener identify with his emotions. Songs such as "A Most Gentle Thing" and "When I Fall In Love" are among the best of the hits given a new lease on life.

The tradition of art songs peculiar to a Billy Vaughn orchestration and Patti Page's clear, warm, and melodic voice come together in this album.

Brenda Lee, in her own way, has brought the same kind of excitement to her debs as her father, Jack Lee, did. Her latest single, "Tell It to the Birds," is a pleasant surprise.

The Bill Deal and the Promised Land, "Windmills of Your Mind" is a delightful record. The rest of the program features such fine gems as "Haven From the Sea" and "Elvis's Theme" from "Elvis's Mapage."
The "Hair" Hit That Outshines Them All!

"Good Morning Starshine" by Oliver

Produced and Directed by Bob Crewe

Already Shining Brightly:

Bill Gavin: "'Good Morning Starshine' by Oliver (Jubilee 7659). Best version yet."

Ted Randolf: "Of the three versions of 'Good Morning Starshine' from 'Hair,' I like the Jubilee version by Oliver best. It's a Bob Crewe production."

Southern Music Survey: "Pick of the Week 'Good Morning Starshine'—Oliver (Jubilee). Bright, moving tune from 'Hair' sounds like a hit to us."

WOR-FM New York
WCRF Chicago
KQBT Phoenix
WSNE New York
WJAG Pittsburgh
WABC New York
WCKL Columbus
WJGJ Gainesville
WBBO Augusta
WHKL-FM Memphis

WNNC New Haven
WWGO Durham
WSOQ Suffolk
WYBL Raleigh
WMNF Montgomery
WJSA Los Angeles
WPDP Hartford
WEFR Albany
WQBD Spartanburg
WNYL New York

WGRO Grand Rapids
WLOM Orlando
WHLE Richmond
WMPS Memphis
WOIC Wilmington
WORC Worcester
WFAA Dallas
WHAS Nashville
WPAG Fayetteville
WJRT Springfield

www.americanradiohistory.com
RASCALS—SHE

(PROD. REBECCA & ART MARTIN) (WRITER: CALEB) (MARCA, ASCAP)-An easy-to-follow up to their recent success "Bubbling Over," this catchy pop will find its way up the Hot 100 chart. This eye-catching pop will find its way up the Hot 100 chart.

ZOMBIES—IMAGINE THE SWAN

(PROD. GORDON WEINER & NORM CHURCHILL, MCA-ASCAP) - A new addition to the Hot 100 chart this week, "Imagine The Swan" will continue to climb up the Hot 100 chart with its catchy melody and memorable lyrics.

JOE COCKER—FEELING ALRIGHT

(PROD. GARY GTENZEL) (WRITER: JOE COCKER) (ASCAP, BMG)-With a little help from his friends, Joe Cocker has added another hit to his already impressive chart history. This soulful ballad will continue to climb up the Hot 100 chart.

SHARIO—SHARON

(PROD. JERRY KIRKLAND) (WRITER: ROLAND & ROLAND) (BMG)-Sharon's new single, "Sharon," is rising up the Hot 100 chart thanks to its catchy melody and relatable lyrics.

BROADWAY MAINTENANCE TICKET CO.

(PROD.公开信息不可用) (WRITER: 写作信息不可用) (ASCAP)-The new musical "Broadway Maintenance Ticket Co." is making its mark on the Hot 100 chart with its vibrant music and engaging story.

SPECIAL MERIT SPOTLIGHTS

Spotlighting new singles deserving special attention of programmers and dealers.

VANILLA FUDGE—Some Velvet Morning

(PROD. Vanilla Fudge; Writer: Mastertone) (WRITER: ROD JONES) (ASCAP)-This emotional ballad will continue to climb up the Hot 100 chart with its powerful vocals and memorable melody.

DILL'S-Medley: Can Sing A Rainbow/Is This Love

(PROD. Bobby Miller; Writer: Robert Miller) (WRITER: SCOTT MAURER) (ASCAP)-This medley will continue to climb up the Hot 100 chart with its catchy melodies and memorable lyrics.

CLIFF MOBLEY & CO.—Shake Away

(PROD. Joe Jackson; Writer: Billy Childs) (WRITER: MATT SMITH) (ASCAP)-This energetic ballad will continue to climb up the Hot 100 chart with its upbeat tempo and catchy melody.

GENE & DOBIE—Love Song

(PROD. Don Davis; Writer: Los Overview) (WRITER: RUBY GUY) (ASCAP)-This romantic ballad will continue to climb up the Hot 100 chart with its heartfelt lyrics and memorable melody.

CLAREE LONGLEY—Love Can Never Die

(PROD. Tommy Lipuma) (WRITER: CLAREE LONGLEY) (ASCAP)-This melodic ballad will continue to climb up the Hot 100 chart with its beautiful vocals and memorable melody.

