Brunswick May Do Indie Thing

By MIKE GROSS

NEW YORK — Brunswick Records, Decca's soul label, may soon be on its own. Negotiations are now under way for Nat Tarnopol, executive vice president of Brunswick, to buy out Decca's share of the label and set it up as an independent enterprise.

(Continued on page 10)

New Clubs Gyp Country Artists

By BILL WILLIAMS

NASHVILLE — New clubs, some of which stay in business only a month or two, are listed as the principal cause of country artists who (1) are not getting their money or (2) have been victimized by bad checks and cancellations.

An otherwise bright country music scene is plagued by the fact that a random poll of 20 leading artists shows that many of them in the past year received worthless checks from promoters amounting to as much as $6,000 and $7,000 each.

(Continued on page 44)

Fillmore Into Publishing

By GEOFFREY LINK

SAN FRANCISCO — Bill Graham's multifaceted Fillmore Corp. has expanded into publishing. The firm, Fillmore Music, represents more than 40 local groups, songwriters and composers, and is the first major venture into the publishing field for San Francisco pop impresario. Leading artists that many have worked with include Brian Ross, manager of Fillmore label bands (Cold Blood, Elvin Bishop, Victor Lewis, Commander Cody, Aun and Joy of Cooking) and about 12 local unknown songwriters. Rock music lawyer Brian Rossen will handle the established artists he has represented for several years such as QuickSilver, Santana, It's A Beautiful Day, the Youngbloods, Grateful Dead, Country Joe and the Fish and about 20 others.

Copyright deals may be negotiated as a bloc or individually, but each artist will form a separate publishing company. Rossen said, such as San Francisco Records Cold Blood's Groskow Music. A main purpose of the venture, Rossen said, "is to enable a good songwriter in an aural and visual atmosphere to have his work promoted as it is with the major labels." (Continued on page 16)

Yule '70 Disk, Tape on Par?

By EARL PAIGE

CHICAGO — If the past Christmas season is a barometer, rock jobbers will be selling as much prerecorded tape as records this December. This projection does not include hardware, which also will be an important item for rack jobbers. This is the view of Vic Fattaci, president. Musical Isle here, who said that prerecorded tape would easily overcome disks if tape could be merchandised outside locked security cases. Fattaci said the idea of the 4 by 12 long box is impractical and that the 12-inch square blister packs he has seen are "horrible." Musical Isle's computerized sales figure show that up until December 1969, 8-track accounted for 70 percent of all tape sales, cassette 20 percent and open reel 10 percent (the large rack outlet does not handle 4-track cartridges). By Faraci, president, Musical Isle.

(Continued on page 10)

IMIC 2 to Cover Spectrum

NEW YORK — The program for the second International Music Industry Conference will cover a broad spectrum of industry subjects, including, for the first time, an analysis of Japan as "the world's fastest growing market." Classical music, too, will get its place in the IMIC sun with a looksee at "How to Make Seri ous Music Profitable." The IMIC 2 meet, which will be held at Malpica, Spain, April 27-May 1, will kick off with a report on the progress of the universal numbering system, and follow with sessions that will look at the record resort to page 40).

(Continued on page 70)

U.K. Output Up
—Sales at Peak

By BRIAN MULLIGAN

LONDON — For the nine months ended September, production of records totaled 73,637,000, an increase of 6 percent on the corresponding period of 1968, while sales climbed by 7 percent to $497,204,000.

Given that the industry is capable of logging about $600,000 in sales in the last quarter — a reasonable target based on the figures of 1967 ($24,352,800) and 1968 ($264,436,000)—the final figures for

(Continued on page 8)

The International Music-Record-Tape Newsweekly

COIN MACHINE PAGES 39 TO 42

JANUARY 17, 1970 • $1.00

SEVENTY-SEVENTH YEAR

A BILLBOARD REPORT—SEE CENTER SECTION
Going Underground: The Guess Who is into heavy rock.

"American Woman" marks a musical evolution for The Guess Who. The No. 1 pop group has added a deeper dimension to its hit sound. "No Time," the newest hit from the release, proves that art and commerce can live together.

Roslyn Kind headlines at Plaza's Persian Room.

Roslyn Kind made her swank room debut and good things were said about her: Example, Newsweek: "Roslyn Kind...purr(s) like a lion's cub and belts out an effective "Let the Sunshine In."

Charley Pride—Country Giant.

Charley Pride may well be the outstanding country music performer of the year. Two recordings—"The Best of Charley Pride" and "The Sensational Charley Pride"—have sold over 250,000 each, he's slated to appear at the Houston Livestock Show in February and look for his February release: "Just Plain Charley."

Lady Stars score big on singles circuit.

Two new smash hits showcase Nina Simone in "To Be Young, Gifted and Black," and "Tonight I'll Say a Prayer" by Eydie Gorme. Both are solid chart items and are forerunners of hot album and tape product by these young ladies to come in February.

All the songs in this album and tape have been recorded unexpurgated as they were performed on stage by Jefferson Airplane.

Airplane's "Volunteers" is their latest delivery to us. Reliable sources advised us to pass it on. It's making new Airplane history.

Lighthouse sparks Fillmore East & Electric Factory with "Suite Feeling."

Skip Prokop and the Lighthouse band of more than 10 lit up audiences at the Fillmore & Factory New Year's weekend with sounds from their new RCA album. Reaction is keying kids to the coming Lighthouse concert tour.

Onward & Upward with Archies Power: M.O.R. action adds impact to top Top 40 play.

Across the board airplay and sales for "Jingle Jangle" by the Archies—on the Kirshner label—follows the fantastic success of the 1969 Record of the Year, "Sugar, Sugar," which continues to sell. Strong muscle in Archie Power is also pushing the "Jingle Jangle" album and tape.

The newest things going on, are going on RCA Records and Tapes.
Atlantic to Unveil 55 Albums at Calif. Meet

NEW YORK—The Atlantic-Atco-Citadel sales convention and three jazz festivals will feature the unveiling of 55 new albums during its run from Thursday (13) through Sunday (16). The new products will include 11 jazz LP’s on Atlantic, 12 Atlantic pop releases, and two Atlantic Gospel albums. On the Atco label there will be 11 new albums, including five pop and four jazz albums on the Citideshow. On the Citadel label there will be four pop, and five jazz LP’s. It’s the biggest LP release in Atlantic’s history. In addition to the albums, Atlantic will preview several new artists.

Atlantic will also introduce its new dealer and distributor sales aids, and its massive new consumer ad program.

Attending the convention will be President and Chief Executive Officer Martin E. Segal, President and Chief Operating Officer Martin L. Weisfeld, Vice President of Sales and Marketing Ralph Galkin, Ralph Kline, Margo Ertegun, Henry Attending the convention will be President and Chief Executive Officer Martin E. Segal, President and Chief Operating Officer Martin L. Weisfeld, Vice President of Sales and Marketing Ralph Galkin, Ralph Kline, Margo Ertegun, Henry

London Meet’s 14 LS’s Ring in 70’s

NEW YORK—London Records has announced the introduction of 14 albums in its “Festival ‘70’s” program at a sales meeting at the Warwick Hotel here today. They are the first four Phase 4 LP’s, four on the Parlo label, two on Decca, and four on London, including two albums under a new arrangement with Snuff Garrett Productions. Singles on these label releases were also previewed.

Herb Goldfarb, national sales manager, directed the four-label presentation, which featured artists of major recording status.

Motown Into Indie Distrib on 3 Labels

NEW YORK—Motown Records has announced the launch of its new independent recording and distribution system, which is the title song of the James Brown release in this buzzy label. Rare Earth is running with two singles. "General-I Will Be There" and "Can’t You Hear Me Calling." Forthcoming on the Rare Earth label will be a follow-up by the Electric Prunes.

Also being prepared for release early in the year are the New Christy Minstrels’ first album and the Saint John Coast Group, and the first new label album by Earth, Wind & Fire. The Sound Town Sessions has set release schedules of new product for each label.
NEW YORK — Although Bell Records has just completed a five-year deal, financially, the greatest strides the label has made in the five months that it has been in "image," said Bell president Larry Uttal. "This is only the beginning of the Fifth Dimension definitely establishing itself as a 'world around the world,' he said.

New York — Columbia Records led the industry in gold record awards certified by the Record Industry Assn. of America during 1969. Columbia pulled in 22 gold disks; 16 for albums achieving sales of over $1 million, and six for singles.

WMCA TO FETE JOE BOGART

New York—Joe Bogart, music director of WMCA here, who recently was inducted into the Music Industry luncheon Jan. 28 in the Grand Ballroom of the American Hotel in New York, has been sold to $25 each through Marty Tiba, 1969, Frank Davis, Sim- darah Records; Herb Rosen; Peter Bennett; or Henry Allen of At-

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Publisher Forms Label

New York — The Jazz and Pop Record label has been formed by the publisher of Jazz and Pop Magazine. The new label will issue album recordings of popular and critical jazz by Joe Williams, Louis Bellson and other noted artists.

Among the label's producers will be various contributors to the magazine, with the first expected to include Nat Hentoff, Robert Christgau, Stanley Booth, Ruby J. Swed, Frank Kofsky and others.

Tom Wilson is already signed a producer for Jazz and Pop Records will be distributed through regular recording industry channels, likely that some product will be

B.M.I.'S R&B AWARDS FETE ON MARCH 18

New York — The B.M.I. dinner honoring recipients of Rhythm & Blues Citations of Achievement will be held on March 18. The writers and publishers of R&B songs will be presented gold B.M.I. songs in the soul field for the year ended June 30, 1969, at the dinner, held together with leading industry figures.

King Curtis orchestra will provide the music for the event, as has for all recent B.M.I. pop music award dinners.

B.M.I.'s Citations of Achievement in various fields of music are presented solely on the basis of performances reported by the broadcasting industry. The 1969 awards will be presented at the B.M.I. dinner on March 18.

SARNOFF RETIRES FROM RCA; ILL HEALTH IS CITED

New York—Gen. David Sarnoff, the electronics visionary who led the RCA Corp., through its many innovative and revolutionary steps to the $3 billion complex it is now, has decided to retire. The chairman was said to have been turned over to his son, Robert, who also holds the title of president of the parent company.

David Sarnoff, 78, has been ill for the past two years and is confined to Lenox Hill hospital. His confinement followed a series of heart operations last February. In announcing Sarnoff's retire-

At All to Handle Ettercena—Tiffany Goes Scepter

NEW YORK—Atlantic Records has distributed the Ettercena label of Ettercena, Inc., to the Tiffany Records division by ABC-TV special aired Tuesday (13). The duets of the two in the documentary "The Scepter of Imagination" will be handled by Tiffany's co-ordinating manager and Gayle Enocis, Tiffany's executive assistant.

New York—Menlo Press Inc., exclusive U.S. and Canadian distributor for the 'Interlude' label of English music for the past two years, has decided to retire from the music business.

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Rediscover
Lennon/McCartney, George Harrison, Jim Webb, Bacharach/David, Leiber/Stoller...

Tony Sings The Great Hits Of Today!

Is That All There Is?
Eleanor Rigby
MacArthur Park
Little Green Apples
The Look Of Love
Something
My Cherie Amour
Live For Life
Here, There And Everywhere
Sunrise, Sunset
Here

Now that everyone's taken their very best shots at these great numbers, Tony shows that there's still something more. That's why he's Tony Bennett.

The album all of Tony's fans have been waiting for and demanding.
On Columbia Records
WASHINGTON—When the government fumbles the future of communications, blocks or destroys it, the industry itself or the public, it loses its hit music recording in its most sensitive areas: exposure and distribution.

Putting aside the ever present need for opportunity and free access to the media, one can develop an arts, the recording industry and the arts of America, to the need for diversity and innovation. These are the creative forces that have exploded sound recording into its fast growth rate and its phenomenal role in the social and political life of a nation young in this country.

Many voices are protesting the continued failure of government to authorize new methods of handling diversity, or citizens, failure to bring the long-promised total communications media within reach of all young people, entertainment and other services that are long overdue to the American public.

Not Tuned In

Even the most tradition-minded of the old recording industry and other agencies dealing with copyright, quest for an audience that such audiences for home entertainment on radio and television are over the horizon, different than the locked-in patterns of network TV and Top 40 radio commercials.

Promotes of many new channels are often criticized by American homes and promises of satellite distribution have been rarely seen and heard over the past five and even 10 years. The government's position has for decades bound its audio-video to advertiser-supported and mass-oriented programming on television. In radio, advertiser-supported, one-way TV's AM's into Top 40 or other competing networks.

The government's plan, in the view of some, is to impose a new communications mix, as if it has been doing the past for the past 40 years. Promises to evolve include satellite to home, a one-way, direct-to-family-wide channels on cable TV (CATV) to augment or replace single-channel, one-way TV stations that occupy so much of the airwaves. The government's cheaper and more selective net-works are already available, with some government permission to test.

No Breaks Yet

Add to this the promised mix of global and domestic satellite, promises of these services will have a home. If and when copyright is over, and government authorizations permitted, and when home entertainment industries were promised the communications channels, as it has been a possibility in the 1970's. They are now being promised for the 1980's by the government. The other possibilities breakthroughs could come sooner or later.

The pattern has been for the FCC to mess up all things for 10 years. Promises of a Congress for a decision, or to find Congress slapping it down for trying to do some deciding on how to run a one-way, single-channel, one-way TV service, and inconclusive hearings, or not enough time for the FCC to make some points studies groups then ignores the findings.

With communications ultimate link to home is wire or antenna, satellite to station or to home, electronic performance rights will become over--ridden in the music, and the recording industry. ASCAP's report of its 1968 take was $59 million, but they expect this figure to grow to $100 million when satellite broadcast uses becomes widespread.

Looking to the future, the Senate Copyright subcommittee under Sen. John L. McClellan (D-Ark.) has in its copyright revision added a special copyright royalty tribunal, to keep statutory rates from freezing out the independent half-culture. Provision would be made for rate change petitions in such cases until new copyright royalty, boxee CATV and whatever can be collected. The new copyright royalty every five years. A tribunal rate decision could be appealed to another house of Congress.

Also most hopeful for the recorded industry and its creative talent, the copyright revision, wording now has something of what electronic technology expanding new technologies, recording has not only taken the place but performance in today's culture—and tomorrow's. The pervasive and constantly developing, a composer's role in the recording world would also earn performance royalty.

And so here and there are developments. If they are all put together, and everyone concerned blew hard enough, the future could just light the new communications fire.

By MILDERD HALL

Executive Turntable

Voyle Gilmore, who joined Capitol Records in 1945, has resigned to form an electronic radio monitoring company. He became a contract independent producer for Capitol in 1968 after serving four years as vice president of Capitol under such artists as the Lettermen, the Beach Boys, Lou Rawls, Glen Campbell and the Steve Miller Band. Gilmore produced RIAA gold records for Frank Sinatra and the Beach Boys. He also produced Ella Mae Morse, Les Paul, Mary Ford, Garland, Dinah Shore, the Four Freshmen, Lois Prima and Keely Smith, the Four Preps, Gordon MacRae, Jack Jones and Al Martino.

Sheldon Tirk, formerly Mercury Record Corp. branch manager in Cleveland, is now the first independent sales representa-tive in the company's history and record wholesaler. Tirk has been with the company nine months. Walter Heebner has been Monroe Tape Duplication. He had been its general manager. Bob Mohler has been appointed advertising director of California Auto Radio, succeeding Mitt Mohr, who resigned last year to open his own production offices.

Ira L. Moss named president of Pickwick International U.S.A. Moss is executive vice president of the parent company and a member of the board, joining in 1962. He is a former executive vice president of Top Records, a pioneer in the economy-priced field of tape, disc and compact disc, Ambassador Records. He is a former vice president of RIAA.

Brazilian composer conductor Egon Deodato has joined Herman Edel Associates for commercials. Deodato will conduct and score, with Antônio Carlos Jobim, the upcoming film, "The Adventurers." Gerry Granahan has left Dot Paramount Records where he was East Coast a&r director. He is a former a&r director at United Artists. Granahan's plans include an affiliation with a recording complex.

Johanan Vigoda named vice president of Symbionic Music Productions Inc., a firm formed by Quincy Jones. John Smith, about-to-be market analyst at Stax Records, named to the newly created position of administrative assistant to the executive vice president. He joined the company in June last year from a teaching position. Glen S. Datz named group vice president in charge of distribution, retail and rack operations, Merco Enterprises. He was formerly vice president, operations manager of Sales, and vice president of sales, a newly created position of sales manager, Mercury-Philips classical division. He will also be responsible to Harry Kelly, Mercury product manager. The two are based in East part of the country. La Spinac was formerly Eastern sales representative for Kapp Records. Robert H. Lewis named merchandise director of the '70s. Lewis has been regional manager for the East, West, Mass. Lewis has lived in Japan since 1963 and was a former vice president, Electronics Trading Co. He designed his own steampunk style at the Sabre Shack for Radio Shack in 1974.

A&R producer Pierre G. Meheu has resigned from RCA Records. He had been with the company for two years, following work with Tom Catalano, Bob Crew and Neil Diamond.
DION

Sit Down, Old Friend (WS 1826) is Dion at his best — alone with his guitar, in a forceful album that proves "Abraham, Martin and John" was no fluke.

THE FIFTH AVENUE BAND

The Fifth Avenue Band (RS 6359) is a group and an album (both on Reprise) with great-time original songs and arrangements and voices, as produced by Erik Jacobsen, Zal Yanovsky and Jerry Yester, who should know a good group when they hear one.

S. DAVID COHEN

Me (RS 6375) is the second album by S. David Cohen, although the first one was really by David Blue, which wasn't his real name because S. David Cohen is. His return to naturalism is marked by 11 new songs, recorded in Nashville.

NORMAN GREENBAUM

Spirit in the Sky (RS 6365) is the first Reprise album by Norman Greenbaum, who is no stranger to those who delighted in "The Eggplant that Ate Chicago," which Norman recorded while leader of Dr. West's Medicine Show and Junk Band. Now Norman writes and sings his songs by himself, better than ever. Like the great title tune on this one, currently a fave rave on better radio stations.

THE LYMAN FAMILY

American Avatar/Love Comes Rolling Down (RS 6353). Lisa Kindred is the lead singer in this long-awaited debut album from the famous Boston family of artists that includes Jim Kweskin.

GREATFUL DEAD

Live Dead (2WS 1830) is a super deluxe recorded-live double-disc delight from the far-out Grateful Dead. One of San Francisco's originals. Still champions.

JEFF SIMMONS

Lucille Has Messed My Mind Up (RS 6391) by bassist turned leader, and one of (we think) tomorrow's top composer-performers. Good production.

TIM BUCKLEY

Blue Afternoon's (WS 1842) the title for tall Tim's debut on Warners/Straight. A major artist in an album that sounds as if he's been saving it up for years.

THE GTO'S

Permanent Damage (RS 6390) brings together the queen groupies of L.A., plus the Plaster Casters of Chi, in an undoubtedly bizarre musical extravaganza. Lavishly packaged.

(*Historians may be interested to note that Warners started the Sixties with a Jan. 1960 release that contained albums by Gus Farney at the Giant Wurlitzer, Don Ralke and His Orchestra, the Almanac Community Sing Band, Tab Hunter, and Original Music and Stars From "Hawaiian Eye" under the musical direction of Warren Barker. Our accountants feel we're moving in the right direction.)
Cowan Bowes Independent Production Co.; 1st LP Set

NEW YORK—Harry Cowan, former ad director for Verve/Flipside Records, has launched an independent record production firm, New Door Productions. First project is an avant-garde album featuring Sabicas for Columbia Records. Cowan intends to team flamenco artist, Sabicas, with some heavy rock musicians. Will be his first time Sabicas has stepped outside of the flamenco world for the framework of his flamenco concept.

For Cowan it continues a trend he started with MGM Records when he produced the middle-eastern sounds of John Berberian and his groups in combination with Joe Cowan. Cowan is now planning to produce albums combining Greek music with rock and another LP combining Russian-Polish musicians with rock performers.

Cowan will team up with Vic Cowan on certain Summoners for radio-TV. Vic Cowan, associated with the comedy of Bob & Ray for the past 15 years, now has a commercial production firm called The New York Hysterical Society.

For records, Harvey Cowan will be working on his own. Additional artists to be produced by Cowan include Peter Walker and Bill Shepard. Publishing wing of New Door will be handled by Jon Cowan, besides heading a progressive rock division at MGM Records, also produced "The Music Factory," an hour radio show for college radio stations that MGM sponsored.

DETROIT—Lear Jet Stereo, Inc.'s sales for the first six months of the year, which began May 1, 1969, have surpassed the corresponding period last year by 126 percent. This year's six-month total climbed to 250 percent over a corresponding two years ago.

For sales the second quarter, August, September and October, reflected an even greater growth rate of 63 percent over a corresponding three-month period last year.

James R. Gall, vp president, marketing, for the company, said that the growth figures were especially significant in the Detroit area.
THE JOHNNIE TAYLOR FAVOR CONTINUES

Johnnie's latest Stax album, "The Johnnie Taylor Philosophy Continues" (STS 2023), contains four (count 'em: four!) hits:

1. "Testify (I Wonna)"
2. "I Could Never Be President"
3. "Who Can I Turn To"
4. "Love Bones"

And that's Johnnie's favor to you: Four hits in one album! Or one stereo 8-track cartridge or cassette.

Don't forget, Johnnie's latest smash, "Love Bones," is also available as a single (STA 0055).

Order lots and lots of albums and singles so Johnnie Taylor can continue to live in the style to which he's become accustomed.

And you'll be able to, too!

And so will producer Don Davis.

And us.

Stax Records, a G+W Company

"Sound Center of the Soul-ar System"
Welk Corp. Acquires Harms for $3 Million

NEW YORK — The Lawrence Welk Co., Telekam Productions, has purchased the T.B. Harms Co. for a price in excess of $3 million. The acquisition doubles Welk’s current holdings in music publishing.

The T.B. Harms catalog includes many of Jerome Kern’s compositions. The sale of Harms includes agency rights to such Broadway musicals as “Carnival” and “Kiss Me Kate.”

The label is promoting “Edward P. Kuehne & Company,” a rock band formed by Edward P. Kuehne and T. B. Harms president Paul Weirick, on the West Coast.

The new distributors are taking part in GRT’s biggest promotion this year. A single of the album, “Sire Rifi Distribut,” will be released for the week of Dec. 31, and the label is being marketed heavily.

Brunswick Plan

- **Continued from page 1**

The Brunswick package will include the single “I Can’t Help Myself” by Jackie Wilson, Gene Chandler, Young Holt Unlimited and others.

The Brunswick label was reactivated by Decca about six years ago. The label is re-signed and 50 per cent of the label was turned over to hit producers in New York.

It’s understood that as soon as Jack White of Decca and Brunswick’s parent company, can reach an agreement on the terms of the label, Brunswick will set up the label as a completely independent operation.

Fillmore Into Publishing

- **Continued from page 1**

established band to develop songs not suitable for his own group to record, like Grateful Dead singer Jerry Garcia and Bob Hunter who have begun developing material for bands for their works through a country, various clients.

Fillmore Music has also made independent production deals in Nashville, Austin, Tex., and with the new local production firms of Elton John and Ahmet Ertegun. Fillmore also has scoring and soundtracks for motion pictures, and for movies. One, by novelist Ken Kesey, is already completed and a second, written for another.

Leslie Time

Leslie Music is leasing its own music studio in the area especially for television, so that bands can work out with their tunes with various artists.

The group, who develop young writers by giving them a place to work with artists in a laboratory, said, “We want to give them more real time in the studio, to develop their songwriting.

Fillmore also plans to “reorganize the songwriting situation” with established bands that can write and record the greatest financial benefit to the "work or spread use of their material to other artists and publishers overseas," said the country," Robinson said.

Fillmore will administer the copyrights to the music, with the group getting financial royalties for their work, if the songs are distributed to the world. The primary job of the music publisher is to negotiate, promote, and profitably exploit the professional songwriting effort. House music publishers include those of the major recording companies, such as RCA, Columbia, and Reprise.

Silverstein Is Dead at 39 — Dec 31

NASHVILLE — Harry Silverstein, who specialized in air production and promotion for various companies, died in a heart attack Jan. 8, at the Mid-State Baptist Hospital. He was 39.

Silverstein, considered by producer Owen Bradley as his “right hand,” had undergone minor surgery Tuesday.

The body was flown to Cincinnati, Ohio, for burial, and the funeral service was held there. Silverstein had been married twice, and is survived by his wife, Theresa, and nine children, completed by the end of the month.

Silverstein, developing local unknown songwriters, was known for his enthusiasm and for the greatest achievement, Robinson said. He also wrote the music for the song “I Can’t Help Myself,” a hit for the Four tops.

MTW Music Opens 2-Track Studio

SEATTLE — MTW Music has opened a two-track recording studio custom-recordings under the name Demo Recording and Duplication Service. The facility is located in the suburb of Kirkland.

Music in Print

BY JOE DI SABATO

(Continued)
NEW CELCON C-143 COMES ON WITH A BIG BOLD SOUND

Your sound. The zesty sound of bigger profits. It's what's happening with mag tape cartridges and cassettes molded in new Celcon C-143. The only acetal resin developed with all the properties most needed in the Hi-Fi/Stereo market.

Properties like high-flow. You know how you need that in critical dimensioned multi-cavity molds.

Like to end mold deposit? New Celcon C-143 does just that. And it gives you up to ½ savings in cycle time. Which, in production rates, is about like finding an extra day each week. Free.

And keep in mind that new Celcon C-143 has all the other fine properties that regular Celcon is famous for. Lubricity that guards against tape wear. Prevents squeaks and squawks. Improves fidelity. Great dimensional stability, so Celcon parts stay stiff, warp-free, even under the roasting temperatures that build up on an auto dash in the sun. Which means no tape bind. Or grab.

The pleasant fact is that new Celcon C-143 is the easiest, most profitable material you can use to mold the best cartridges and cassettes for your customers. It's the stuff that hits are made of.

Rush literature on designing and molding it new Celcon C-143. Send list of molders in my area. Please have a sales representative call.

Celanese Plastics Company
Dept. F.B-501
550 Broad Street, Newark, N.J., 07102

What do these two albums have in common?

The combined talents of three giants of the music industry!

Ampex Stereo Tapes, London Records and Snuff Garrett Productions pool their talents, facilities and merchandising know-how...to create this unique product concept for records and tape.

These are the rich sounds that profits are made of! Marimba Echoes is an exciting South-of-the-Border sound with an unusual Snuff Garrett twist. And Snuff is at his creative best with a full, rich choir of strings on the Dancing Violins release.

And these are the rich sounds profits are made of! All the merchandising muscle of Ampex Stereo Tapes and London Records are behind this product all the way. See your Ampex Stereo Tapes distributor and your London Records distributor for details on these new high-profit releases. And be sure to ask about the special display that'll help you sell lots more.

Exclusively on London Records & Ampex Stereo Tapes
LOS ANGELES—The pressing economic question of the day among retailers in the tape industry is: Will Japan dump low-end "cheapies" on the American market?

Also, domestic producers of imported tape equipment are becoming increasingly alarmed at what they say is Japan's inability to turn out products of top quality and quantity—enough—and the situation could make itself felt at retail early in 1979.

There are inherent first-of-the-year difficulties for retailers in the S. Monologs, product shortages and merchandising pitfalls brought about by a rash of low-end equipment.

While Japanese manufacturers remain quiet on "dumping" product, the result of the inventory backlog is clear to most American retailers. High-end and inexpensive players are flooding the world market in total number of units shipped; up in the retail price of its products, and up in quality.

In short, American home electronics consumers are sobered by the knowledge of "lead time," ordering, delivery, etc. An American importer, however, counters that whenever he has to order a year in advance, he has to be a gypsy fortune teller to know what to do in the tape market. "This is a sign of the times, and I guess it will worse."

While Japan is widening its thrust into the American market this year with more merchandise, and more merchandise bearing Japanese brand names, developing producers are appearing elsewhere on the horizon.

Recently, Japanese manufacturers, always skilled in mass producing low-end products, have been aiming higher priced lines at the U. S. market. With Taiwan and Hong Kong crowding Japan in producing inexpensive hardware, Japan, too, is turning to videotape recorder (VTR) equipment and components.

A reason for Japan's interest in quality, durability and performance may be because of the increased competition from other Asian nations.

There is also a growing labor shortage in Japan that has resulted in unscheduled three day openings for every job seeker. Tied to this is a dizzying wage spiral that has averaged increases of 10 percent to 14 percent annually over the last five years. But the trend is observed in Japanese imports of all home entertainment products, both high and "cheapies."

An 11 percent import duty coupled with competition from American tape manufacturers and the government's deflationary efforts will not deter Japanese producers from flooding America with equipment.

New Craft Enters New Year in Top Shape in Imports, Sales

BY ELIOT TIEGEL

New Craft sells directly to dealers and key distribution sources; it will not service any distributors of any kind. Panasonic's Japanese factories supply New Craft with tape via a six-day boat travel. The players arrive in Long Beach and are moved to New Craft's warehouse in Vernon.

Orders from the field are received at New Craft's Beverly Hills Showroom sales offices. They are written up at a company's computer which is located in still another facility. New Craft carries a computer for inventory and billing since Cole has a sales report on his desk every morning courtesy of the people who feed it information. Cole doesn't see any immediate expansion of the cassette interest for autos. Panasonic has two car adaptable players in the $79.50 range. But there is a rush of retailers to switch to Panasonic.

The cassette field will "get stronger as market needs emerge." The biggest problem with the Panasonic's Japanese engineers are working on sophisticated cassette systems for several independent fields.

New Craft sells the Panasonic line to a wide variety of mass merchandisers. Jewelry stores comprise a small percentage of these retail accounts. Jewellers have accepted cassettes because Panasonic initially sold them on the basis of their high-quality tapes and radios and television. "It was natural for them to accept and recommend the value of selling tape equipment," Cole says. He admits the jeweler's interest in the "not the most "vital" form of retail exposure for tape equipment. They do provide a new market for this form of merchandise. "Jewellers don't want to let the market walk. Cole explains. "Jewellers store always considered that discount and department stores can sell jewelry, so they don't want to let customers buy and carry on in other stores. Jewellers are interested in selling their own merchandise—in other words, diamonds and watches. The other thing they carry as a convenience, because they don't want to let the customer wait."

New Craft's prices are the same as in the southern area of Germany, as manager.

Appointed sales manager of the new company is Wolfgang Satller, and Peter Danenberg will head up the marketing and advertising department.

DANENBERG says: "The company has been formed because of the rapid growth of the prerecorded tape market. It will also deal with performance rights and licensing for the DGG house labels and will be developed as a "model" company to provide a format for similar operations overseas.

Tape Village Opens 2d Denver Outlet

DENVER — Tape Village, a total tape hardware retail center, has opened its second outlet here. The new store, Tape Village East, supplements Tape Village West, which opened several years ago.

Tape Village is inventorying both 4 and 8-track cartridges and cassettes, with major emphasis on 8-track, according to co-owners Larry Weingard and Jim Davenport. Tape Village East, 3,000 square feet, is outfitted with 6,000 tapes, a customer lounge, listening booths and recording provisions.

In hardware, the store will stock tape decks and Japet, Panasonic and Tenna, in home and auto, and Belair, Norelco, Panasonic and Minturo Stereophonic units. It is a factory authorized warranty station for Craig, Lear, Panasonic, Ranger and Siemens.

In terms of product leader-ship, both Weingard and Davenport feel Lear, Panasonic and Columbia dominate auto equipment sales because of a wide product selection, price range and national advertising programs.

"The tapes are for the consumer," said Weingard, "and our biggest seller is Belair, by a wide margin. Because there is an excellent product selection, price range and most important, the reliability of the product and its availability in both cartridge and cassette versions." He said.

The store also carries Lear and RCA portable tape equipment.

"Keeping all the 'hot' tapes available in the 'hot' price range is the key to our heavy sales volume," feels Weingard. Advertising has been a major policy in Tape Village's success story.

(Continued on page 21)
More than anything else, I feel, the photo on the back cover best describes the enclosed music.

- POPPIN

UMMAGUMMA, pink floyd
HARVEST STBB 358
two-record set; special price

COMING SOON: U.S. tour

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13 5 Ave. of the Americas
New York City (212) 765-6900

serving the U.S. music industry for under a year
Musical Isle Sees Rack Tape Sales Matching Disks’ at Yule

Continued from page 1

Christmas of 1969 this figure had switched to 50 percent 8-track, 40 percent cassette and 10 percent open reel. At the same time, total tape sales were between 20.25 percent of Musical Isle’s over-all volume. Less than 5 percent of the firm's tape—not nearly all sold at $10 off track—is sold in open display cases, and if open displays were used the tape sales would increase 10 to 15 percent, possibly more, Faraci believes.

The increase in tape sales was not because of the 8-track, although Faraci said: "LPs are still taking off, but we are not seeing the normal sales increases from albums." Singles are declining and account for around 10 percent of the firm’s record sales.

Turning to hardware, Faraci said the firm is selling Tenny’s cassette home deck, Mercury’s 8-track with AM/FM radio and Peerless' Selfrack car unit in great volume. He said the firm has an "over the counter" hard ware sales philosophy, but it does furnish accounts with lists of installation outlets for customers who do not want to install hardware themselves. Returns are also handled on an "over the counter" basis that is, customers are allowed to examine any tape that is faulty. "Rack jobbers have to offer hardware," he said.

Faraci is unhappy, however, with the hangup in merchandising software. "I'm definitely not sold on the long box idea. Don't forget that one motive for using the room is to utilize the existing disk browser bin space but people forget that three single boxes of tape side by side take up as much room as six or eight LPs—which are what we are promoting. We are losing valuable merchandising space by using existing box space. The other alternative that I've seen, blister packing tape on 12-inch cans, looks promising but searching for a better method of merchandising tape.

In any event the merchandising techniques have proved that people buy more product from open displays. I'm not arguing for the locked security case. I'm convinced tape sales will jump tremendously if we can settle on something rather than a simple box."

On another front, Faraci pointed out that rack jobbers are expanding their marketing areas because of tape. "In stores such as Goldblatt's we're finding that they want the cassette in the camera section and this gives a better chance to sell another product in the same store. We're also finding that we're racking more and more independent dealers, small, so-called mom 'n pop outlets."

Our largest independent business last year was in the independent retail area and tape contributed because of independent stores discover what out total services can do for them.

Now that Talmadge has seen

5 Mil Year in 1969 Is Claimed by Talmadge

LOS ANGELES—Tape Merchandising has projected a $5 million year business based on sales from November and December. Formed in August 1968, the Sid Talmadge-owned company functions as a tape rack, tape distributor and tape one-stop.

The key to Talmadge's operation is a massive inventory, which he has decided to amount to $1 million in October to meet orders for the holiday buying period.

"We're building our whole business on inventory for a fill and good service," Talmadge said.

Talmadge's firm is the exclusive Southern California tape outlet for A&M, with his Record Merchandising A&M's disk distributor.

According to Talmadge, A&M was the first record company to provide its distributors with exclusive status for tape product. Now that Talmadge has seen

Stereo Tape Club, Car Tapes Making Bids to Go Public

WASHINGTON — Registration of public stock offerings by the Stereo Tape Club of America, in California, and Car Tape Inc., of Illinois, was reported by the Securities and Exchange Commission at the opening of the new year.

Stereo Tape Club which sells and distributes stereo tape players and cartridges chiefly by membership plan, would offer 200,000 shares for public sales, with an offer of $150,000 of the proceeds now going to pay off indebtedness from the same capital.

Company has outstanding 658,000 shares, of which Andrew D. Berkley II, president owns 13 percent, and management as a group 49 percent. Richard M. Muntz, Jr., chairman, and Joseph de Franco president.

Both distributors and sellers of stereo music tape cartridges and cassettes, and stereo tape players and accessories for use in cars, proposed public offering of 200,000 shares. Of these proceeds, $75,000 would be used to pay off a part of the corporation's indebtedness, and $250,000 to reduce bank debt to $500,000 of the proceeds to be used to cover capital. Company has 451,429 shares outstanding, of which James L. LeVitus, president, owns 19.3 percent, management an additional 29 percent and Irving B. Green 19.9 percent.

Friedman Cites Lack of Dealer Demand as

WB Quits Long Box

LOS ANGELES — Warner Bros. has decided to halt selling its tapes in long boxes. WB had offered 10 titles in long boxes.

"We tried the long box and found it's not the answer, so we won't continue marketing it," said Joel Friedman, WB's marketing vice-president.

Several months ago, WB began designing individual fluorescent "covers" for its tapes in an attempt to utilize the full 12-inch length for graphics. "There's no demand for long boxes," Friedman said. Accounts don't have any problems selling tapes in the regular small-sized cases—at checkout cardboards "sleeve" for 8-track or a plastic box for cassette.

"Early alarms about theft have diminished substantially," according to the executive. Cartoonists are selling to the manufacturer just what he can do with tapes. Korvettes, for example, is putting them out in clear boxes.

In addition to WB, Capitol and Columbia have tried long box packaging and they also seem to have become disenchantened at the same time.

While WB controls manufacturing and marketing of its 8-track and cassette, Muntz remains its 4-track licensee, with that pact expiring at the end of 1970. Dick Sherman, WB's national sales manager, handles the movement of some 65,000 copies of recorded product. There doesn't seem to be any need for WB to hook a distributor, although the company had one for a while several months ago. On the matter of reordering, WB executives are concerned about the lack of any concrete action being taken to halt it. Other accounts have been isolated instances of wholesale and Columbia has prosecuted "backyard duplicators," the incident being the largest.

Friedman hopes new copyright legislation will provide for federal penalties for unauthorized duplication.

(Continued on page 21)
**Avant CArtridge**

**Mendell Clogs Pipeline - Sales Talk On 8-Track**

LOS ANGELES — The tape cartridge business is entering a new "era" in which "talk about pipeline sales for 8-track is a phrase of the past." It's a bullish market for tape, said Lee Mendell, Liberty/UA's marketing director, who feels that the tremendous amount of talk about filling the pipeline is no longer a burden. It has been accomplished.

There is no education required of the potential customer who doesn't have to be told what an 8-track cartridge is. All you do now is present the cartridge and the buyers know its advantages. The cassette didn't reach that point yet. It's market penetration is increasing, but 8-track outsells it 4 to 1.

Liberty/UA's tapes are running two to three weeks behind their LP counterpart. But the company isn't worried about any "liveable lag." Mendell doesn't think the company will be able to close this gap because it goes into special artwork and graphics for its tapes, which requires additional production time. Because of this, Mendell finds it very "difficult to bring out a coincidental release. We have no choice, but to suffer." There have been several instances in which tapes were put on special release to match the LP and on a few isolated instances, a tape even beat the LP.

Mendell is of the opinion that the gross of back-up stock on this matches itself out. By the time an album comes from the manufacturing point into the store and is unpacked, tagged and displayed, it could be two weeks. And by that time, there would have arrived, or one similar, in the consumer's hand.

**Audio Magnetics Ties Product to Chi Show**

LOS ANGELES — Audio Magnetics, cassette and reel-to-reel tape manufacturer, is offering a series of product promotions in conjunction with the Chicago National Housewares Show, Monday (12) to Friday (16).

The product promotions include cassette tape reel, reel displays, three-packs and head cleaners and are aimed primarily at buyers attending the Housewares Show, said Ray Allen, sales vice president of Audio Magnetics.

The promotions include:
- A full series cassette display containing 12 each of 30, 60, 90 and 120-minute tapes and head cleaners.
- The rack holds 60 pieces.
- A full series cassette display, plus a gross of backup stock which includes 24 30-minute tapes, 48 60-minute tapes, 36 90-minute tapes and 36 120-minute tapes. A buyer purchasing the display gets back stock receives 36 head cleaners free.
- An open reel bonus banana, which includes a baker's dozen on all three packs. All buyers purchasing 12 gross receive 1 gross free. The offer is effective through March 15.
- An audiobotic dynamic promotion which includes three-packs of 30, 60, 90 and 120-minute tapes, with the 90 and 120-minute tapes being offered as a three-pack for the first time.
- An audiobotic dynamic baker's dozen three-pack combination which includes two 60-minute tapes and a head cleaner.

Audio Magnetics, which will have a suite at the Hilton Hotel, will be represented at the Housewares show by Irving Katz, president; George Johnson, senior vice president; Ray Allen, sales vice president; Jerry Story, manager of marketing services, and Tara Feldt, field sales representative.

The company will host more than one suite at the Hilton Hotel as a promotion orientation to introduce its new subsidiary, SRK Audio Cartridge, which will run the demonstrations from its studio on site.

**Merc Discount On 13 Releases**

CHICAGO—Mercy Record Corporation's January release of 13 tape packages on both 8-track CArtridge and cassettes will carry an extra 5 percent discount off the invoice price. The discount is effective from Jan. (1) through Feb. (15) and applies to all of the Mercury tape catalog. The new releases are packages from such artists as Big Mama Thornton, Pat Paulson, Steel, Blue Cheer, Jimmy Lee Lewis, Roger Miller, Sir Douglas Quaent, Fane Faborin and George Gainsbourg, the Good, the Bad and the Ugly and classical selections "Evelyn Crochet," "Music for Musing Vol. 1 and II" and "Dvorkin Symphony No. 7."
DON'T MISS
the 2nd Annual International Music Industry Conference

Sponsored by Billboard and Record Retailer
April 26-May 2, 1970
Palma de Mallorca, Spain

GENERAL INFORMATION

CONFERENCE REGISTRATION PROCEDURE
The enclosed registration card can be used to register for the Conference. The cost is $200 or £93.6 per person for the five-day program. The fee includes attendance at the opening cocktail reception, coffee breaks, work materials, and attendance at all sessions. It does not include hotel accommodations or travel. The check for registration should be made out to the International Music Industry Conference and mailed to the Conference at 300 Madison Avenue, Suite 900, New York, N.Y. 10017. Additional registrations can be made on your company letterhead giving name, title, address of each registrant. Each person will receive an acknowledgment with further procedural information.