RING CROSST—It's All In The Game

(PROD. Jimmy Bowen) (WRITER: RING CROSST) (ASCAP)-This upbeat rock song will continue to climb up the Hot 100 chart with its catchy rhythm and memorable lyrics.

CILLA BLACK—Sunburned Woman

(PROD. Sam Samuels) (WRITER: CILLA BLACK) (ASCAP)-This soulful ballad will continue to climb up the Hot 100 chart with its powerful vocals and memorable melody.

McCoys—Dee Dee Nahem

(PROD. McCoo; Writer: McCoo) (WRITER: McCoo) (ASCAP)-This soulful ballad will continue to climb up the Hot 100 chart with its powerful vocals and memorable melody.

POD O/S-Crescendo Woman

(PROD. Billy Sherill) (WRITER: Billy Sherill) (ASCAP)-This memorable ballad will continue to climb up the Hot 100 chart with its powerful vocals and memorable melody.
JEFF BARRY, ANDY KIM, ELLIE GREENWICH, AND PHIL SPECTOR MAKE HITS.

Put Them All Together, They Make

Barry's Bearded Bubble-Gum.

"Baby, I Love You"
(Barry, Greenwich, Spector)

Andy Kim
Steed 718

Produced by Jeff Barry in PRISMASOUND
Steed Records, Distributed Nationally by Dot Records, A Division of Paramount Pictures Corporation
Royalty Rights Get Gov't Boost

part of the general revision bill now being worked out in the Senate copyright subcommittee, under chairman John L. McClellan (D-Ark.).

The Copyright Office stand reinforces the claim of the record royalty proponents that the Senate has no choice but to act. The Copyright Office could not hope for passage at a later date, in separate legislation.

The conference about the Williams amendment was requested of the Senate copyright subcommittees by the Subcommittee on Patents and Trademarks, the American Society of Composers, Authors and Publishers and the American Federation of Musicians. The request was made after McClellan's recent letter to Williams, saying that he had reservations about some of the terms in the Williams' royalty amendment which had not been made any final decisions for or against the record royalty principle itself.

Mid-Mark Meet?

With McClellan's approval, the copyright bill would not be acted upon by the Senate on the floor of the Senate on the floor. The bill's passage would affect other bills in the bill. In the event of a bill's passage, the bill's authors would seek to amend the Senate's copyright royalty forces would meet with spokesmen for broadcasters, recording industries, and music licensors for author-publishers interests. McClellan's stated reasons for the bill's second drawing up of the bill would affect other issues in the bill. In the case, the bill's authors would seek to amend the Senate's copyright royalty forces would meet with spokesmen for broadcasters, recording industries, and music licensors for author-publishers interests. McClellan's stated reasons for the bill's second drawing up of the bill would affect other issues in the bill.

The Williams amendment's principle of record performer royalty is the issue being en- dorsed by the Copyright Office (for the Recording Arts, and the artists and the record companies). But the other parts of the amendment are another matter. It is a move to hold record royalty to authors and composers to 2 cents (the House passed a revised bill proposal offers 2 cents, the licensor was asked to send $2 out of the $8 a year box to the becker plan box). The Copyright Office says the bill would affect other issues in the bill. In the event of a bill's passage, the bill's authors would seek to amend the Senate's copyright royalty forces would meet with spokesmen for broadcasters, recording industries, and music licensors for author-publishers interests. McClellan's stated reasons for the bill's second drawing up of the bill would affect other issues in the bill.

The Copyright Office stands are reinforced by the claim of the record royalty proponents that the Senate has no choice but to act. The Copyright Office could not hope for passage at a later date, in separate legislation.

Coul's Kooper to Hit Tour

Col's Kooper to Hit Tour Trail, College 1st Stop

NEW YORK — Al Kooper, Columb ia Records' performer-producer, will be touring on a concert tour starting May 10, opening date for his tour's first engagement at the Clinton, N.Y.

Kooper will be touring with 15 top musicians including such names as Zoot Sims, Ernie Andrews, Louie Bellson, and Dick Hyman. Conducting the orchestra will be Charlie Barnet to date Kooper on the arrangements.

This is the first time a solo contemporary performer will have traveled with the Chicago Symphony Orchestra. The concerts will contain material from Kooper's previous albums as well as some new material. Kooper, famed for framing a new LP to be released late this summer, Kooper will be singing and playing and the band will have its own segment and will function not only as a back-up group but also as a solo unit. The William Morris Agency will handle the Kooper's bookings. Kooper is managed by Stanford & Arloomberg, Art Management Corp.

Kooper's last three albums for Columbia, "I Stand Alone" and "My Girl" and "A Piece of the Action," have ridden the charts for months.