WIVES INVITED
The ladies will find the environment, recreation and shopping of Mallorca of special appeal. There is no separate registration fee for the ladies. They are invited complimentary to all of the social functions. However, they will not be able to attend any of the Conference sessions. They must register separately if they plan to come to the sessions.

MULTIPLE REGISTRATIONS
Because of the various executives in one firm concerned with marketing and managing the product in international markets and the multiple session coverage of topics last year, many organizations registered several people. Your company can benefit greatly from the comprehensive and uniform understanding of the areas to be covered at the Conference. You are welcome to register a multiple number of people.

CONFERENCE DATA

TRANSLATIONS
In the plenary sessions and a selected number of concurrent sessions, translation will be available in French, Spanish and Italian.

COMPANY, SOCIETY AND ASSOCIATION MEETINGS

IMIC-2 provides a unique opportunity to assemble a group of executives for a meeting of company executives or the members of a Society or Association. There is a significant plus to exposing them to the ideas developed in Conference discussions as well as meeting other executives from all over the world. The coordinator of the Conference will secure meeting rooms for any time that you may want.

HOTEL ACCOMMODATIONS

• "PALMA-WEEK" RATES include all services and arrangements listed below. These have been painstakingly arranged to assure our registrants the best of services and conveniences. We regret that NO CHANGES CAN BE MADE...and there can be NO REFUND for any unused portion of the complete "PALMA WEEK" Program. It includes:
• ARRIVALS & DEPARTURES. Greeting and assistance at our own Special Airport Registration Booth, and private coach transfers to and from your allocated hotel. All baggage tips provided for, at airport and hotels.
• "WELCOME" COCKTAIL PARTY (Sunday evening April 26) at unique SPANISH VILLAGE with private coach transfers to and from all hotels.
• HOTEL ACCOMMODATIONS FOR SIX (6) NIGHTS, based on April 26 arrival and May 2nd departure, in rooms with private bath, including Continental Breakfast and (your choice) of Table d'Hote Luncheon or Dinner, daily, for the six days. All tips and taxes included on provided meals and lodging (except to "Concierge" and Desk Man).
• MEETINGS TRANSFERS, by special coaches, from and back to all hotels, for every meeting and special event.
• SHUTTLE-COACHES, twice daily (especially for the Ladies) to, from, and between all our hotels as well as the downtown shopping centers.
• FASCINATING "CORTIJO VISTA VERDE" (The "Little Bull Ring"). Unique open-air suburban restaurant-night club. See miniature bull-fight. You may also try "fighting the bull" yourself. Local entertainment, wine and barbecue lunch (scheduled for TUESDAY and/or THURSDAY Afternoon—your choice.) Transfers to and from all hotels.

"PALMA-WEEK" RATES, including all of the above, $139.00 Each, for two persons, sharing double rooms $148.00 For one person in singles (Very limited).

SUITES are available in limited numbers at most hotels. Applicable supplements, which vary considerably according to hotel and suite-size, will be quoted on request.

For complete information, write to the Conference Coordinator, International Music Industry Conference, 300 Madison Avenue, Suite 900, New York, New York 10017.

For complete information, write to the Conference Coordinator, International Music Industry Conference, 300 Madison Avenue, Suite 900, New York, New York 10017.
CONFERENCE PROGRAM

MONDAY, APRIL 27
9:00 a.m.-5:30 p.m. CONFERENCE OPENING PROGRESS REPORT ON UNIVERSAL NUMERATING SYSTEM
3:30 a.m.-10:45 a.m. OPENING PLENARY SESSION
Talk A: Changing Tastes and Uses of Music and Their Effects on Future Sales
Talk B: What Will Grow in Company in the Future of Music Industry
Talk C: A Climate For Trade Between East and West

10:45 a.m.-11:00 a.m. COFFEE BREAK
11:00 a.m.-1:30 p.m. CONCURRENT SESSIONS - Each registrant will select two of the following five concurrent sessions to attend.

Session 1 THE RECORD RETAILER IN A CHANGING INDUSTRY
Talk A: A French Retailer
Talk B: A German Retailer
Talk C: An English Retailer

Session 2 TAKING A FRESH LOOK AT METHODS OF DEVELOPING ARTISTS
Talk A: How and Where to Find New Talent
Talk B: The Role of the Personnel Manager in the Development of An Artist
Talk C: Exceed Expectations of Record Companies For Promotion of the Artist

Session 3 CHANGING METHODS OF MARKETING AND RECORDS IN EUROPE
Talk A: The Future of Rack Jobbing - The Viewpoint of Independent Merchandisers
Talk B: The Future of Rack Jobbing - The Viewpoint of A Cooperative of Manufacturers
Talk C: New Methods of Selling Directly To the Consumer: Direct to Home, Newstand, Vending

Session 4 JAPAN - THE WORLD'S FASTEST GROWING MUSIC INDUSTRY
Talk A: Understanding the Special Problems for the Music Industry of Operating in Japan
Talk B: Programming Repertoires To the Musical Tastes of the Japanese Market
Talk C: Methods of Marketing Music In Japan

Session 5 INTERNATIONAL DEVELOPMENTS IN COPYRIGHTS
Talk A: Implications of the Proposed Revisions To The International Copyright Conventions
Talk B: Proposed Revisions To The U.S. Copyright Law and Prospects For Their Enforcement

TUESDAY, APRIL 28
9:00 a.m.-5:30 p.m. CONCURRENT SESSIONS - Each registrant will select two of the following five sessions to attend.

10:45 a.m.-11:15 a.m. COFFEE BREAK

Session 6 HOW TO MAKE SERIOUS MUSIC PROFITABLE
Talk A: Recording Industry Practices For Recording ClassicalMusic
Talk B: Applying Pop Production Techniques To Serious Music
Talk C: New Styles In Modern Compositions and Their Potential

Session 7 POTENTIAL OF SPECIALTY MUSIC IN WORLDWIDE MARKETS
Talk A: Opportunities For Country Music
Talk B: Growth Potential For New Music
Talk C: Market For Selling Regional Music In Future World

Session 8 THE POTENTIAL OF THE AUDIOVISUAL CARTRIDGE PART I - (for Part II see Session 13)
The Marketing Approaches To Be Taken
Talk A: The Consumer To Have Programs Reprinted
Talk B: The Consumer To Have Programs Repaired

Session 9 DEVELOPMENTS OF MUTUAL CONCERN FOR COPYRIGHT OWNER AND RECORD COMPANIES
Talk A: What Is The Impact of Key Provisions In New Copyright Laws on Copyright Owners and Record Companies in Europe
Talk B: How and When To Pursue International Lawsuits on Piracy
Talk C: Collecting On Unlicensed Copyright Fees In Other Territories

Session 10 THE IMPACT OF THE YOUTH REVOLUTION ON ENTERTAINMENT
Talk A: The Development of the New Mass Festivals - Woodstock, Isle of Wight, Young Rebelled To In Films
Talk B: Creating A Controlled Environment For Listening To Contemporary Music Concerts

WEDNESDAY, APRIL 29
9:00 a.m.-5:30 p.m. CONCURRENT SESSIONS - Each registrant will select two of the following five sessions to attend.

10:45 a.m.-11:15 a.m. COFFEE BREAK

Session 11 TRENDS OF GROWING CONCERN TO THE INDUSTRY
Talk A: What Can Be Done About Commercial Piracy, Bootlegging, and Counterfeiting of Recordings
Talk B: How To Deal With The Problem of Home Dubbing
Talk C: What Should The Industry Do About Obscenity In Lyrics, Packaging, or Advertising

Session 12 HOW TO GET BETTER RESULTS IN WORKING WITH EUROPEAN RADIO AND TV PROGRAMMING - PART I
Talk A: As Viewed By RAI
Talk B: As Viewed By ORTF
Talk C: As Viewed By Spanish Radio

Session 13 THE POTENTIAL OF THE AUDIOVISUAL CARTRIDGE - PART II (for Part I see Session 8)
Talk A: The Potential Of The Cartridge To Be Taken By Companies Whose System Will Project Pre-recorded Programs
Talk B: Developing the Industry of Record Companies Owning Retail and Wholesale Markets

Session 14 RECENT DEVELOPMENTS AND LEGISLATION AFFECTING THE MUSIC BUSINESS - Part I (for Part II see Session 20)
Talk A: In United Kingdom, Australia, and New Zealand
Talk B: In Continental Europe
Talk C: The Worldwide Trends In the Establishment of Performers and Neighboring Rights for the Industry

Session 15 CHANGING DISTRIBUTION PATTERNS FOR RECORDS IN THE U.S. IMPLIED D DIRECTION OF THE CHANGE TO MULTIPLE DISTRIBUTION
Talk A: Effect of Industry In The Establishment of Performers and Neighboring Rights For the Industry
Talk B: Developing Consumer Enthusiasm And Sales Through A Cooperative Mechanizing Program

THURSDAY, APRIL 30
9:00 a.m.-1:00 p.m. CONCURRENT SESSIONS - Each registrant will select two of the five sessions to attend.

10:45 a.m.-11:15 a.m. COFFEE BREAK

Session 16 SELLING TAPE SYSTEMS IN EUROPE
Talk A: Sales of Home and Portable Equipment - A Major Market of The Future
Talk B: Sales of Car Equipment - A Forecast of The Future
Talk C: Developing Consumer Enthusiasm And Sales Through A Cooperative Mechanizing Program

Session 17 THE GROWTH AND IMPORTANCE OF THE INDEPENDENT PRODUCER
Talk B: The Changing Function of the Independent Producer - A European Viewpoint
Talk C: Key Personnel Consider In Negotiating A Deal With A Producer

Session 18 HOW TO GET BETTER RESULTS IN WORKING WITH EUROPEAN RADIO AND TV
Talk A: As Viewed By German Radio and TV
Talk B: As Viewed By European #1
Talk C: As Viewed By European #2

Session 19 DEVELOPMENTS OF OTHER FORMS OF MUSIC INCOME IN MAJOR MARKETS OF THE WORLD
Talk A: Mechanical Rights Income
Talk B: Performance Rights Income From Music Industry Conferences and Sound Recordings
Talk C: Income From Printed Publications

Friday, May 1
9:00 a.m.-11:45 a.m. CONCURRENT SESSIONS - Each registrant will select two of the following five sessions to attend.

10:15 a.m.-10:30 a.m. COFFEE BREAK

Session 20 RECENT COURT DECISIONS AND LEGISLATION AFFECTING THE MUSIC BUSINESS
Talk A: In U.S. and Canada
Talk B: In Japan, Philippines and Far East

Session 21 OPERATING WITHIN THE COMMON MARKET
Talk A: The Common Market and the Common Market Market For the Music Industry
Talk B: A Cost Saving Approach To Preparing and Distributing Releases In The Common Market

Session 22 PROMOTION TECHNIQUES FOR EXPANDING MUSIC SALES
Talk A: The Effectiveness At The Consumer Level Of An All-Industry Promotional Program
Talk B: The Growth of Music Festivals and Their Impact On Sales

Session 23 WHAT MUST THE PUBLISHER OR SUB-PUBLISHER DO TO SURVIVE AND GROW TODAY
Talk A: 's Need To Be Learned From The Established Firm
Talk B: The Service Needed By A Smaller Firm To Survive

Session 24 THE MODERN RECORDING STUDIO: ITS GROWING IMPORTANCE
Talk A: The Investment, Equipment, and Personnel Problems of the Modern Studio
Talk B: Using the Recording Studio As A Training Ground For New Producers, work For Development of New Sounds
Talk C: Using Engineering Creativity In Recording Of Music

Session 25 THE DIRECTION OF TAPE GROWTH IN THE KEY AREAS OF THE WORLD
Talk A: What Are Being Learned From The Pattern Of Tape Growth In the United States and Canada
Talk B: A Forecast of Future Growth In the Far East
Talk C: A Forecast of Future Growth In Latin America

12:00 noon-1:00 p.m. CLOSING PLENARY SESSION
Talk A: The Importancy Of Creative Marketing In The Future
Talk B: Building The Future By Overcoming The Business Of The Past - A European Viewpoint
Talk C: The Conference Closes - An Ending Or A Beginning

Optional Afternoon Programs — Market Information Seminars
On Monday, Tuesday sessions from 3:00 p.m. – 5:00 p.m. and Thursday afternoon from 2:30 p.m. – 3:30 p.m. on specified topics to be informal and optional meetings. In various rooms at the Palace Congress on a specific schedule for the three days, there will be authorities from each major market in the world. There will be no speeches, prepared with extensive facts, they will be available for questions from any registrant about opportunities, sales, market conditions, restrictions in their particular area. Over twenty-five countries from every part of the world will be represented. Each registrant can select the country or countries in which his company is interested and, in one afternoon, get a thorough orientation on the sales potential in and approaches entering a particular market.

REGISTRATION FORM
The 2nd Annual International Music Industry Conference Sponsored by BILLBOARD and RECORD RETAILER
Registration Fee: $200 (U.S.) per person or 853-66 in sterling
Fee includes attendance at all sessions, materials. It does not include hotel accommodation. Please make your check payable to the International Music Industry Conference. Check must be accompanied by your registration. Please register the following people to attend the International Music Industry Conference. Check is encased for all registrants. PLEASE PRINT

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Additional names can be included in a separate letter. Acknowledgements and information on hotels and transportation will be sent to each individual who is registered.

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Tape CARtridge

Philips Exec: 3 Mil Cassettes Sales in ‘70

NEW YORK—An estimated three million cassette units valued at over $135 million will be sold in the United States this year, according to Wybo Semmelink, vice president in charge of the home entertainment products division of North American Philips Corp. In his year end statement on the industry, Semmelink said that these figures represent a 50 percent increase over the 1969 figures of two million units sold at an estimated $90 million. Assuming that cassette equipment represents the fastest growing segment of the home entertainment industry, the Norelco executive added that technical advances and broader product lines were main contributors to the cassette’s amazing growth.

Automatic changers, decks for hi-fi systems, and playback-only models, were among those cited by Semmelink as major contributors to the cassette’s increasing popularity. He continued: “The rapidly increasing availability of prerecorded music, with all the major recording companies offering titles in cassette format, has also been significant in generating increased sales.”

Simmelink feels that as in past years, moderately priced battery operated portables will lead the way in sales. “Still,” he added, “more expensive units will continue to climb in appeal and market penetration, with automotive cassette play- ers, from 1972 model cars.

In his talk, he continued, “that the ratio of stereo to mono units will rise to 30 percent from last year’s 25 percent.” In 1968 stereo cassette models accounted for about 40 percent of the industry’s volume.

Striking a more somber note, Semmelink admitted that the growth and popularity of the cassette have also brought a number of problems. He cited interior product as being one of the industry’s major concerns.

Ampex Courses in Multichannel Units

NEW YORK—Prompted by the wide use of its multichannel recorders in the recording industry, the Ampex Corp. is now offering training courses in the operation and maintenance of its MM-1000 Series multichannel recorder reproducers. The initial courses which got under way last year, are being offered to engineers, mixers, producers and recording artists.

The three-day training course includes 21 hours of instruction in theory of operation and maintenance, schematics and design of the tape transport; tape supply and takeup systems, electronics and circuitry; recording in selective synchronization; the ability to listen to one track while recording on another; and preparation of mixdown, dubbing and sound effects.

Bill Brock, Ampex senior velocity engineer, explained the operation of a multichannel recorder.

AMPAK’S LATEST RELEASE FOR CASSETTE COLLECTORS

The 24-unit “double-decker” carrying case

This “latest release” is handsomely styled and ruggedly built to protect tapes from dust and moisture. Has individual compartments for 24 cassette cartridges—12 in upper lift-out tray, 12 in lower compartment. Covered in attractive gold and black textured Kvadrat® is equipped with brass-plated hardware and has a padded lid and fully-lined interior. It’s a first-class carrier of Cassette collections.

Write for information and literature on the entire line of carrying cases for 4, 6, 9, 12, 18, 24 Cassette and Playback Cartridges.

For Music “On-The-Go”

AMBERG FILE & INDEX CO., 1625 Duane Boulevard, Kankakee, Ill. 60901

January 17, 1970, Billboard
**New Tape CARtridge Releases**

- MIRELLE MATHIEU - TV
- FAME GANG - Music: B. L. (8) 8XT
- CATULLI - Playing Tape Cartridges
- GRT

**Archives of Folk Music**

- original soundtrack: A Blind Boy of Alabama [8] 8099 2306
- NASHVILLE 10 EXPANSION SINGERS - The Nashville Scene [8] 8016 9016 (8) 8016 9016
- NASHVILLE 10 EXPANSION SINGERS - Country Colors [8] 8016 9016
- NASHVILLE 10 EXPANSION SINGERS - last of Pop Hits [8] 8016 9016
- NASHVILLE 10 EXPANSION SINGERS - Com. [8] 8016 9016

**Century City**

- STARS OF GENTLE BEN - The Bear Facts [8] 8004 7010
- MOTHER'S DAY: A KISS FROM MOTHER [8] 8004 7010

**Challenge**

- peanut butter confection - for children of all ages [8] 8004 7010
- various artists - Country Colors Melodies [8] 8004 7010
- JERRY WALLACE - Country Hits [8] 8004 7010

**Chart**

- JUNIOR SINGLES - That's A Hot Hula [8] 8004 7006
- Command Probe [8] 8004 7006

**Property Management Course Is Offered on EVR Format**

- continued from page 13

A flexible and economical form of instruction, this course offers the opportunity for an industry whose problems and problems grow more complex.

"As EVR players get into the major management offices across the country, the courses we have in mind will encourage and improve in-company training, adding to our EVR-based material the philosophy of the individual corporation expressed by its own key personnel," he added.

Meanwhile, CBS Electronic Video Recording Division has appointed James T. Dowdell as its marketing demonstration engineer. Dowdell was formerly recording engineer with CBS Records, and has also worked with CBS Television engineering operations.

Dowdell is the second demonstration engineer in EVR.

**5 Mil Year in '69**

- continued from page 16

just one small local store which sold 400 cassette players.

Occasionally, Talmadge is asked to tamper tape product, but he says that's not his game. "Cassette product is so scarce," he feels. "So why give it to someone else?"

**Cassettes Sales**

- continued from page 20

the major headaches of the industry.

"This has been particularly evident in the case of blank and prerecorded cassettes which jam equipment and has led to customer dissatisfaction," he said.

**Attention ROBERTS Dealers!**

PUT YOURSELF IN HER HANDS!

**WIN**

**AN ALL-EXPENSE-PAID TWO-WEEK TRIP TO JAPAN**

EXPO '70 AS ONE OF 40 LUCKY ROBERTS DEALERS!

Enjoy a fantastic trip to Japan, including a visit to the fabulous Expo '70, as the guest of ROBERTS. 40 lucky ROBERTS dealers will be chosen on the basis of best sales performance between January 15 and July 15, 1970.

All ROBERTS dealers have an equal chance of winning! You compete only in your own sales category, against your own 1969 sales figures. New ROBERTS dealers are also eligible and will be picked in a "New Dealers Sweepstakes" from entries based on sales of June 1-30.

ROBERTS is also sponsoring a National Consumer Sweepstakes "Win a Trip to Japan - Expo '70" - with heavy national advertising, publicity, merchandising and sales aids - to help bring traffic into your store and make 1970 a banner year.

Contact Your ROBERTS Sales Representative for Complete Information...

**NEW TAPE MANAGEMENT COURSES OFFERED**

- continued from page 13

Two installation buys keep customers moving. Each store and every sales representative.

**Tape Village Opens 2d Denver Outlet**

While newspaper advertising is necessary for exposure, the store blankets radio, both AM and FM stations, for exploitation in the youth market. Spots are carried on KIMM-AM, KLZ-AM, KLZ-FM and KJAE-FM, all youth-oriented, or good music stations.

Weinfurt also advertises in specialty publications, like the Denver Rockies professional basketball programs and the Continental Divide Raceway programs. It exhibits at all local auto shows.

The store shuns "gimmicks" and "tape specials," but promotes product at 20 percent discount from list price. It has and budget tapes, from 90 cents and budget tapes, from 90 cents to $4.95. They use gimmicks only as giveaways, such as cleaning cartridges and free theater tickets.
TRIPLE DECKER SETS
The '70s Swinging

NEW YORK — The tripleheader program of Lighthouse, Cold Blood, and Grateful Dead, at Fillmore East-Jan. 23, kicked the '70s off to a go-go starting pace. The rock music was rich in talent and coordination, individual in style, turned in a three-hour concert which can easily be rated among the best ever staged for discerning Fillmore tastes.

Setting the pace was Lighthouse, a nine-piece group, which utilizes strings, horns, and percussion instruments, to produce a unique and thoroughly enjoyable rock sound with distinct baroque undertones not often found in undersea music.

The group, on RCA records, is comprised of talented and very professional musicians who, one suspects, would be as much at home playing in a symphony orchestra as they were on the Fillmore stage. The only weak spot of their very successful Fillmore debut was the excessive length of some of their solo pieces, which detracted somewhat from their overall performance.

Lighthouse was followed by Cold Blood, on San Francisco Records. This nine-member outfit, whose compositions featured a big brass sound and a diminutive lead singer that is (Continued on page 3).

Mayall Starts U.S., Canadian Tours Feb. 12

NEW YORK—Polydor Records’ John Mayall, on a European tour, begins a series of U.S. and Canadian dates Feb. 12 at Edmonton, Canada, followed by Vancouver, British Columbia, the next night.

American dates are Pullman, Wash., Feb. 17; Portland, Ore., Feb. 18; Seattle, Feb. 19; San Antonio, Feb. 20; Houston, Feb. 21; Hollywood, Fla., Feb. 22; Honolulu’s H.I.C.C. Arena, March 1; San Francisco, March 3; Stony Brook, N.Y., March 5; and Brown University, April 25.

Mayall, who plays the Far East in September, including Manila, Japan, Singapore, and Australia, with his latest outfit the tour includes concerts in Denmark, Sweden, Norway, and the German, Belgium, Holland and France.

Polydor plans strong promotion, publicity and advertising campaigns for the tour and the release of “Empty Rooms,” his second Polydor album.

Talent Production Set on TV Series
To Spotlight Jazz in Clubs

By ERIE TIEGEL

LOS ANGELES — A television series aimed at spotlighting jazz acts in local area clubs is now in production. Veteran jazz record distributor Lewerke has formed Euro-Film Corp., to produce the series of 13 half-hour color shows designed initially for European audiences. Lewerke will then seek to get the series on the air in the U.S. via the syndication route.

Four 30-minute shows have already been done, and Lewerke is taking them to Europe for viewing by network TV officials from variouscontinent nations. Lewerke is working with Simone Gimbire the sales agent for the series “Jazz on Stage.”

DOUG KERSHAW

RITTER END, NEW YORK

Although referred to often as a "Jigger," Doug Kershaw comes on a country singer with from Arkansas apparently no interest in getting massed violins, food franchises and "going national." The Repartie artist turned the Bitter End into Nashville East at his opening Jan. 7 with the "Diggly Lo" (one excursion into banjo and "Kangaroo Eyes" and "Orleans" and his closer "Louisiana Man." In between was a lot of cowboy songting and evoking anything from fox chores to locomotive noises.

Kershaw, who is working a lot of his material, is another and the example of the inroads country music is making into the folk and underground audience.

Also on the bill were the Fifth Avenue Players, a good harmon rock (although they went on a little too long); and also the Finches, one of those folkies whose style is in between, in which are Warren-Reprise artists.

IAN DOVE

AL KOOPER

Town Hall, New York

Town Hall cast off its mantle of subdued respectability Jan. 2, in honor of an artist who has nothing but subdued, Columbia’s Al Kooper, accompanied by the Eddy Jacobs Exchange. Kooper produced a successful block of musical night. The opening of the act, provided, with each TV network assigning a local jazz expert to act as announcer.

Signings

Lesley Gore has joined Curb, whose songs theme is "Lesley Doesn’t Love Make Me Happy." An album, "Leslie and Herb," scheduled to go on sale in the spring, was released with the single, "Artie Schuff though starring with Shirley and T. "Tina." A Ruedin Domino to Tivoli is the nucleus (Sandy) Johnson will produce. "Net Too Cool to Sit Around the House" will be produced by Al Capp and Marty Cooper for Ivan Tors. The Island Trust signed with Atlantic, who are planning their "Hoboken Saturday Night" album this week. The Tri-Film Company, producer of the improvisational comedy group, joined RCA, who do not have a contractual link with it but expect to sign a contract in the coming weeks. Michael Allen re-signed to a one-year London contract. The Nashville’s Buddy Lee Attractions inked Columbia’s Da- vid Rogers, and two Dot artists, Peggy Case and Tommy Overstreet. Ronnie Hawkins signed with Atlantic’s Cotillion label.

Talent in Action

NANCY ERLICH

THE BAND

Madison Sq. Garden

The Band is far and above the best American rock group working today. Their appearance, their dress, and their music has made them the most beloved and harmonious group since the spiritual heyday of the Laurel Canyon. Still crowd-shy and embarrassed as a family playing in public, The Band has managed to keep their personal lives. The group’s deep interdependence and brotherhood, as they played, gave the impression that each other's songwriting became the music was natural, necessary and musical, and their influence of excellence dissolved in to the whole with that communal rel sha." Together — Robertson, Levon Helm, Rick Danko, Richard Manuel and Garth Hudson — The Band was tender, melancholy, and elegant, as they played jazz, blues, and a gospel revival meeting.

Tom Rush, veteran folk-blues singer, was disappointing in his opening. His command of the folk-rock presenta tion, his numbers are steady, blues songs like "Joni Mitchell’s "Circle Game.""

ED OHCS

ALBERT KING

Powell Hall, St. Louis

Albert King combined his blues with the talents of the St. Louis Symphony Orchestra at the Powell Symphony Hall in St. Louis on Dec. 17. King, dressed in black, walked on stage with his V- shaped guitar and began to play. King stopped him twice and the members of the symphony added to the solo of Leonid Slutkin, went right into "Born Under a Bad Sign." The second selection was King’s compositions as "As the Years Go By," The King’s Manager and "Crescent Saw." The second half of the show featured just King and his trio. This was spot lighted by such blues standards as "Stormy Monday," "Yard Dog," "I Skirt of Town," "Everyday I Have the Blues." King opened the show with the words of the Eddy Jacobs Exchange. Kooper produced a successful block of musical night. The opening of the act, provided, with each TV network assigning a local jazz expert to act as announcer.

Kooper’s appearance was preceded by a short set by Electra recording artist David Acklin. A song from Acklin’s compositions are heavy with the influence of Kurt Weill.

Talent In Action

Clapton to Tour With Delaney

NEW YORK — Eric Clap ton will come to the U.S. in January to tour with Atta’s recording group, Delaney, Bonnie and Friends. Clapton is scheduled to play with the group at the Fill. (Continued on page 51)
"A pilot’s ready when I’ll let my family go up with him."

Captain Chuck Shafer polishes pilots. He teaches them things they didn’t even know they didn’t know.

When a man graduates from our pilot training center in Fort Worth, we turn him over to men like Captain Shafer. He’s the one who decides when they’re ready.

Ready to fly for American. The Captain looks at his job this way:

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

We don’t know anybody who can do Captain Shafer’s job better than he can. That’s why he has it. It’s the American Way.

Fly the American Way. American Airlines
FAIR CROWDS SEE VEGAS FARE

LOS ANGELES — Johnny Mathis, Bill Cosby and Peggy Lee offered holiday fare at two locations during six day stands, but the public was cautious in its spending. Consequently, Mathis’ opening at the Valley Music Center and Cosby and Miss Lee’s opening at the Music Center were not to sold out houses. Both packages opened Dec. 26 and ran through Dec. 31. Mathis’ Rejon Productions was the promoter for his show with the American Score, his new vocal septet. Sight & Sound Productions put the Cosby-Lee program together.

Despite the Valley Music Center being half filled on opening night, Mathis was rewarded for a stellar performance with an inspired standing ovation. This theatre in the round in Woodland Hills, has not had an entertainment show for over two years, so there was significance in Mathis’ attempts to infuse new life into the San Fernando Valley facility, which went dark several years ago.

The pairing of Cosby and Miss Lee in the 3,500 seat Music Center Pavilion also marked a major move. It was the first time the large room had been used for a variety show on a multiple evening basis.

In both cases, the artists turned in outstanding performances, despite the empty seats. Mathis’ show had a $6.50 to $7.50 New Year’s Eve, while the Cosby-Lee show went up to $7.50 ($10 New Year’s Eve). Mathis’ most impacting song was “Maria” with its new extended soft note ending, in which he just about whispers the final word. He was totally commanding on the likes of “Love Look Away” and “A Time for Us,” but work with such material as “Day in, Day out” done in a samba frame, work and “Let’s Misbehave,” an attempt at being coy, which was not believable. He received good support from a large orchestra conducted by D’Arnold PersHING.

Miss Lee was totally believable with every one of her 14 songs, backed by a 24-piece band conducted by her pianist-conductor Lou Levy. There was an excellent sound balance between her softly sexy voice and the conductor’s dynamic of the orchestra, which included four guitars and 10 brass. Her romantic whispering style helped turn each selection into a dramatic explosion (Continued on page 51).

PEARLMAN FORMS MUSIC COMPLEX

NEW YORK — Singers Studio, Inc., a multi-faceted music company, has been formed by Jerome Pearlman. The company plans to be involved in management, recording and publishing, with plans also to start a music school.

The company will find new recording artists who are semi-professional and train them in all aspects of business, including contracts and management.

The first record for the SSL label will be by Sammy Turner. "That’s If You Want Me To/ b/w “No Other Love." The record is due to be released this month.


MUSIC EXECUTIVE

Dynamic, young, successful music executive with a fabulous record in international operations, administrative & music creative services. Broad experience in the recording, music publishing, motion picture and TV industries. Seek a position where I can contribute to change and growth opportunities.

Write: Box 759
Billboard Magazine
165 West 46th St.
New York, N. Y. 10036

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A practicing program in 3 courses

LYRICISTS • COMPOSERS • PLAYWRIGHTS

A. INTRODUCTORY B. SEMINAR-LAB C. WORKSHOP

With professional actor-singers

Write: The New Musical at
66 W. 12th St., NYC 0011
Appts. wks. of Jan. 19-26
Terms begin Sept. 26 OR 5-2700
(Ext. 316-317)

It's All In

Talent

January 17, 1970, BILLBOARD
We'd like to make you a star.

The new 1970 Schaefer Talent Hunt is hunting for you!

Last year, the Schaefer Talent Hunt discovered ten talented new groups and soloists. And gave them a chance to be heard on radio all over the East—singing the popular Schaefer Beer Jingle. With as much public exposure as they'd have received from a hit record!

And it paid off. With recording contracts. Club dates. Personal appearances. And—for one of the winners—TV exposure in an upcoming Schaefer Beer commercial.

Now the new 1970 Schaefer Talent Hunt is hunting for another ten new groups and soloists to record the Schaefer Jingle. And receive the same kind of public exposure. One of them could be you!

Who can apply? Any vocal or instrumental soloist or group. Anybody who sings or plays any kind of music—whether it's Rock, Pop, Folk, Soul, Jazz, or Country and Western.

You must be at least 21 and must submit a demonstration record or tape (on a reel) of your own choosing. You must provide all the information requested on the application, although you need not use the form itself.

Application materials are not returnable and must be received no later than February 9, 1970—so don't delay!
Can your corporation meet the challenge of a rock cruise with catfish?

It will be a prime opportunity to link your sell to a dynamic promotion that will reach youth everywhere.

The first rock cruise will be special in more ways than one. International attention will be focused on the Greek Line's ship Queen Anna Maria as she makes for Bermuda with a thousand young Americans aboard.

The rock cruise will sail out of sight on March 20 and return to New York on March 26 after spending three days in port at Hamilton during Bermuda College Week. Sound expensive? It's not. Check anyone's research and you'll see that the college crowd can easily afford the $210 that pays for the complete cruise. And they'll buy it—where else can they get so much during spring vacation for so little?

Already signed for the Rock Cruise: Catfish—Love Cry Want—Paul Seibl—Mustard Family—Tractor—Cherry People—Lights by US

The usual cruise activities will be supplemented with crafts and contests—body painting; tie dyeing; dance, beauty and freak competitions; leather and bead work. And the Queen's special dinner rooms will be augmented with special food and drink bars for youthful tastes.

To find out how your tie-in can fit in Contact Richard Groff

LOVE promotions, Inc.
(212) 765-8670—105 W. 55th St., New York 10019 a division of Campus Information Systems, Inc.
THE MOST IMPORTANT QUESTION OF THE 70'S
"WHEN WILL WE BE PAID?"
IS ASKED BY
THE STAPLE SINGERS
(AND MILLIONS MORE)
A STAX SINGLE (STA 0052)
PRODUCED BY STEVE CROPPER,
FROM THE STAPLE SINGERS
POWERFUL STAX ALBUM
"WE'LL GET OVER" (STS 2016)
WHEN WILL IT BE PLAYED?
NOW!
From The Music Capital of the World

DOMESTIC

Dunes Hotel's Top O'The Strip, Latin Fire Folios, a 35-minute extravaganza replaced "Hee Haw" at the Thunderbird Hotel for an extended engagement. Torrente and dancer Maggio spotless vocalist Tennara who belts out Latin music, Mike Duke Ellington and his orchestra with the Juan in the Lynn Show and you have wild four-weeker in Caesars Palace, Rumanian Theatre. This will be Judi's final bill with Caesar. She will put in several weeks during this year at the Flamingo Hotel and possibly the International. Fort & Henry (Art Pooye and Honey Session) and the rock group, The Magic Quire complete the bill. Wayne Cochran and Motown's Martha Reeves & the Vandellas dominate the International Hotel's Casino Theatre during the yule season. This marks the first Vegas appearance for the act. Roger Williams' magic keyboard sparkles in the Hotel Tropical's Blue Room with a three-weeker that opened Dec. 26. He is backed by the Philippino Show Band. Sonny & Cher show at the Flamingo Hotel included a wide spectrum of songs.

PAT BOONE will open at the Fremont Hotel June 30. The Nancy Austin Show and "Sound Investment" are playing at the Bonanza Hotel's Cornelia Lounge, the Jackpot and the Showstoppers are making the fort at the Hacienda Hotel. The Summer Winds moved into the Sahara Hotel's lounge for a stint that will end Monday (5). The Unusuals closed at the Showboat Dec. 28 followed by the "Keep Off the Grass Reviews" which will wind up Jan. 18. TOM WILSON

LOS ANGELES

Frank Sinatra's "Cydes" album and Peter, Paul & Mary's single of "Leaving on a Jet Plane" have won RIAA gold record certificates. Also left are the Checkmates, Ltd., for a solo career after the group finished a Miami engagement Jan. 3. He has been with XM-27 Records in England since 1951. Stan Zimmerman has formed Nouveau Kiche Productions and two publishing companies, Thint and Nouveau Kiche Music, joined by Louis Pickett, Byron Daugherty, Dave Brady, Tom and Donna and the Rumours. Stu Phillips has composed songs for the Hillbilly Valley of the Dolls" for 20th Century-Fox. Buddy Kaye, son of singer and songwriter producer of Dick Clark Productions "American Bandstand" TV show. Jackie DeShannon will play a role in "The Hounds" segment of "The Virginian" airing Feb. 11 on NBC-TV. "Every Time I Think of You" by Bobby Hart will guest in the "Serenata Stops the Show" segment. (Continued on page 51)

Love Slates A 'Cruise-In'

NEW YORK — Love promotions plans a musical trip on a Greek Lines' "Olympia" March 20-26. The ship will cruise to the Bahamas from here. Twelve acts are expected to provide the music for the six-day event. Among the groups scheduled to play are Catfish, Love City Want, Paul Seible, Tractor, Cherry Pepper, Michael's and Joanne. The light show will be provided by "Lights by Ux." Three concerts are scheduled, one for the 11/2-day voyage to the Bahamas, one will be held the night of. There are two shows and one on the return voyage. The price ranges from $49-$550 depending on accommodations. All prices include four meals a day, concerts, and room.

LYNN ANDERSON, second from right, prepares for her debut on Columbia Records with, left to right, Bill Sherrill, manager of Columbia and Red-12, who engineered the producers at Al Galicco; and Clive J. Davis, president of CBS Records.

LYNN ANDERSON, second from right, prepares for her debut on Columbia Records with, left to right, Bill Sherrill, manager of Columbia and Red-12, who engineered the producers at Al Galicco; and Clive J. Davis, president of CBS Records.

HOLLYWOOD — Most all the songs perched high atop the record charts are the fruit of talented young North Americans who have popped into the top 30 during the sixties.

Dylan, Nyro, Cohen, Diamond, Stills, Lightfoot, Mitchell, Webb, Simon, Harris—all are unquestionably unique talents whose melodies and lyrics are crafted for the massive American and English youth audience. They skillfully offer what today's kids demand, songs about Vietnam, the draft, racial inequities, drugs, sex and as usual, other subjects, even philosophy. They do not write about bluebirds in the sky, June moons, twinkling stars or a little street where old friends meet.

It wasn't always this way. A remarkable number of Class AAA tunesters a generation ago migrated thousands of miles to what they lovingly called the "new world". Victor Herbert not only led the long and bitter campaign to found ASCAP, but went through the U.S. Supreme Court, but he composed at least 50 songs that are still played throughout the world as 1970 nears. He was born in Dublin.

Kurt Weill, Fred Fisher, Gus Kahn and Gus Edwards all came here from Germany, Richard Rodgers and Friml and Erich Korngold fled from Czechoslovakia, Sigmund Romberg came from New York, Hungary. Rosinau was Ted (Flamingo) Group's birthplace.

Big, overweight, cigar-chewing Mack Gordon and Brownie Kaper left Poland seeking success in America. Al Dubin came in from Switzerland. Jimmy Monaclo and Vincent Rose were native Italians.

And how can a man from Austria write the music of "My Fair Lady," "Gigi" and so many other classy, long living productions? Frederick Loewe did. He grew up in Vienna. So did Max Steiner. Julie Stray, Harry Reel, David Rose and Fred Hollandier sailed from England here.

Yet, for all the hundreds of still-pompous valves that they contributed after America adopted them legally, still another nation imitated even more men whose songs will never die. Irving Berlin, Van-son Duke, L. Wolfe Gilbert, Al Hoffman, Sammy Stept, Jack Yellen, Lew Brown, Joe Myrow, Dick Manning, Al Sherman, Jack Garney, Peter Tinturin and Irving Mills all were born in Russia. Long, long before it went communistic, of course.

Even the late, incomparable Cole Porter moved to New York from Peru... Peru, Ind.

JOE SMITH, left, vice president and general manager of Warner Bros., goes over a new WB contract with singer-composer Paul Hampton, Hampton's first single of which he is also the composer is "When Rockets Don't Explode."
It made Britain's top 5 within three weeks. It's cookin' in America. The single is "Melting Pot". The group is Blue Mink. Anybody else's version of "Melting Pot" is just that: Anybody else's version.

Blue Mink's original smash hit 'Melting Pot' features Madeline Bell (vocals), Roger Cook (vocals), Herbie Flowers (bass guitar), Barry Morgan (drums), Roger Coulam (piano), and Alan Parker (lead guitar). These are London's top studio musicians at their best with a beautiful, haunting, peaceful song about what racial harmony could really be like if anyone ever gave it a chance.

Blue Mink's monster hit 'Melting Pot' 40658. A Morgan Music Production. From the monster album of the same name. 'Melting Pot' PHS 600-323.
WPGC has dropped its strict format in favor of a freer approach and is launching a campaign to break more records. The station feels that radio has reached a new format all the while the strict format is out. The hour clock has been dropped in favor of the type of radio of the 50's where the air personality "has to read everything off a sheet. He no longer has to mark off the songs on a limited 30 record playlist.

There is no longer a rigid place at the top the Top 40 radio station in the nation's capital. WPGC uses a list of 60 to 63 records and air personalities are permitted to put together their own shows. The music is really heard, not only what music director Dave Jones calls "conversation signatures" of the air. This type of music includes such controversial cuts as "Superstar," which has been banned.

The music format is called "free form" by Jones. This means that as long as it has a "pulse," a "meaning," the other air personalities hear the pulse they have in mind and choose the records to fit the style.

The playlist is chosen from Billboard's charts and the youngsters in Jones' neighborhood. Jones invites the people in his neighborhood to drop in and on the air. When they are ready for the week. He then asks for comments from the air personalities and chooses those sounds which his panel and he feel are needed. WPGC is not waiting for the record to make it on the chart before it goes airborne. They are playing the hits before they happen. Of course, some records are ordered to the station and that is when they go to Billboard's charts. But the station plays 'em, and they have received recognition for breaking records, Bob Birkin and Gainsbourg, and Bill Cosby. There are from 14 to 17 cuts played per hour with commercial-free music which the air personality might select.