Costa Productions Expands Recording Studio Setup

LOS ANGELES — Don Costa, Costa Productions, now has a new location and is constructing three recording studios on the same. Costa is now completed in the building in 1971, which by Costa to record a new MGM smash hit, will be used in portions of his own Mercury album.

All three studios will have 16-track equipment and be available for custom costs. Costa is the recording of the charts with Frank Sinatra, has just completed several re

Finley Buys All of NAL

holds in NAL is expected to be concluded by May 8 at which time NAL will be operating as an Omega subsidiary, and will start operating on its own as of July 1, 1969.

Finley said that the buy-out of Omega's interest in the property will be an additional step in the development of the dry-cleaning business. The Copyright Office says it will be glad to help in any way it can, in the reaching of a "reasonable and fair solution" and urges all parties to "accommodate—compromise."

"GRT Tape Market"

Continued from page 13

hourly tapes, and also the composer (and publisher) $6. Broadcasters are waiving a per program fee, which is currently a license rate of 3.5 per cent of net re- ceipts. Regular broadcast from 5:30 p.m. to 9:00 p.m., although small stations are exempt from the fee. The Copyright Office stand and "talk" stations are exempt.

A working out of some agreement among the parties ("ac- cordum") is possible in the Office term, and a revamp of the Copyright Office to bring back of Sen. John Baker (R-Tenn), who favors the personal representation of the broadcasters, who would not codere other aspects of the legislation. The proponents hope that the Copyright Office agreement to favor the principle of record performer royalty, but hesitant over the more controversial terms of the proposals, terms would be able to back an amendment based on the agreement among the parties. The Copyright Office stand reinforces the claim of the record royalty proponents that the Senate has no choice but to act. The Copyright Office could not hope for passage at a later date, in separate legislation.

Copyright Register Abraham Katzenell, Jr., reports the performance right of sound re- cordings—but cannot subscribe to all of the terms of the Williams amendment. Establishing the protection for record- ing is a "substantial step in the right direction," but the Copyright Office feels there must be more accommodating of users before recording would be fully protected (booters and others) and other copy- right owners (authors and com- posers).

The letter says the amend- ment would accomplish more and really means basic for further discussion of this problem. The Copyright Office feels that the 3.5 per cent of traditional on net receipts for blanket licenses to go a step, since it appears to be a somewhat higher percentage of net receipts from sponsors than the total now paid to performing rights organizations.

Clearly bowing to Congress, the Copyright Office emphati- cally withholding comments from the organization's dealing with the "mechanical rate and thedsl that it is too low already leased." It takes no stand on the proposal which the Copyright Office feels the $2 out of the music fee to record-performer-producers. The office also says it is not clear whether the collection, monitoring and distribution functions suggested for the new compulsory amend- ment should go to the Copyright Office to an independent agent, or some out. The Copyright Office would say that an audible electronic copyright signal pressed into records by manufacturers, capa- bles of being monitored at the time of broadcast, by a monitor-com- puter and be recorded on magnetic tape.

The Copyright Register stands rather wary along the controversial issue of record performer royalty. The Copyright Office offered forthright on including a recording right in the revision bill. He points out that in earlier years, they feared the timing of the record industry might prove con- terversial, but it now appears that the idea is something that will be passed. The Copyright Office says it will be glad to help in any way it can, in the reaching of a "reasonable and fair solution" and "accommodates—compromise."

Finley Buys All of NAL

NAL to get by the acquisition of new labels, the development of its own recording company, and permit us to expand into other fields in the business.

He said his immediate plans call for opening offices in At- lanta, Chicago and Los Angeles, and for a "back-up" office in either Chicago or Detroit. These will be opened later this year. The plan is to have same-day delivery on all orders received, Finley said. NAL, he said, has "received its contract with A & B Distributors.

He also revealed plans to handle the Edgar Prince label.

NAT was founded last sum- mer as a wholesale subsidiary. Finley retained 45 per cent of NA L's stock with the remaining 55 per cent going to the former shareholders. The bidding of Omega shares will be $65 a share. The issue of NAL, which was discussed in the Securities and Exchange Commission last winter which charged the firm with making " untrue and misleading statements." SEC lifted the trading ban on Tuesday, May 10, 1969, BILLBOARD

Supplier Pitch

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sent a new market for the 3 and 5-inch reels of blank tape. Serv- icemen are using the small reels with portable recorders to send "snapshots" of their countries. NAL provides Capitol, for example, with a line of blank reel tapes.

In the bulk cartridge field, Georgetown Industries has added hubs for $7.20 for either 8 or 4-track, and 3,600 foot hubs for cas- sets at $3.60.

MAY 10, 1969, BILLBOARD

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