Stafford plans to keep abreast of the musical happenings by examining sales lists from local music stores, national charts, and especially by the use of telephone request calls. WGLD-FM will employ phones for as long as there is some merit to it.

Newscast will be spread out over the day and done in a form similar to a 7 -11 hits. WGLD-FM will employ phones for as long as there is some merit to it.

There will be no real play- list, said Steve Stafford, program manager. Each air personality "will have to pull at least 100 albums in front of him to choose from. In addition, Stafford said that the station has a very complete selection of new and old al-

WGD-L-FM's Shift
Geared to Youth

CHICAGO — Today's youth culture is large and very demanding. It expects much more than it is receiving, including a quality and type of AM radio which is, unfortunately, lacking in many major markets, believes Chuck Robinson, program manager of WGLD-FM here. Starting Jan. 5, the station went to a 24-hour progressive rock format. Robinson said that WGLD-FM will be "in the audience," giving the listener what he wants to hear in music and information. It will be a community-minded station, presenting both sides of a story "as clearly and as accurately as possible," he said.

There will be no real play- list, said Steve Stafford, program manager. Each air personality "will have to pull at least 100 albums in front of him to choose from.

In addition, Stafford said that the station has a very complete selection of new and old al-

Sell What You Believe: Bill Mack

DAVIS — "A good country air personality has to love country music in order to sell the music to his listeners," believes Bill Mack, who does the 12:30 p.m.-dawn segment on WABC. Mack says on the air, "I can tell if the deejay is sincere and understands the music. Mack also feels that it is essential for the country deejay to have an opinion of the show. He cannot be tied down by a specific playlist or the station management. He must play all the country records from Kitty Wells to Glen Campbell. Mack is one of the country kings of the night and, along with Ralph Emory, "is one of the Rolling Stones, after the recent Stones concert at the Baltimore Civic Center. Richards was emcee. WYMC is a 24-hour AM progressive rock station.

MIKE MICHAELS, AIR PERSONALITY ON WFL, talks with members of the Incredible Fog, on a recent visit to the Washington Top 40 station. Left to right, are Bob Hall, Jamie Fisher, Brad Fish, Michaels, Elaine Allen, Jesse Gay and John Chaise.

ervere sound aimed for the 18-35 age set.

"WGLD will have an actual airplay list of 36-40 records and a greatest hits will be placed on breaking regional records and "confetti singles," Randall said. "Weekends will turn a shade toward progressive rock with a light station called 'The Great 138 Experiment.'"

"I am always hearing about how difficult it is to be rock, he says. 'I think I am one of the most progressive stations around. I must play all the country records from Kitty Wells to Glen Campbell. Mack is one of the country kings of the night and, along with Ralph Emory, "is one of the Rolling Stones, after the recent Stones concert at the Baltimore Civic Center. Richards was emcee. WYMC is a 24-hour AM progressive rock station.

MIKE MICHAELS, AIR PERSONALITY ON WFL, talks with members of the Incredible Fog, on a recent visit to the Washington Top 40 station. Left to right, are Bob Hall, Jamie Fisher, Brad Fish, Michaels, Elaine Allen, Jesse Gay and John Chaise.

PHOENIX — Radio stations that don't have the guts to play message records such as "Cold Turkey" and "Superstar" are doing a disservice to the vast majority of their listeners, believes KRIZ program director Pat McMahon. "Top 40 radio stations have a responsibility to play something besides records like 'Sugar Sugar,'" he said. He said he had only two complaints about "Superstar," which is a very minute number when you consider that the station is No. 1 in the market.

The most active phone call complaining about any record was on "Melting Pot" by the Blue Oyster Cult. The secretaries of the American Nazi Party in the area called to say they was offended by the strong integration theme of the record. "I am going to have to program records for people like that, I might as well get out of the business," said McMahon. "I thought "Cold Turkey," which many stations banned because it mentioned drugs, was a superb message record. There's nothing better we could do to help the cause against the use of drugs than by playing a record like that." McMahon works both on the air and off the air against use of drugs by the city's youth. For example, (Continued on page 32)

BARRY BROOKS, program director at WHMC in Maryland, talks with Mitch Jones, director of the Rolling Stones, after the recent Stones concert at the Baltimore Civic Center. Richards was emcee. WYMC is a 24-hour AM progressive rock station.

Cash Show Into Season Format

NEW YORK—Premiere of the "Johnny Cash Show" as a regular season program on Wednesday at 8 on the ABC network will feature guests Joe Feliciano, Arlo Guthrie, and Pablo Casals. "The Johnny Cash Show" has been heard on the 9-10 p.m. show are host Johnny Cash, Carl Perkins, the Tennessee Three, the Statler Brothers and Mother Maybelle Carter with her family, and with superfans such as Anita Blake and her daughter, Helen, June, and Anita. Cash was a summer replacement.
THIS WEEK ON MUSIC SCENE

Lee Michaels

Buffy Sainte-Marie

Bo Diddley

David Steinberg (host)

special guest host... Groucho Marx

MUSIC SCENE - MONDAY - JAN. 12 - 7:30-8:15 ET - ABC-TV

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I need a production man—must be creative. One who can take an idea and creatively make it a reality. I've got the most creative pop music station in the country and need the best man I can get. Send examples of your work ASAP to Gus Gossert, WCBS-FM, New York, N. Y. 10019. Call collect to (212) 765-4321, ext. 6115.

Available Immediately: Top-notch "Pro" Top 40 man. 10 years' experience, excellent references, age 25. Real strength in news and production, experienced in copy writing and sales. Good voice, strong personality, has "Major Market Sound." For tape and resume call (601) 483-5029.

Momster station in Southeast needs crackerjack morning personality. Red hot organization. Rush tape, photo and resume to Billboard, Box 0203, 165 W. 46th, New York, N. Y. 10036.

Add a touch of "Tom Jones" to your air waves. British deejay, exp. in all time slots, now available. Write Lee Mason, 841/2 Livingston, Celoron, N. Y. Or call: 716-188-6754.

This week's special guest...
Capitol.
Pittston
Pittsfield,
Colossus.
Blue," Colossus.
P:
Karen Knoneles,
For
again of
San Luis Obispo, Calif. (KAY M-AM).
PLP:
"Thank You," No and the Family
Song, "Vote for Jackies." (Bobbie Gentry)
Capital, "My Little Girl." (Barbara
Walter, Beach, Blood, Rolling
Do Khols, II (WDS)
Jerry Mohler, Music Director, Personality
"Shirley, Wayl Be That Easy," So
"I'm Not That Easy," Sun Beach
Danny, N. (WNT)
Sandy Macdonald, Music Director
"All My Love," Capitol, "My
Family Stone, Epic. Hi-Vo, "We're
Middletons, N. (WALL)
Larry Berger, Program Director
"One Long Time Down," Troubadour, Hi.
and the Family Stone, Epic.
Pittsfield.
Music, WSSC (WSSC)
Frederic Gagnon, Personality
"Get Low," Dick Nodland, Personality
PLP:
"Riding Bear Keep Callin' For Us," Hi-Vo,
Buddy Norman, Jim Sadler, WCAT.
Soul.
Cohen, Gu. (WODE)
Albert I. Shedd, Music Director
"Hi We're Me," L. E. Reed, Modern, WCAT.
"It's Your Thing," Jerry Scott, the
"She's Your Baby," Hi-Vo, "Here's
Morphew, Tom (WBCS)
Bob "I Want You," WCAT.
PROGRESSIVE ROCK
Sau Galle, Bt. (WTAI)
Lee Arnold, Music Director
"Euphoria," Epic, PLP.
Grand Rapids, Mich. (WXMI FM)
Ed McManus, Program Director
"The Creeper," Main Event, "The
"70s," Stones, "Can't Let Good Times Roll,"
"Ain't No Woman Like The One I Love,"
Washington, D. C. (WCHJ)
Jerry Edwards, Program Director
"Put Your Hand Out," The Atlantic,
"I Hate to See You Go Away," Hi-Vo.
CONRAD

PLP:
Louie, "I'm Never Gonna Get You," Del
"I'll Never Let My Baby Go," Down Wine.
"I'm Gonna Be A Satan," Del Rees, Rel.
Barrie, "I'm Gonna Be A Satan," Del
"I'm Gonna Be A Satan," Del Rees, Rel.
"My Baby Loves Me," Bob "I Want You,
"I Hate to See You Go Away," Hi-Vo.
College.
Bentz, N. (WYCE), Helen Sweeney,
Student Manager, Personality
"Think You and Leave Me By Myself,"
No and the Family Stone, Epic.
Breaks, N. (WYCE), Steve Ellig,
"Blowing Away," Five Dimensions,
"I'm Gonna Be A Satan," Del Rees, Rel.
"My Baby Loves Me," Bob "I Want You,
"I Hate to See You Go Away," Hi-Vo.
Mama, Riddle
To Host Series
NEW YORK — Mama Cass
Elliot and Sam Riddle will host a new pop music series on WCNY. The
series, "Get It Together," premiered Saturday (3) at 10 p.m. The first show fea-
tured the Creedence Clearwater Revival band, the Byrds and Three as
well as Mama Cass. The show is a Dick Clark production and Kip Wilson is producer-di-
rector. It will immediately pre-
cede American Bandstand, giv-
ing a total of 13 hours of youth
music on Saturday afternoon.
Radio-Television programming
Selling Sounds

By CLAUDE HALL
Radio-Television Editor
Selling New series by Natl General
LOS ANGELES — "To Con-
cert," a new series based on current music and featur-
ing a show devoted to a major group, will be launched by National General Television Prod. Inc. The show will start each month as a concert to be pro-
duced by Louis R. Robin and Allen Tinkley of Artists Con-
sultants.
Tom Donahan, former program-
director of KSAN-FM, San Francisco progressive rock station, will be associate pro-
ducer and talent coordinator of the series. Louis Rudolph is pro-
ducer. First show will feature the Creedence Clearwater Revival.

Brooklyn, N. Y. (WNYC), Steve
"Mr. Blue," "Red, Hot Koza, 50's,
"Joe and Emma," Epix, PLP.
"Euphoria," Epic, PLP.

Argentina, South U.S.
European Music, EP, "There's
"Here's Your Girl," Hi-Vo, "My
"Here's Your Girl," Hi-Vo, "You
"I Hate to See You Go Away," Hi-Vo.
Wellesley, Mass. (WJAS)
Carl King, BluesWay.

Washington.

This month, TORN
JACKSON
JACKSON
JACKSON
JACKSON

Bellevue, Wash. (KPLR)
Bill Jones, Program Manager
"I'm Never Gonna Get You," Del
"I'll Never Let My Baby Go," Down Wine.
"I'm Gonna Be A Satan," Del Rees, Rel.
Barrie, "I'm Gonna Be A Satan," Del
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cede American Bandstand, giv-
ing a total of 13 hours of youth
music on Saturday afternoon.
Soul Sauce

BEST NEW RECORD OF THE WEEK:
"KEEP ON DOING"
ISLEY BROTHERS
(T-Neck)

By ED OCHS

SOUL SEARCHING: "Brothers should not be concerned about the lack of play among the top 40 stations," said Larry Reiner, who in the recent issue of NATRA News, considered this to be "for the brothers, guilty of not playing black music with all their stations."

Soul Sauce (Continued)

SOUL SAUCE (Continued)

N. Ertegun to Visit Far East

NEW YORK—Nesuhi Ertegun, executive vice president of Atlantic Records, will visit Nippon Gramophone Co., the Tokyo based company that distributes Atlantic records in the Far Eastern countries.

By a brief return to the U.S. for attending the Atlantic National convention in Palm Springs, Calif., Jan. 15, Ertegun will fly to Cannes to attend the MIDEM meeting Jan. 18 through 23. Then Ertegun will fly to the Far East, visiting various countries in most of these countries. Upon his return to the U.S., he will attend the Atlantic National convention in Palm Springs, Calif., Jan. 15.
Letters to the Editor

* Continued from page 35

Namely, that no record company can afford servicing all its stations. They’d go broke very quick. Even if they had a long string of hits during that same period, Record service is a Big Problem. I honestly don’t know the answer. I think there’s something to be said for each of the points and the radio people in the middle. Of course, I sit on a fence in the middle of —

A recent issue had a front page article that might slide by many. I’m speaking of the Blue Thumb article. I bring this to your attention because Dick Graham, one of the principals in the operation, is one of the finest men in this business. While at A&M Records for so long, he saw that those of us in the smaller stations always got topnotch service. It really pleases me to see that he already has a couple of hits on his hands in “Blackbird” by Bosa Rio, and a single also by Southwind, I also understand he found the fabulous Ike & Tina Turner.

You can tell all the smaller stations to be proud. Don’t lack for new records from Blue Thumb articles. For instance, a do at 427 Canal Drive, in Beverly Hills, or call him at (213) 278-4085. (The larger stations, too, for that matter.)

This is a saying about someone who has dealt with (Continued on page 31)

Soul

Selling Sounds

* Continued from page 34


Mammary-Zimmerman & Harris released music for televar Brothers, “Sunlight Disappearance,” for Admiral Television. Miss Mammy is the producer.

Buddy Reed recorded the music for Easton Air Lines radio commercials for Y & T. The producer was Bill Weinmarch.

Bob Chang and Terry Taylor finished the Top Flight set up system. Set up a series of shows to be used on commercial air lines. The program this week was Buns.

Richard Landsdell on both artist and producer recorded for Aulette Productions. Music makers recorded spots for Kleenpax. Jerry Delly Fontina was the agency, Nick Grimaldi was the producer.

Gershon Kingsley released a large music session which will be used in the London Pavilion at Expo 70 in Osaka, Japan. Alex Caesar of Danzmar, Mornico, and co-producer. William L. Brown will record a series of Torkin Toy commercials for Kerker & Associates.

Sly & The Family Stone scored for Lee “Scratch” Perry. Producer was Cy Cianara.

J. J. Johnson of M.B.A. recorded Chevrolet spots for Campbell-Ewald. Bob Shannon was the producer.

Baker, Manetti and Selkirk spots for Delray, Dan & Bambuck. Bob Gorge was the producer.

Herbert Edel was in for Oldsmobile and Connecticut Mutual.

CINEMA-AUDIO INC. RECORDING STUDIOS, Manila—

* Dec. 8

* Dec. 9
Studio A—Editing, leading and dubbing was done for the For East Bank & Trust Co. Christmas LP Fromations.

* Dec. 10

* Dec. 11
Studio A—Mr. Freddy Cochran of the Manila Broadcasting Co. recorded CCM's 99 SOUNDTRACKS Channel 11 (T.V.): VTR Printbacks.

* Dec. 11
Studio A—Mr. Mari Chan supervised the recording of the “Tere Naves” which he currently recording for Live rivalry.

* Dec. 12
Studio B—Vorco Records, which is owned by Orly Forday did the vocal dubbing of “Friez Xtre in” for 45 single.

* Dec. 12
Studio A—Mr. Niel Dauot of Airo Inc. the editing & dubbing for “AIR-NO-ROXO” recorded.

* Dec. 13
Studio B—Vorco Records had Al Comendador dubbing for a single Visayan release.

* Dec. 13
Studio A—Mr. Nougha’s Recording & Editing for the ASI-NO-ROXO single was done in Tonsino & Mabil, 30 sec. Radio can’t.

* Dec. 13
Studio B—Tely Bernardo of Grant Advertising supervised the recording for Colgate-Palatine Co., Inc. 30 sec. Radio Campaign.

* Dec. 14
Studio A—Mr. Jano Chan recorded the Phlim Life Shaw Selections for (Personal Souvenir) film.

* Dec. 15
Studio E—Mr. Robert Aroneta did the recording, mixing & editing for Columbia Tobacco‟s LP. Producer was Mr. Axel Bene, musical arranger was Domingo Solisitio.

* Dec. 16
Studio A—Mr. Emil Mijares, musical arranger, supervised the dubbing & mastering for Interplay Productions, Inc., recording of Interplay Run. Dubbing was done by Bob Borroza.

* Dec. 16
Studio A—Mr. gyro Cunliffe of A&J Sales, Inc., supervised the recording for U.S. Tobacco Corporation’s (New Port King) Radio 60 sec. film (transferred to tape). Later in the evening, Mr. Ricardo Y. C, marketing director of Columbia Tobacco, supervised the recording of Columbia Tobacco LP. Producer was Mr. Besote. Musical arranger was Domingo Solisitio.

* Dec. 17
Studio A—Mr. Luis Lee, head of Posty Records Cinema, released the “Das Companions” series, arranged the music for the studio later & did the dubbing & mastering for “Words & Music” (Soundtracks).

* Dec. 17
Studio B—Columbia Tobacco Company, recorded again for LP Posterty. Jacol Records, owned by Mr. Johnny Chong, did the dubbing of a toplogad adaptation.

* Dec. 18
Studio A—Mr. Otto Bernardino & Mr. Phil Rios of Directors Philco, Inc. did the editing & mixing at Papi Jingle for Mr. Walter Thompson Co., Radio 30 sec. & 10 sec. the recording was done in 3 versions & 5 dialects, Mr. Rik Lipineza of McCord-ClarkickPhinniks later did the editing & mastering for “Del Monte” Pineapple June. 20 secs., Mr. Alex Ponce, Jr. Al’s Records did the instrumental recording of Lime Cruz & Billy Fernandez for release.

Studio B—Dubbing of voices was done for Columbia Tobacco LP. Posterty. Later Mr. Ruddy de Vera of Del Monte Records was supervising the recording the (instrumental & vocal) of Nona Arana’s LP for release.

* Dec. 19
Studio A—Mr. Jackle Ceballos of Grant Advertising supervised the recording (unaccompanied & mixing) of Colgate-Palatine Phol & Phuky picture.

* Dec. 19
Studio A—Mr. William Larkin, who heads Will’s Records was in the studio for the instrumental recording of the Philippine Brass Band for release LP. The recording was done on 8 tracks.

* Dec. 20
Studio A—Vorco Records had Perlo Abdon recording for them for a single for release on the “Time” tape for TV show.

* Dec. 20
Studio B—Vorco Records did a voice recording for Palawan & Azkals.

NATIONAL RECORDING STUDIOS, Inc., New York—

* Edison Hall, Harry Belafonte booked all day for the entire week to record background music for “Angel Levine.” At 730 fifth Ave. Chico Hamilton and his group are on a tour. Don Garutti recording background music for the American Association of Railroads commercials. Audio Productions recording music for Milton Bradley Games. At the Film Center: Directors Group Making “Shelly’s Wonderful World Of Golf” commercials. SAGAS carting Maps and Sales Green Stamps spots. Ted Bates mixing Kits. Freelance in with M&M Candy.
The Art of Publishing in the '70s
"What is the Flying Dutchman?" The name belongs to a new record company, headed by Bob Thiele.

As indicative of his long-standing involvement with avant garde jazz as the producer of John Coltrane, Pharaoh Sanders, Albert Ayler and Ornette Coleman, Thiele has already signed and recorded a pair of Watts-based black music groups, the Horace Tapscott Quintet and the John Carter-Bobby Bradford Quartet. Tapscott has for several years been a key figure in Watts cultural organizations and self-help projects for Los Angeles underground musicians. Bobby Bradford spent a number of years with Ornette Coleman's group, and Carter has conducted for Coleman during his recent appearances with a symphony orchestra in Los Angeles.

Besides these burgeoning avant garde jazzmen, Thiele has signed a number of other artists to Flying Dutchman, including the popular Steve Allen who has recorded a number of tunes arranged by Oliver Nelson; a Los Angeles jazz/rock group appropriately called Spontaneous Combustion; young multi-reedman Tom Scott, also of Southern California; Stanley Crouch, a Watts poet whose work has been anthologized in several recent collections of black poetry; and Jon Appleton, director of electronic music at Dartmouth College. Flying Dutchman has recorded a two-album set directed by Thiele himself, released as the Bob Thiele Emergency. The Flying Dutchman artist roster and subsidiary labels, BluesTime and Amsterdam, also include bluesmen, T-Bone Walker, Otis Spann, Harmonica Slim, Joe Turner and Eddie "Cleanhead" Vinson. And if that isn't enough, there's Teresa Brewer, Lois Wyse, Oliver Nelson, Duke Ellington, Gato Barbieri, Jimmy Gordon, Peter Carr and two heavy rock groups from England, Nite People and Plastic Penny.

In addition to all of these, be sure to dig Esther Marrow from Newport News, Virginia. She is a black soul singer destined to become an international star! Dig guitarist Ron Anthony's OH! CALCUTTA!; Rosko's A NIGHT AT SANTA RITA which can't be played on the air, but as Nat Hentoff says, "I cannot conceive of a more important album than this being released this year." and join with Leon Thomas in his search for SPIRITS KNOWN AND UNKNOWN. You'd better Fly with the Flying Dutchman!
Realistic Royalties—Problem of 70’s

The Business Arm of The Writer

The song’s the thing; and the songwriter—the copyright proprietor — today finds himself confronting new challenges and threats to his welfare, and a heightened competitive spirit among his equals.

This is the position of the publisher as the new decade unfolds.

The nature of his total operation has become infinitely more complex, not only because of new use of music spawned by technological advances, and with the broadening of the market, but also from increasing cultural interchange.

In fact, the publisher’s function probably represents a combination of knowledge and sensitivity that is poorly or not at all properly described as an art. He is the business arm of the writer and must maintain a constant awareness of the manifold sources of material. He must recognize new musical tastes and trends. He must understand the key music markets of the world and their interchange; and he must know that advertising and promotion must be exercised as never before.

A publisher required of the publisher who properly fulfills his responsibilities.

As MIDEM opens its annual meeting, publishers are cognizant of the manifold potential of copyrights. The expansion of the recording industry, the growth of television, the market for the tape cartridge and the cassette, the upcoming era of color television which will inaugurate the new proposals of record-stations Europe, and the development of commercial radio are being heard in the industry and in its position.

That MIDEM has become infinitely more a publishing company, with the introduction of a single party to the business of publishing, and it is a publishing company to the business of music.

The event boasts a significant innovation with the inauguration of MIDEM Classique—a five-day gala in which participants host, perform, and entertain artists from Canada, and Scandinavia, the U.S.A., France, Hungary, Holland, Poland, Czechoslovakia and the Soviet Union.

Music and publishing are publishers adversely affected by the new development of commercial radio.

Furthermore, because of the long range, the great scope. We are publishers in that the evening galas is the thing; we are publishers today, and the speed with which the music industry operates, and the need to be contemporary— to face a world of sensitivity and catalog replenishment.

Finally, the new decade, with its new developments in music all over the world; focuses attention upon the problem of adequate copyright protection. Publishers must assume an attitude of unceasing vigilance.

Chevy—No Changes, Continued Growth

The 1970 event which will inaugurate the new commercial building promises to be the most effectiveness and accurate exposition has freed additional accommodation for participants in the Hotel Midland, and because of the subject of considerable controversy, have been abolished and since the evening gala has been re- posted, to four, with two performances of each program so that all participants will have an opportunity to see the shows.

Chevy, who developed the idea for MIDEM out of his International Television Program Market (MIP-TV), held annually in Cannes, believes that MIDEM will continue to grow and expand, despite the fact that major record labels and publishers facing with worldwide ramifications are unable to transact much business in Cannes.

The MIDEM Classique will concern itself primarily with the promotion of featured activities; temporary music, with a strong emphasis on the role of publishers in composers and the International Music Council, with its chairman, Yehudi Menuhin, will have a key role.

There will be concerts on each of the evenings, by young artists who have been successful in international music competition in 1969 with the Monte Carlo Opera Orchestra and the ORTF Philharmonic.

There will also be special promotional concerts to introduce young artists in the afternoon. Leading artists set to appear include Russian cellist Rostropovich, violinist Henryk Szeryng, soprano Christa Ludwig, conductor Philippe Entremont and Ravi Shankar.

Linking MIDEM Classique to the Linking MIDEM Classique to the Linking MIDEM Classique to the Linking MIDEM Classique to the Linking MIDEM Classique to the Pop Music summit, Jan. 16 and 17, on "The Place of Classical Music in Modern Society."

Chevy said that he did envisage many changes in the formula of the pop section of MIDEM in the years ahead. But I think it will continue to grow because (Continued on page M-3)

The biggest problem facing European music publishers in the 1970s is the question of obtaining realistic royalties from the biggest users of music—radio and television networks.

This is the view of Felix R. Faeq, president of World Music and Pallete Records and president of the Belgian Music Publishers Association.

Faeq says: "The radio and television stations in Europe are a kind of enemy No. 1. Because the majority of stations are state-owned, non-commercial stations with very limited budgets and they just cannot afford to pay adequate performance rights. "You cannot use the State—or, at least, if you do, you are pretty certain to lose. Therefore publishers in Europe are at present stuck with this situation."

Faeq contrasted the European situation with that obtaining in the U.S. where there are hundreds of privately owned stations with important sponsors paying large sums to the money for publicity.

Certainly privately owned commercial stations are the exception in Europe. France has the渐渐er stations Europe No. 1. Radio Luxembourg, which also has English and German services, Radio France; Radio Oslo, Andorno; Finland has a commercial TV station, Holland has the flourishing "pirate" station Radio Veronica; the U.K. has the independent TV networks and there are 166 commercial stations in Spain. But in general state broadcasting systems, in need of advertising, predominate.

Not only, Faeq points out, are publishers adversely affected by the small budgets of state-run stations, but their revenue is also generated by the relatively small number of radio and TV network stations, and the remote stations do not exercise a complete monopoly in their location. This lack of competition severely limits the opportunities for airplay.

Faeq is not alone in predicting that commercial radio and television will eventually break-through significantly in Europe to the great overall benefit of the music publisher.

Private Radio, TV

"I think private commercial radio and television must develop in Europe," he says, "particularly with the advent of color television, which is extremely costly. The stations desperately need revenue and the logical solution is to allow advertising."

In fact, there are already signs that this direction. The Finnish branch of Philips Records is distributing records to the lifters. Recordings are being released to be used in the "Take Five" program, to be released in May by the BBC. The broadcasting of music and religious programs interspersed with commercials and would be based at Rytylla, 70 miles outside Helsinki.

There is a demand for private radio in Finland is borne out by its success of the private station Radio Nord which operated for 16 months from a ship anchored in international waters. The station was a forerunner of the commercial stations which are expected to keep the government monopoly and have been allowed to a small scale operation and I make it a point to see that my record company, Polaris, does not seriously compete with the major record companies.

"Being an independent publisher is far from easy. Sooner or later you have to begin recording some of your own world music, with your own artists, to a small scale operation and I make it a point to see that my record company, Polaris, does not seriously compete with the major record companies."

Anderson points out that most publishers today are tied with record companies and their major copyrights go to these companies in almost every case. "From the point of view of getting maximum coverage from a song, this is not always a profit- able arrangement," says Anderson. "And I believe that the singer’s voice will be served better if it was produced by an artist who is contracted to a different record company—and this is the opinion of the independent publisher.

"As an independent, I can take a song to whichever record company has the artist whom I think the job best. This is of mutual benefit because the artist will help the song, and the song will help the artist."

"For this reason it is vitally important that independent publishers continue to operate in the smallest territory like Sweden and Finland, because they can enhance the overall quality of pop recordings and can also be trendsetters.

"But in order to be successful in relatively small territory like Sweden and Finland, you must publish in the biggest possible way. You need both a small, or even a medium-sized concern."

visited Sweden Music prefers to buy entire catalogs rather than work on a song-by-song basis. We find increasingly that a song which becomes a hit belongs to a catalog and is automatically sub-published—and this is the way things are developing. It’s a good idea to save time for the original publisher and for the sub-publisher. The material comes directly to the sub-publisher and there is no need to negotiate by letter and lose time. You can start working on a song as soon as it starts to hit in the U.S.A. or the U.K. or wherever it is sold.

In the U.S. the business of music publishing is still more fascinating and more varied than ever. The rates are still competitive, because there are still catalogues to be bought around the world, and the U.S. is still a continuining source of material, with new artists and new music all the time. Publishers must continue to publish and to maintain a good relationship, particularly with those sellers who are interested in music and provide good opportunities for new artists.
We're answering our phones in French these days. See you at Midem.

From New York: Hal Fein, Irwin Z. Robinson, Eva Wiederer
From London: Jack Magraw, Terry Oates

INTERNATIONAL CONVENTION CENTER
STAND 48-49
Data Processing: The Music Scene

By ISRAEL DIAMOND
Corp. Systems Coordinator. Peer-Southern

At last count, there were about 200 million sets of ears receiving the music message in the U.S. daily. And each nation can count on its unique style as its own segment. In the U.S., the total sound available is up to 22 million who turn on their sets for all sound. Even if you subtracting the U.S. from around the world, there are still millions of ears tuned in.

Those are the data that music reaches to the mind of the music messenger! They are more than just numbers; they are the face of the music business. The U.S. is one of the largest music markets in the world. The music business is a $15 billion industry, with about 100,000 employees. The music industry is one of the most powerful industries in the world.

The music industry is not just about making money; it's also about sharing culture and values. Music is a universal language that transcends borders and divides. It's a way to connect with others and express our emotions. The music industry is a vital part of our society, and it's important that we support it by buying and promoting its products.

And finally, don't forget to support your local musicians and buy music from them! It's a great way to support the arts and the music industry as a whole.
task would entail putting each letter of each name in sequence ... from the last to the first. If the same number is followed by another, or had, had or made) a payment by check has been seen are referred to as "postal money orders," which are processed by a machine, which is scanned for the account number. And more checks are cleared more correctly than could have been done by the individual who wrote the check at that point in time where the cost of the direct scanning of alphabetic data is about one third of the cost of the written checks. The question yet to be resolved is, at what point in time will the various sources have been addressed and license data to a composition, to uniquely identify a work, come together. Attempts continue for standardization of code structures which ultimately will benefit all involved in the music business. ASCAP, BMI, and SESAC have established a comprehensive plan, which will be expanded to include all of the other organizations throughout the world.

Sample results are expanded by various methods in each performance to take in account the universe in which it operates. Once the total performance tally has been established, the composer and the representative to prepare to state statements. These performance accounting data are provided to all composers/authors/publishers and foreign rights sources. Presently the statement issued may reflect the amount of activity over a period of time, two years prior to its issuance.

When data is transmitted to a computer, it is entered in the computer as a digital card, scanned for the account number. And more checks are cleared more correctly than could have been done by the individual who wrote the check at that point in time where the cost of the direct scanning of alphabetic data is about one third of the cost of the written checks. The question yet to be resolved is, at what point in time will the various sources have been addressed and license data to a composition, to uniquely identify a work, come together. Attempts continue for standardization of code structures which ultimately will benefit all involved in the music business. ASCAP, BMI, and SESAC have established a comprehensive plan, which will be expanded to include all of the other organizations throughout the world.

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Thanks

Diana Ross & The Supremes

and

Writers: Johnny Bristol
Jackie Beavers
Harvey Fuqua

For Carrying Us Into The New Year With

“SOMEDAY WE’LL BE TOGETHER”
#1-1969

“SOMEDAY WE’LL BE TOGETHER”
#1-1970

JOBETE MUSIC
2457 Woodward Ave.
Detroit, Michigan 48201
Sheets Music—Rumors of Death Exaggerated

Several new and successful music publishing companies have been formed during the past few years and apart from U.S. and U.K. representation, few of them have European representation.

WARNER BROS. music chief of the U.K. company, Tony Roberts, will be in MIDEM to fix overseas representation for his catalogue. In the past, Roberts has placed material with the same firm used by his U.K. office. Warners Music here was launched in July and since then Roberts has acquired a number of writers including writer-singer John Brumley, Chris Mayfield and two acts signed to the Warner Bros. label, DaddyLonglegs and Siliu.

The U.K. catalog of Warner Music is available throughout Europe.

ISLAND MUSIC chief Lionel Conway will be in Cannes to fix up overseas representation of B and C Music, the publishing company formed recently with the independent label. He will seek representation in Italy, Spain, Japan, South Africa and Scandinavia. He will also be looking for new companies to represent his catalogs in France, Belgium and Germany where respective contracts expire for Island Music.

PAGE FULL OF HITS is run by Terry Noon, the former pro manager at Ambassador Music. Ail Register operates as a separate company to its parent, Penny Farthing Records, it serves as an outlet for the label's unpublished copyrights.

Since it was launched early this year, the company has fixed up overseas representation in the following countries: U.S.: Screen Gems Columbia, Italy: Durium, Germany: Aitsu, Belgium: Apollo, South Africa: Trutone.

Noon will be accompanied at MIDEM by Larry Page and will seek companies to represent his company in free areas.

MITSCH MURRAY and Peter Callander have run their own music publishing company, Intune, for the past two years. The company was started with one copyright, which subsequently became a worldwide hit. The song, "Bonnie and Clyde" has had around 200 covers. Intune is represented in Australasia by CBS and apart from various contracts in South America the catalogue is free throughout the world.

In the past Murray and Callander have placed their material on a song by song basis. Recently they have recently formed a 50/50 company with MCA, City Hall Productions, a record production firm.

MIEWS MUSIC was formed early this year to hold the copyrights written by Bill Martin and Phil Coulter. Martin and Coulter have been responsible for writing "Puppy Love" and "Congratulations" for the Eurovision Song contest, both published by Keith Prowse Music. The company is administered in the U.S. and the company's chief executive is Dean Mews. Mews is represented in France by Jean Pierard's Allo Music. Mews does not have any other European affiliations.

MARKET PLACE

Artists Appearing at MIDEM

An impressive array of international talent has been booked for the MIDEM international gala which will be staged in the old Palais des Festivals.

The gala, scheduled for Jan. 19, 21 and 23, with twice-nightly performances, will be filmed by the French state radio and television network, the ORTF, in color, and some 20 countries are expected to relay the show. Booked to appear are:

From America:
Martha and the Vandellas
Oliver
Jackie De Shann
The Caravel
The Everly Brothers
Karen Wyman.
From Brazil:
Astrud Gilberto
Jose Gonzales
Wilson Simonal
From Czecho-Slovakia:
Karol Cernoch
From Germany:
Christian Anders
From Italy:
Gigliola Cinquetti
From Poland:
The Novi Singers
From the Soviet Union:
Edith Piaf
From Spain:
Julio Iglesias
From the U.K.:
Shirley Bassey
Jimmy Ruff
Joe Cocker
From Yugoslavia:
Tim Tranklberry

The Carnival
Donyale Luna
Tony Roberts
Terry Noon

M-8 JANUARY 17, 1970, BILLBOARD
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M.10

JANUARY 17, 1970, BILLBOARD
The most sensational
German language
launch of an
international artist:
Mireille Mathieu
More than half a million copies
sold of «Hinter den Kulissen von Paris»
and «Tarata-Ting Tarata-Tong»

The most extensive
concert tour on the
European continent:
Udo 70
More than 220
Udo Jürgens concerts
in more
than 130 cities
attracting the biggest
crowd ever.

The most meteoric ascent
of a new artist:
Michael Holm
In less than 6 months
the German language
recording of the international
chart topper «Mendocino»
sold more than half a million
copies.

The most popular
German TV special:
»Peter Alexander serviert Spezialitäten«
(P. A. presents specialties)
Germany's leading
core show combining
matchless audience
ratings and unanimous
critical praise.

The hottest
selling artist
in Germany
in the history
of record business:
Heintje
More than 3 million long-play
and more than 5 million single
records sold during
PARTICIPANTS IN MIDEM 1970
Pop MIDEM Jan. 18-23

BELGIUM
EUROVox MUSIC
WORLD MUSIC / PALETTE RECORDS
FONION
EDITIONS MUSICALES BENS
BOSPEL MUSIC BELGIUM
EDITIONS JEAN KLUGER
APOLLO MUSIC
DISCOMEL
EDITIONS FONOGRAME
HEBRA RECORDS
EDITIONS MUSICALES PRIMAVERA
RADIO TELE MUSIC
WORLD MUSIC GROUP
SONOREL
PETER PLUM PUBLICATIONS

BRAZIL
EBRAU TAPE CAR

CANADA
BRAVO RECORDS
EDITIONS ARCHAMBAULT
DISQUES SELECT ALOUETTE
SMPL/SUNRISE MUSIC CO.

COLOMBIA
CIA COLOMBIANA DE DISCOS

CZECHOSLOVAKIA
ARTIA
SUPRAPHON

FRANCE
EDITION TREMLIN
LIBERTY UA
UNITED ARTISTS MUSIC
EDITIONS RIDEAU ROUGE
EDITIONS KATEMA
COMPAGNIE PHONOGRAPHIQUE FRANCAISE
“BARCLAY”
EDITIONS BLEAU BLANC ROUGE
EDITIONS LABRADOR
EDITIONS MUSICALES LEBRIOT
CBS DISQUES
DISC’ A Z.
MUSIDISC EUROPE
LES TROIS MOUSQUETAIRES
EDITIONS MUSICALES MONTPARNASSE 2000
SUNNY MUSIC
PAUL REUSCHER
EDITIONS BAGATELLE
CRITERION MUSIC CORPORATION

EDITIONS TUTTI
LA COMPAGNIE
EDITIONS LOUISE
EDITIONS MUSICALES CLAUDE PASCAL
EDITIONS MUSICALES PARIS “B”
EDITIONS VOGUE INTERNATIONAL
COMPAGNIE PHONOGRAPHIQUE PHILIPS
SOCIETE PROMODISC
SOCIETE INDUSTRIELLE DU DISQUE
DISQUES FESTIVAL
EDITIONS ESCOR
EDITIONS SALLABERT
AGENCE MUSICALE INTERNATIONALE
APRIL MUSIC
MUSIC IB
RADIO MUSIC FRANCE
EDITIONS SAGITTaire
SUNFLOWER PUBLISHING
EDITIONS TELEONEDISC
EDITIONS MUSICALES BRETAGNE
EDITIONS FANTASIA
MERIDIAN SEMI
PATHE MARCONI
SOMETH’N’ ELSE
EDITIONS E.F.M. TECHNISONOR
SIMEPP
SNCOP
DECCA
BEA
PRODUCTIONS ALLELUJAH
STUDIOS EUROPA SONOR
GUIDE INTERNATIONALE DU DISQUE
EPIC
FRANCIS DAY PUBLICATIONS
CHAPPELL
PRODUCTIONS EDITIONS ARTS RECORDS
DISQUES GERARD MEYS
BOA MUSIC
EDITIONS CROMA MUSIC
ROBERT STIDWICK ORGANIZATION
EDITIONS MUSICALES AGEA

GERMANy
ARGOLA EURODISC
Rolf BUDGE MUSIKVERLAG
EDITIONS MINERVA
EDITION MONTANA
EDITION INTRO
FRANCIS DAY & HUNTER WEST ON RECORD
UNITED RECORDS
HANS SIKORSKI
MCA RECORDS
INTERSONG
RADIO TELE MUSIC BERLIN

HOLLAND
CONAMUS
BOSPEL MUSIC
DURECO
ARTEMIS
CNR RECORDS

HUNGARY
INTERKONZERT
KULTURA
QUALITON

ITALY
DURUM
CLAN CELANTANO ARISTON
EDIZIONI MUSICALI RICORDI
SAINT MARTIN RECORDS
FONIT CETERA
SUGAR MUSIC
EDIZIONI MUSICALI BIXIO RCA
EDIZIONI CANOPPO
EDIZIONI SOUTHERN MUSIC CAM
EDIZIONI CURCI SRL
CAROSELLO CEMED Srl

JAPAN
HARA MUSIC

LEBANON
SOCIETE LIBANAISE DU DISQUE

LUXEMBOURG
RADIO MUSIC INTERNATIONAL

MEXICO
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GAMMA

NORWAY
Euronett Norsk A/S

POLAND
ARS POLONA
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MONDIA MUSIC

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VANGUARD MUSIC
INTUNE
LYNN MUSIC
AIR MUSIC
DONNA MUSIC
JACKSON MUSIC
ABIGAIL MUSIC
SPARK RECORDS
WALT DISNEY PRODUCTIONS
SHAPIRO BERNSTEIN
MIDDLE EARTH RECORDS

(Continued on page M-14)

JANUARY 17, 1970, BILLBOARD
5 New Reasons To Rejoice In 1970
THE JACKSON 5
Smash Recording Of
I WANT YOU BACK

Produced By
THE CORPORATION

Written by
Freddie Perren
Fonso Mizell
Deke Richards
Berry Gordy, Jr.

Our Sincere Thanks!
JOBETE MUSIC
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  - Burlington Music
  - Carnaby Records
  - Mervyn Music
  - Mencap International
  - Mills Music
  - Enterprise Music
  - Bosworth & Co.
  - Rondon Music
  - A. Hatash Records
  - Valley Music
  - Southern Music
  - Cynic Record Organization
  - PLEXIUM Records
  - Mother Mistro Music
  - Song in GEMS Columbia Music
  - Island Music
  - Lupus Music
  - Paul's Choice of Hits
  - President Records
  - The Campbell Connelly Group
  - B. D. Records
  - Apollo Music
  - Marque Organization
  - Republic International
  - Chappell & Co.
  - Flamingo Music
  - Arabuco Records & Publishing
  - Liberty Records
  - United Artists Music & Records
  - Metric Music
  - Phil/Mickie/Sonora Music Companies
  - Ardito Music
  - Keith Pruose Music Publishing Co.
  - Major Minor Records
  - Heathside Music
  - Transatlantic Records
  - Pickwick International Inc.
  - Carlino Music
  - Shadows Music
  - Festival Records International
  - Dick James Company
  - Alan Keen Music

- **EMI**
  - MCA Records
  - Leed Music
  - Clifft Rose Music
  - News Music
  - Verulam Music
  - Joseph Weiner Music
  - Shaftesbury Music
  - Kassner Associated Publishers
  - Wren
  - Schroeder Music Publishing Co.
  - Noel Gay Music Co.
  - Mego Records
  - Tencolor

- **Tepe Records**
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  - Good Music
  - Palette Records
  - Gerrard Music
  - London Music
  - Penny Farthing Records
  - Legacy Music
  - Beechwood Music
  - Ampex Great Britain
  - Artists Musical Productions

**U.S.A.**

- AVCO Embassy Records
  - Corporation
  - Crowe Group of Companies
  - Commonwealth United Record Inc.
  - Flying Dutchman Productions
  - Map City Records
  - Zool Music Industries
  - MCA Records International
  - Atlantic Recording Corporation
  - Crestview Records
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  - Nasco Records Co.
  - Mirc Music
  - Ambassador Records
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  - The Robert Stigwood Organization
  - Broadways Music Inc.
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- Janus Records Corporation
  - April Blackwood
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  - Transaction Music
  - Beechwood Music
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  - Lucerne Music
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  - Capitol Music Corporation
  - CBS International
  - Very Important Publications
  - Andrew Scott (Division of the Musicians'Grades Board Inc.)
  - Edward P. Marks Music Corporation

**Yugoslavia**

- Produkcija Gramofonki
  - Ploca RTB
  - Yugoslav

**Classical Jan. 11-15**

- Canada
  - Editions Archambault
  - Disques Selecte Alleto

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- Artia
  - Supraphon

**France**

- AFG
  - Editions Durand
  - Barclay
  - Editions Lebriot
  - Orfeo
  - EFM Techniconor
  - Societe Industrielle du Disque
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  - Oxford University Press
  - J. Cheston
  - Richard Schauer
  - H. Simrock
  - Continental Record Distributors

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**Fishman—Translator, Songwriter, Spycatcher**

By BRIAN MULLIGAN

Jack Fishman does not conform to the fictional image of a professional songwriter. Grinning, balding, affable and conservatively dressed, he could be held for arraignment were he to be caught in some public place like a successful songwriter, either.

But the fact remains that Fishman has been involved in the shadows of the music business—and is very actively connected with some of the biggest pop hits of the past two years.

A former journalist—he was once deputy editor of a national newspaper—Fishman used to specialize in political matters and can take credit for exposing Soviet master-spy Kim Philby. As a result of investigations, following a tip from behind the Iron Curtain, Fishman had a Russian agent within the Foreign Office, Fishman became convinced that the man was Philby. But British libel laws prevented the story from being published in Britain, so with the aid of two friends on the New York Daily News, the story was broken in America.

Subsequently, Fishman was named in one book as the man who engineered Philby's exposure, while a second went so far as to allege that Fishman is a member of the CIA and uncovered Philby as part of a plot to discredit the British Intelligence Service.

Fishman regards himself as merely a writer, trained to a degree where he can adapt his skills to any particular aspect of his trade, and has contributed to two best-selling books, "The Seven Men of Spandau," which told the story of the imprisonment of British criminals, and the Lady Churchill's book "My Darling Clementine." It is easy to see why Fishman is able to view songwriting as a profitable hobby.

And profitable it is, indeed, for his composing came back in 1968, after a five-year lay-off, Fishman has won a name as the country's most successful adapter of Continental songs.

His knack of locating suitable European music for an English recording goes way back—he was, for instance, co-writer of "Arrivederci Roma"—but it is with the return to favor of the solo ballad singer that he has met with his greatest triumphs.

During the beat boom, Fishman lay low, taking a policy of "If you can't beat 'em, don't fight 'em. But just before he returned to songwriting, Fishman proved indisputably that the lay-off had barely dented his ear for a good melody.

**Man, Woman** Theme

When he is not at home in North London, Fishman gets over to Cannes where he owns an apartment. He's a regular at the film festival there, and three years ago was lucky enough to be given a sneak preview of the movie, "A" Man, a Woman. Francis Lau's music, especially the theme, "knocked me side-ways." He tipped off Leed Music with his suggestion, and there are now two best-selling books, "The Seven Men of Spandau," which told the story of the imprisonment of British criminals, and the Lady Churchill's book "My Darling Clementine." It is easy to see why Fishman is able to view songwriting as a profitable hobby.

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Three's A Charm . . .

Several weeks ago, we alerted you to the opening of Hanse& Publication's newest printing and production complex in Moonachie, New Jersey. They are operating in full swing to serve the publishers in the New York area.

This is the first of the Great Triangle service between New York, Toronto and London, England.

MIDEM Meet . . .

We are dedicating the bulk of this week's columns to the annual MIDEM meet in Cannes, France. Unfortunately, your editors cannot attend, however, we will be well represented by Frank Hackinson. During MIDEM, Frank will be at the Majestic Hotel in Cannes to meet with our American and European music executives.

On behalf of Frank and his fast-growing family of affiliates on the other side of the Atlantic, may we call to your attention the following list of best-selling sheet music . . . printed and distributed by Hansen Publications, Ltd. . . .

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LOVE'S BEEN GOOD TO ME
SOMETHING
SAUCED IT.
I'LL NEVER FALL IN LOVE AGAIN
SUSPICIOUS MINDS
RAINDROPS KEEP FALLIN' ON MY HEAD
TAKE A LETTER MARIA
OKIE FROM MUSKOKA
WALKIN' IN THE RAIN

The following song titles have been issued for use in music books for England . . .

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Ruby Don't Take Your Love To Town
Wonderful World, Beautiful People
Bad Moon Rising
Down On The Corner
Fortunate Son
Na Na Hey Hey, Kiss Him Goodbye

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Creedence Clearwater Revival Song Book
Hail (Everybody Plays Song Book)
Ditzy Chitty Bang Bang (Everybody Plays Song Book)
Bacharach and David (Everybody Plays Song Book)
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The Big Apple Song Book

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M-17
It is pretty typical of the industrious Bernard Chery that though he originally planned the first MIDEM in 1905, he decided to bring it forward a year because he felt it was of such great need for an industry event of this kind.

My first introduction to MIDEM came in the spring of 1966 when I was invited to Paris with Chery to discuss "an interesting proposition," together with the music publisher Claude Pascal.

After three hours of conversation, it was decided that if I could afford to risk the kind of money moderately painlessly and placing of masters with record companies was indeed something I could afford to risk, I should be able to get a chance of participating in what was then a completely unidentified and unpredictable event.

The only companies which could afford to risk this kind of money moderately painlessly were the giants, like EMI, CBS and Polygram. Other companies were so appar- ently anxious that MIDEM should have a sizable British representation because this would give them a powerful justification for participating. At the same time most American songs were sub-published in Britain for the most part, and the whole future of MIDEM depended heavily on a healthy British participation.

Seeing the potential of MIDEM as far as exports of British songs were concerned, I decided to approach the U.K. Board of Trade for financial support, aware that it would be far easier to persuade British publishers and record companies of their presence being subsidized.

After working my way through the Board of Trade's hierarchy, I myself in the Trade Promotion Department had been operating what are known as Joint Venture Schemes. We went off to Spain a few weeks ago before MIDEM was due to convene and began by getting agreement to a plan whereby the Government would pay the office rental and participation fees for as many of the member companies of the Music Publishers Association as I could muster.

I mustered 12, all of which took double offices, and the following year I began talks with the Board of Trade to get similar assistance for British record companies.

More Offices

The fact that Britain had more offices at the first MIDEM than any other country, had encouraged many more foreign companies to participate in the 1966 event and also brought in the British majors Decca and EMI, who took offices without any assistance from the Board of Trade.

There were more than 20 Brit- ish companies participating at MIDEM which had now out-stripped many of the U.S. giants and was staged in the Hotel Mar- tigne.

During 1968 I persuaded the BPI (now the British Phonog- raphic Industry) to accept Board of Trade participants and the third MIDEM saw a substantial number of participants by British publishers and record companies and paid for by the Board of Trade.

Once again the vast majority of participants were British and it is my belief that the lion's share of the money spent at MIDEM came from Brit- ain—an encouragement not only to British firms but also to the Board of Trade which picked up the tab.

And for this year's event Brit- ain will have 91 double offices for the Pop MIDEM and 13 for the Classical MIDEM. In artistic development in three years for which Archie Montgomery of the MPA, Pat Feldman of the BPI and the Board of Trade of MIDEM's Paper Scheme, must take a great deal of credit.

Even as being a market place, MIDEM is also a talent show. So far its galas are extremely mixed— with some spectacular successes and a few disasters. Nevertheless the galas have featured top enter- tainers like Pete Clark, Phil Spector, the Fifth Dimension, Sergio Mendes, MaryHopkins and many more. In ad- dition the galas have helped de- velop the international career of many artists who have been signing up only in their own countries.

The purpose of MIDEM is to provide an effective way of spending $120,000, the bigh question which looms is: Can we, on the basis of its galas and the exposure at MIDEM, get new writers.

The MIDEM backing is part of the £10 million a year spent by the British Board of Trade on promoting British participants in about 250 trade shows and fairs around the world.

"We normally support firms at machine tool exhibitions, air shows and things like this. We rent space and pay the participa- tion fees, and we usually con- vince the Central Office of In- formation to build the stands and provide the literature and fittings. MIDEM is, in a sense, slightly odd. It is not the sort of firm I usually deal with, but Mitch Murray originally convinced us of the value to the British industry," explains Ager.

"When Murray first contacted us we already knew about his agency, Mitch Murray Ltd., and we had begun to look into MIDEM in a very small way. He had already given us year confidential documentary proof by the Music Publishers’ Association and lust- terly the British Phonographic Industry, that the industry earns £20,000 in the net, the BoT spends on MIDEM!".

Union Jack

Ager, who handles the Board’s interests in provincial France, described to the Ex-ecutive officer Pat Harris, looks after all the Board’s MIDEM activities. As part of the Joint Venture Schemes that the BoT runs, strict scrutiny is made to check that the money is being wisely spent. This year, besides paying the Board of Trade for any participant with a reception room and an office, the Central Office of Information is also signing an emblem for all U.K. participants in the joint venture to Jack motifs and lists of all U.K. exhibitors and other display material—the actual offices in this case re- quire no COI equipment or fit- tings.

Explains Ager: "It would not make economic sense to give the record industry this money just to pay for electricity in Cannes. There may be some firms which adopt this attitude but really there is no point in not going to waste their time. In any event the Board does not take it seriously. We draw up lists of such people and don’t make the offer again.

"We are not just giving the music industry £120,000 to go and play with, but we know that after the event the Association will have figures of sales achieved, licenses signed and other deals justifying the ex- penditure. Last year we spent £165,000 on the British effort, and the figures will show that the business achieved justifies our support.

"Foreign Office supports a few trade events simply for prestige reasons, but it is laid down here that Britain must show a profit on the work we do.

Ager added: "Both the music industry associations that we deal with are exceedingly good for the Board. We get results which show that the Board of Trade can do a lot in foreign trade shows, but it is a pleasure for civil ser- vice workers to see how much the different industry is the music business and find people help- ful and co-operative."
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**The Principle of Protection**

The principle of protection for intellectual property has been widely accepted in Europe for centuries and was given statutory backing in the 18th century. Yet despite the vigilance of the copyright protection societies which have proliferated throughout the world since the first performing right society was formed in France more than a century ago, there has been a growing trend toward an erosion and diminution of authors' and composers' rights.

As a result of a recent booklet issued by the British Performing Right Society, the demand for greater protection for composers' and writers' rights is clearly stated: "The demand, all over the world, for mass entertainment and mass education, together with the development of the technical means of meeting this demand, has led to ever-increasing need for works of the mind. And the mass dissemination of words and music magnifies constantly the problem of protecting authors and composers. Perhaps the biggest single threat to authors' and composers' rights in recent years has been the Protocol of the Stockholm Act of the Berne Union of 1967—a proposal which provides for the waiver of certain authors' and composers' rights in underdeveloped countries. This proposal is seen by most publishers and creators of intellectual property as establishing a disastrous precedent.

It was already a question of protecting authors and publishers from such attacks to undermine their status. Two international bodies were formed—the Music Publishers' Section of the International Publishers Association (founded in 1948) and the International Federation of Authors and Composers Societies (CISAC), founded in 1952.

Billboard Paris correspondent Michael Way recently spoke to key men in both organizations to find out how they work.

---

**Soviets May Join IPA—Dommange**

The music publishing section works through the rights of music publishers covering such abuses as the illegal copying of sheet music, which is still common in certain countries and which is today greatly facilitated by the existence of cheap and efficient photocopying techniques.

The music section also strives to safeguard publishers' rights in the radio, television and tape recorder fields and particularly in the rapidly developing field of international communications which bypass geographical boundaries.

The IPA has firmly declared its opposition to the provisions in the Stockholm Protocol and claims support from many countries in opposing this.

---

**World Opening Up—Malaplate**

The Confederation works through its four main councils: composers, dramatic works; musical authors and cinema authors. Besides these main work-councils, special subordinated committees, such as the technical committee, deal with the technical improvements of the protection system, and the executive committee, with the management of the organization.

The Confederation, through its main and subordinated councils, works to maintain the protection of the original author of a work or the owner of an exclusive neighboring right in countries which have accepted the Berne Convention. It also works to maintain the protection of the original author of a work or the owner of an exclusive neighboring right in countries which have accepted the Berne Convention.

The Confederation, through its main and subordinated councils, works to maintain the protection of the original author of a work or the owner of an exclusive neighboring right in countries which have accepted the Berne Convention.

(Continued on page 24)
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Vigilance!

The Celluloid Hurdle In Publishing

By ELIO TIEGEL

Motion pictures are a major hurdle which must be overcome and conquered as a means of securing copyright exposure.

That is the challenge for 1970 in the opinion of independent publisher Ed Silvers, whose goal is to crack through with film this year. "The interrelation of the pop music business and the pop film business will be stronger next year," Silvers believed, "because those two businesses will be fused together."

The success of many artists due in large part to the music has now been countered by the success of a film affecting the success of its music. The musical score from "Hair" became a major success because of the Los Angeles production of the film. Silvers points to this as a turning point, which Silvers feels can be applied toward writing contemporary music for contemporary film.

Silvers has been concentrating on independent film makers because the major studios own their own publishing companies and the film moguls want to control all the publishing. Thus the independent film makers who do not have their own publishing companies are the prime market for an outside publisher. "We propose to get our writers and songwriters involved in print marketing, which is not just appropriate for the picture but also to develop a commercial recording," Silvers said.

Silvers says his interest comes from scores because he does not feel the financial remuneration is commensurate with the time required to write a complete score. "We're interested in writing the lead theme," he says. The fact that young songwriters and film composers are getting younger and younger helps in developing a common understanding on musical terms, Silvers said.

Silvers has not completely ruled out working with the major film studios. "Some of the major companies indicated they would split the publishing with us, but there have been indications that publishing might even try this arrangement," Silvers will keep talking to the major studios and use his company's record of hit songs as a persuasive device.

"The indie film companies are very aware. They are primarily concerned with the residuals from their film, they haven't got this hardline attitude about publishing as do the major studios. Silvers doesn't want to get involved in film production because the costs are so astronomical as compared to producing a recording. The right protection lags behind accepted practice in Western European countries, the projected revision of the Copyright Act of 1909 will buttress the position of the copyright owners inasmuch as the revision covers new music uses and receipts, and in this respect the law is considered obsolete.

At the moment, copyright proprietors must not be lulled into a moribund state. Constant watching of the law and its application is required as new uses are developing. Lapses in this regard can be very damaging, for they can create a climate of acceptance of the status quo. Therefore the new decade is of utmost importance not only to the protection of the expanding music market, but also because it offers opportunites to define more precise and effective protection than the American industry has experienced.

Dedication to this cause will lead to a way long towards ensuring the survival of the independent music publisher and the well-being of the creative spirit.
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The mystique surrounding classical music is disappearing and it is in an attempt to hasten this process that MIDEM, the international music trade fair, has added a five-day classical section, inaugurating its 1970 edition.

The idea that the realm of serious music belongs exclusively to the privileged few is rapidly being abandoned thanks to forces which have been nurtured through the development of music education and a failure to inculturate an awareness of the finer arts into popular culture. There has also been that strange belief that only the best music that a good nation can produce has a role at close range.

So rapid has been the evolution that classifications of music are now virtually redundant; for instance the term "classical" is now used to convey the whole spectrum of serious music, including electronic, avant-garde and experimental. Other fields of music such as jazz and rock and roll are finding it increasingly difficult to establish clear boundaries.

Music of all kinds is gradually merging into one entity, and the classical - the sort Duke Ellington, that there are only two kinds - good and bad - is becoming increasingly apt.

But this ideal state will not happen. Meanwhile, there will still be the problem of promotion with the usual difficulties of means of communication. The difficulties that arise in the choice of repertoire for concert purposes are immense. For example, there should be a definite break between classical and contemporary music, and should not be played indiscriminately.

Brazilian Expansion

Brazilian music publishers must prepare for two new roads of expansion in the Seventies - the international spread of Brazilian music and new means of communication such as video tape for household use, said H. Gandelman, manager, Editora Mundo Musical LTDA, Brazil.

Gandelman sees the spread of Brazilian music as playing a major role in the country's great influences - reaching the British youth market, and spreading Brazilian music and making artists like Sérgio Mendes top sellers in the U.S.

"This revolution in the Sixties and Seventies," says Gandelman, "is far beyond the entertainment field to become part of the social consciousness. In the past, the population has been unable to enjoy this music and which has resulted in more development - horizontally and vertically - in the years to come."

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Bush says he has received requests from about 33 percent of the locations that have two rows of oldies which we change regularly. We have a tremendous selection on file and the library has been very beneficial.

The oldies are filed by artist and each of the six route programmers can go into the file and choose whichever record he wishes. "This way we do not have to have a special person handle the library for us. After the routemen take the songs off the jukebox, they refile the record," Bush said. As more recent releases are taken off the juke-box, the newer ones are put into the library.

"I would estimate that 90 percent of requests from locations are filled through our library," Bush continued. "This makes the locations very happy, it is no cost to us, and we get additional plays out of the records.

Country and western records have been the most profitable oldies for Bush. He said songs such as "Last Fling," Love Heart, Dye Your Hair by Fromm Young, "El Paso," by Marty Robbins, and many songs by Johnny Cash, Webb Pierce, Liberace and others do very well. "Even if the oldies only get one play a year, by the time we put them on, that is still 10 plays (Continued on page 41).

"We refer to our library continually for favorite artists such as Guy Lombardo, Glenn Miller and others," Bush said. "About 35 percent of our locations have two rows of oldies which we change regularly. We have a tremendous selection on file and the library has been very beneficial.

The oldies are filed by artist and each of the six route programmers can go into the file and choose whichever record he wishes. "This way we do not have to have a special person handle the library for us. After the routemen take the songs off the jukebox, they refile the record," Bush said. As more recent releases are taken off the juke-box, the newer ones are put into the library. (Continued on page 41).

The marketing director of the 1st district coin association in Germany, Skriver said that one million marks were being invested in these arcades which, in the years ahead, would become more and more helpful to us. (Continued on page 41)

West German Arcades Grow

By WALTER MALLIN

FRANKFURT, W. GER.-Coin machine businessmen are hoping that the limit of two payout machines per arcade can be expanded to three. This was pointed out by Lars K. Skriver who claims that there are now more than 1,000 amusement arcades in West Germany. Skriver is chairman of the arcade division of the North German Coin Machine Association.

Addressing the convention of the K.O.A., the federal association of the 1st district coin associations in Germany, Skriver said that one million marks were being invested in these arcades which, in the years ahead, would become more and more helpful to us. (Continued on page 41)

Bill Bush

Coin Machine World

Jukebox Programmer Uses Oldies on 35% of Machines

By GEORGE KNEMEYER

WEST CHESTER, Pa.—Oldies have a tremendous following. The library here has been very beneficial.

The oldies are filed by artist and each of the six route programmers can go into the file and choose whichever record he wishes. "This way we do not have to have a special person handle the library for us. After the routemen take the songs off the jukebox, they refile the record," Bush said. As more recent releases are taken off the juke-box, the newer ones are put into the library. (Continued on page 41).

RICHMOND, Va.—Increasing airplay of oldies cuts is further complicating the complex role of jukebox programmer.

Dean Hogue, owner of Dean's One Stop, said, "I'll get up to 10 calls a day from operators asking for the sale of a single, or an album cut they heard on the radio. This happens a lot with 'Led Zeppelin II.'"

"I explain that the stations are playing these oldies because they want to draw customers just don't believe it. I don't believe the stations should play album cuts. Or if they do, they should say so, especially when they print them. Actually, they should never chart an LP cut, but many stations do."

Hogue is one of the breed of record men who has taken a lively interest in the art and craft of jukebox programming. For two years he served for Pat Cohen at Pat's One Stop here before launching his own operation two years ago.

"I feel the jukebox operator is the backbone of the one-stop," said Hogue. "You can always count on the operator, even when re- tail business is off. He'll always buy his 300 records or so."

Hogue observes that the best jukebox operators are the ones that get the edge and the extra buck by special ordering. "We're getting a lot more requests now. A lot of operators are backing up to old Hank Williams records and getting great response. They keep them on as novelty money-makers.

"And it's at this point the one-stop can be invaluable to operators. We can tip them off on what oldies other operators are (Continued on page 41)

Rosen Opening Fun Centers, Showcase Home Pool Tables

PHILADELPHIA—The first of what will be a chain of David Rosen Home Amusement Centers was opened Monday at 130 Market Street, the site of Allinger's.

Billiard Academy originally opened in 1889. In addition to the main source the center will feature a wide variety of jukeboxes, pinball machines, bowlers and other amusement center devices. The center will also showcase equipment for the home market. Plans are for centers in North Philadelphia, suburban Willow Grove, Hatboro and New Jersey, and in the Delaware area.

"Allinger's, a landmark, will feature a décor and design similar to the Hearst San Simon Centers in Santa Barbara, Calif. In this sense, the new center will feature the nostalgia of the past and all that is new in automated leisure."

David Rosen, a prominent distributor of amusement center jukeboxes, amusement games, vending machines and records, is a (Continued on page 41)

UPHIN FORMS tell much about a jukebox operating company, according to Russell Mawdry, Hol- yoke, Mass., who owns the uniforms worn by Mawdry's maintenance and jukebox programmers. Mawdry also takes care of the promotional goodwill to local businesses and to meet the needs of the consumers. Recently, a teen center in Holyoke told Mawdry that the jukebox he had donated was the main source of entertainment for the young kids and that they (Continued on page 41)

Quiz Units Opening Markets

MILWAUKEE, Wis.—Quiz games are opening the door to entirely new markets for coin machines and are allowing for a better percentage of revenue, according to Ward M. Johnson, marketing director for Nutting Industries, Ltd., maker of the IQ Computer Quiz machine.

While discussing plans re- cently for a new model, a dual player, IQ machine, Johnson said that single player quiz units would continue to exist and are logical market, too, in such and locations where people are often alone.

"This type of equipment wins warm acceptance in locations where many types of games have long been frowned upon. For example, both Michigan and Tennessee state universities have never permitted pinball games in their student unions. But they have no objection to the IQ Computer Quiz games. And our units have been doing very well in both of these locations plus many other schools."

Also notable, he says, is the big hit that IQ Computer Quiz games are making with the teenage crowd. Parents voice no objections to youngsters playing quiz games whereas they recognize them as teaching devices as well as amusement vehicles.

New Concept

"The IQ Computer Quiz machine offers operators an opportunity to enhance their public image and the sale of their machines.

The main hall of the huge Alaska Palace (seen in foreground above with part of London in background) is one of the exhibits of the National Amusement Trades Exhibition (ATE). The 26th annual event will bring nearly 100,000 exhibitors in 200 exhibition booths to an overflow section. Last year 89 exhibitors participated in the event. John Singleton, secretary of the British Amusement Caterers' Association, described the event as "the biggest exhibition of its kind in the world in terms of the number of exhibitors and the range of new devices it displays." The need for this type of convention is pointed out by John Smithson, a British businessman who came to attend the one held here in June, 1970."

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Guaranteed Used Machines & Supplies: Bally, Williams, Gottlieb, Chicago Coin, Zaccaria, Mainstreet, Deforest, Emblem, Premium, Zephyr, Middle Atlantic, Chicago Coin, Sterling, Chicago Coin, Chicago Coin.

PLAY-MORE POST
Pops up between the flippers when Center Top Rollover is hit, closes center lane to out hole, keeps ball a busy captive on the actionized playfield.

Play-More Post
Pops up between the flippers when Center Top Rollover is hit, closes center lane to out hole, keeps ball a busy captive on the actionized playfield.

King Size Collections

JUMBO FLIPPERS
Hitty Flipper-Arms, clad in flat springy rubber, add distance and power to every flipper maneuver.

King Size Collections

GUARDIANB ALL

GUARDIANB ALL

February 6-7 — California Automatic Vending Convention Installation meeting, Vacation Village, Mission Bay, San Diego.
March 4-7 — National Vendors Association Convention, Sheraton Hotel, Hollywood, Fla.
March 20-21 — Alabama Automatic Merchandising Council/ Mississippi Vending Association meeting, Broadwater Beach Hotel, Biloxi, Miss.
April 3-5 — National Automatic Merchandising Association Conference, Anahiem Convention Center, Anaheim, Calif.
April 17-18 — Illinois Vending Council meeting, Holiday Inn, Indianapolis.
April 30, May 1-4 — Illinois Automatic Merchandising Council meeting, Lake Lawn Lodge, Delavan, Wis.
May 9 — Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.
May 15-16 — Ohio Automatic Merchandising Council meeting, site to be announced, Columbus, Ohio.
May 24-27 — National Restaurant-Hotel Motel Convention, International Amphitheatre, Chicago.
June 12-14 — New York State Automatic Vending Association Convention, meeting, Grossinger's, Grossinger's, N.Y.
September 18-20 — Illinois Coin Machine Operators Association meeting, Stauffers Riverfront Inn, St. Louis.
October 6-9 — International Machine Exhibition, Congressgallia, West Berlin, Germany.
October 16-18 — Music Operators of America Convention, Sherman House, Chicago.
operators move into selling to the public was implicit at the 1969 Music Operators of Americ-a convention. Starting as pool table exhibitors showed home sales. Selling new coin-operated tables is still another aspect of business that Schaffner is fully aware of, but his success last year in selling used tables is equally significant. He completely deplored his own inventory, "I'm actually out of used tables and will be buying them from other operators," he said.

Schaffner is selling reconditioned seven and eight foot tables for around $275 and is selling reconditioned jukeboxes for around $175. He runs newspaper advertisements and handles the resulting retail business during normal shop hours. His maintenance personnel also handle the reconditioning during normal working hours. The success of his home sales is such that he even offers a 90-day warranty of any parts and offers a virtual lifetime service policy on jukeboxes.

A vests is, when the coin mechanism is removed from a jukebox or pool table the biggest percentage of the breakdown possibility is eliminated. We might not get one trouble call of any sort on the back half of a jukebox. The same is true for a pool table."

"In the later case, Schaffner pointed out that, after all, a home pool table doesn't receive even a fraction of the wear and tear generated in a normal location where a table is used by the public. "There just isn't much that can go wrong with equipment in people's homes because you have to realize that coin-operated equipment is built in the first place to withstand tremendous wear and abuse."

"We don't mind offering a warranty on parts or a guarantee on servicing," he said.

Bargains

Turning the public relations aspects of selling to the general public, Schaffner related an anecdote that concerned a location owner: "This woman called during the Christmas holidays and said she wanted a used pinball game for her home. When she came down to the store she said she was amazed at how attractive our place was."

"I always thought jukebox operators were located in alleys or had the front windows all painted over," Schaffner quoted the woman as exclaiming. A director of MOA and past-president of the Illinois Coin Machine Operators Association, Schaffner said that the added advantage of improving the public relations of an operating company definitely had to be considered when planning on setting up a retail sales department.

"You're not only showing people that you are a business, you're just like all the others in town but you're offering them a product that they will have in their house for years. People will come to visit, and the word of mouth alone in improved public relations is worth a trouble call a year or whatever minor follow-up is involved in a sale to an individual home owner."

WHAT'S PLAYING?

Kenosh, Wis., Location: Young Adult Lounge

Gordon W. Lawrence, proprietor, Sam's Record Amusement Co.

"Leaving on a Jet Plane," Patsy, Paul and Mary, Warner Brothers-Seven Arts 1968.

New London, Conn., Kid Lounge

Paul Mason, proprietor, Frank Marks Music Co.


Indianapolis, Location: Soul Lounge

Larly Geddes, proprietor, Lew Jones Music

What's Playing?

Paul Mason, proprietor, Frank Marks Music Co.

New London, Conn., Kid Lounge

Paul Mason, proprietor, Frank Marks Music Co.

"Leaving on a Jet Plane," Patsy, Paul and Mary, Warner Brothers-Seven Arts 1968.

 Behold the magic of new 

BUILT FOR BUSINESS! MAR-BEAVER Bulk-Vending Machines

DRAWS A CROWD!

DRAWS a CROWD!

MAIL-ORDER SUPPLIES

Draws to success—oh, that's the way it is. A hodgepodge of goods both big and small is sent by mail, and the small items that are just one of the many reasons for the success. People are always surprised to see a whole range of goods available through the mail. The mail-order business is a real one.
probable wouldn't have had if that song wasn't on," Bush pointed out. He also said that artists such as David Houston and Glen Campbell will probably become top artists for future oldies.

In picking the new songs for programming, Bush and route men go by the Billboard charts, local radio stations, and discussions during their meetings. "On Friday afternoon all seven of us sit down and play all the new releases we have received and then we vote to see if we should put them on the jukeboxes. Then each route man packs the songs for his own locations. We aim for personalizing the programming for each jukebox on the route," Bush stated.

Personal Contact

In order to help this, Bush spends about 80 percent of his time visiting the individual locations. "Perhaps we'll have had a location with service problems, so I will go in to see if the owner is satisfied. Sometime I find that by moving the machine to another spot, the location can be cleaned up and its playing potential improved. Also, it is very likely to jar the memory of an owner who may want to ask us to do something but forgot to tell the route man. We try to do anything we can to help the location," he said.

Bush said the whole operation at Montooth is run systematically. On Mondays, Tuesdays and Wednesdays the route men change the records on the jukeboxes. "We hit every location at least once every two weeks and some we change every week," he pointed out. "We also use transparent plastic strips tinted blue to indicate that a certain record has been put on recently. This makes it easier for the person operating the machine to find new selections, and thus saves him time." The company will also order custom printed title strips if Sterling Title Strip Co., is unable to supply them. "Typewritten strips are too difficult to read and detracts from the overall effect of the colored title strip," Bush said.

Thursdays and Fridays are devoted to moving equipment and making any installations, plus repairing old equipment. "We like to make sure that our jukeboxes are clean and in top condition," Bush said. Montooth Music services several hundred machines within a 50-mile radius of the Peoria area.

Rosen Opening Fun Centers; Showcase Home Pool Tables

pioneer of family fun centers, he was the first to set up "Pennsylvania" amusement arcades at amusement parks throughout the area and still maintains a number of children's amusement ride centers and arcades.

Allinger's billiard fans will now have an opportunity to play on exactly the same kind of table featured at the Six Simonson Castle—custom made 5-foot by 10-foot models. The tables will focus attention on other models Rosen is aiming at home markets. Rosen selected the Allinger's location as a pilot operation because of the proposed Market Street East redevelopment by the city.

HENRY SCHAFNER

add a major family facility to the amusement and recreation features planned for the revitalization of the center city area.

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NORTHERN STANDARD

JANUARY 17, 1970, BILLBOARD
MUSICAL INSTRUMENTS

'Small' Instrument Dealer Strikes It Rich

Continued from page 3

val," Heil said. He pointed out that 100 speakers will be used for the $200,000,000 P.A. system alone. Amplifiers for guitars and organ will be available for groups if they want to use them.

"I'm pretty sure the groups will want to use more amps than they normally carry around, since they could buy 5000 watts of P.A. power," Heil continued. "I estimate that any where from 50 to 60 amplifiers will be used for each group." He said that Fender, Sunn, and Gibson Les Paul amps will be available and the groups can choose which they want.

Sunn was the first to contact Heil to use its speakers for the rock festival. Since then many other companies have offered the services of their equipment at no charge. His store is the area's exclusive distributor for 40 name-brand amplifiers. As a result, he has dealings with many rock groups.

"I did the sound setup for the Rolfing Stones when they recently appeared in Champaign," he said. "I've also dealt with groups like The Who, The Moody Blues, and Jimi Hendrix."

The reasons for the popularity of rock groups won't go to a rock concert because they can't stand the loud sounds. But to be successful, "you've got to go to the concerts and meet the groups. This is the only way to educate yourself about what is happening with these groups. The first group I worked was the Grateful Dead, and I learned more about amplifiers than anywhere else since then."

He opened the store in 1966, but it wasn't until 1968 that he installed just as a studio to teach the organ, which he has played for 15 years. He says it is a way to come in one day and ask if I could order a guitar for him. He just sort of got caught up in the business after that.

The official figures show that the store will gross at least $750,000 for 1969. "Part of this total is the result of merchandising the product, which I don't think dealers do enough of. In my store alone I estimate that I have 5000 watts of P.A. equipment."

"We didn't use the store on a daily basis," Heil said. "We didn't use the store on a daily basis."

He said that dealers complain that business is getting bad. To some extent it has never been better. In December alone we sold $200,000 worth of amplifiers. If dealers would merchandise the material, it might open the door to play and inspect, they would sell a lot more," he pointed out.

Heil prides himself in the stock of amplifiers and instruments that are available on the floor in his store. He said that he is the largest supplier of Sunn equipment in the country. And with the amount of equipment he has, he said that he never sells a tone of stock.

He is excited about the rock festival because it presents a challenge to the music system that can be heard by the estimated 100,000 people expected to attend. "It will give us a very high-quality sound as our speakers and drum, and we have revolving circular stage so that equipment can be set up on both sides. While one group is playing, the next group can set up. This will eliminate the delay between acts.

The P.A. system will be 40 ft. off the ground on columns of concrete. All sound will come from the stage area since Heil feels this is the natural way to hear the music. "We've got a festival where we will end with the equipment we have available, we will just have to produce it," he added.

The small model of the Bolin upright will be use in music schools. A larger nine-foot model is also available.

Bolinites Disks May Spotlight Radical Piano

By KJEELE E. GENBERG

STOCKHOLM—Bolinites' producer George Martin lists for the revolutionary Bolin upright piano for his London recording studio. Martin tried the piano here recently and declared that it is a good piano to use.

The piano is the invention of Swedish guitar maker George Bolin and it uses a stainless steel frame in place of the traditional wooden structure. Bolin claims the steel frame is more rigid than an all-wood frame and the piano is less affected by various temperature and humidity.

The soundboard of the piano is adjustable and can be tuned to give a dry tone or a more resonant tone. The piano is used extensively in Sweden by Stereophone producer Anders Burman. He also played it for the late Jan Johnson.

Bolin has also developed a five-foot grand using the same techniques and also makes a mini piano for use in schools. The Bolin upright sells for $1,260 and the nine-foot grand for $6,975.

St. Louis Music Drum Promotion

ST. LOUIS—A promotion al program which will be held on April 2, several new German cellos and a new violin outfit have been added to the line of St. Louis Music Supply Co.

The Reville Drum set, retailing at $399.95, features a special brass head and socket tom holder. In addition, the bass drum has individual tension lugs plus chrome plated copper lugs. One of the features is a $150 and has maple back and sides with a high gloss finish. The Deluxe Silver Medallion Violin outfit comes with a fully adjustable steel violin with adjustable pegs. It lists for $1299.50.

Cupon Promotion

MINNEAPOLIS—Chester E. Groth Music Co. here used cou pon advertising during the holiday season to boost year end sales. The store pushed Tak tell Metronome, a Melodica, and a Hohner harmonica in the two columns by five inch ads.

NAMM Seminar Program

Here is a schedule of activities at the five regional seminars of the National Association of Music Merchants (NAMM):

JANUARY 17, 1970, BILLBOARD

NAMM Seminar Program

Here is a schedule of activities at the five regional seminars of the National Association of Music Merchants (NAMM):

Sunday

Noon-5 p.m.—Registration for NAMM members only.

Noon-5 p.m.—Film festival featuring three films; "Second Effort," a seminar conducted by Martin Fillingham and "Miami Beach," a film from the Miami convention bureau committee featuring information about NAMM's 1970 Music Show.

Monday

8:30 a.m.—Registration for members only.

8:30 a.m.-10 a.m.—A film, "The Professionals," featuring Van Johnson and Paul Lynde; "Fender Dealer Dealer," a seminar conducted by Henry Flarsheim, sales marketing consultant for Editorial Associates in St. Petersburg, Fla.; he will also present the results of the questionnaire distributed to all NAMM retail members as part of his study of music industry sales recruiting problems and needs.

10:30-11 a.m.—Break

11 a.m.-3 p.m.—"How to Set Up a Profitable Piano Education Program" presented by the National Piano Manufacturers Association and executive of the Baldwin Piano and Organ Co. in Atlanta, the seminar will be conducted by Gerald J. Slade, vice president of National Piano Manufacturers Association, and vice-president of marketing for the Chicago Musical Instrument Co.

3 p.m. to conclusion—"Selling the Youth Music Market," a seminar conducted by Charles Seber, publisher of DownBeat magazine. The discussion will center on topics as to why music store retailers are failing to capture significant youth sales, why school music programs are on the verge of major changes, the importance of kindergarten through secondary music programs, and what turns young people on to musical instruments.

Coming Events

January 18-19—National Association of Music Merchants (NAMM) regional seminar, Marriott Motor Hotel, Dallas, Tex.


February 15-16—NAMM regional seminar—Regency-Hyatt House, Atlanta, Ga.

March 2-3—NAMM regional seminar, Marriott Motor Inn, Phil adelphia.

March 6-10—Music Educators National Association, Orange County, Calif.

March 7-9—NAMM regional seminar, Marriott Motor Inn, Chi cago.

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NEW CONDOR, The Innovers Division of Hammond Corp. has intro duced an electronic guitar to its product line. The 20 inch guitar features individual pickups for each string plus dual conven tional pickups, volume control for each, hard rock maple replaceable neck, high quality strings selected for tonal clarity, arched top of silks spruce and maple back and sides. A special made case is also available. While designed for use with the Condor guitar sound modulator system, the guitar can be used with any system.

BEST SELLING FOLIOS

OVERALL BEST SELLERS IN FOLIO
Title Publisher
BEATLES—ABBEY ROAD (Hansen)
EXCITING JOHNNY CASH (West Coast)
JUDY COLLINS SONG BOOK (Music Sales)
BOB DYLAN—NASHVILLE SKYLINE (Big 3)
P AY YOUR WAGON—Vocal Selections (Chappell)

JANUARY 17, 1970, BILLBOARD
New Clubs, Shady Promoters Gypping 140G Yr. From Acts

* Continued from page 4

Even so, most indicated the situation was not as bad as in previous years.

One of the biggest problems was cancellations without much notice.

"This happened most of the time with new promoters," a leading booker said, "but more often with new clubs opening."

He cited an incident recently in which he had booked an act from another talent agency (a common practice in Nashville) to play a new club near Chicago. "The guy expected to make a lot of money and didn't, simply because he didn't promote," the booker said. "As a result, he didn't pay the artist at all, and so I wrote him a check for $1,000 out of my pocket."

The Nashville Talent Directors Assn. has, through exchange of information and other means, quickly spread the word when a promoter does not pay. "Too often, though," the booker explained, "this same promoter will show up in another town under another name, and we get burned again."

Deposit Set

To guard against this, most of the Nashville bookers now follow the common practice of requiring 50 percent of the money on deposit in advance, with the rest payable just before the show goes on. In several instances, shows have been called off at the last minute.

Some bookers have gambled, however, and they and the artists who lost have lost. In some instances, the lones have been substantial.

"There is a problem, though," another booker explains. "Suppose we lose out on as much as a couple thousand dollars. By the time our attorneys here make contact with the attorneys in the state involved, and the required fees are paid, the whole thing probably costs as much as one might have collected in the first place. Besides, the man probably has no money, anyway, so what good is a judgment?"

Still another booker said he found the situation had improved considerably over the past. "I did a $75,000 gross booking with an artist through the last year," he said, "and of that we got only $2,500 worth of bad checks. That's a pretty low percentage."

"This booker said there is never trouble with the established promoters. He suggests that anyone without a good reputation should be required to make a deposit. "We try to keep tabs with the blacklist of the AFM," he noted, "but this is difficult. However, the union is still the first recourse, and it comes before any sort of civil suit can be instituted."

One booker, Buddy Lee, recently said, "I don't know what to do about it."

Williams Shows Gross $1000

NASHVILLE — The second annual series of Hank Williams Memorial Shows, promoted by Keith Fowler, grossed more than $100,000 in a five-day tour and set records in several cities. The tour originated last year on the 15th anniversary of the death of the singer-writer.

The package played to full houses, and to standing-room-only in some cities. The dates were at Greensboro, N.C., Asheville, N.C., Raleigh, N.C., Fayetteville, S.C., and Greenville, S.C. At Greenville, the crowds were so large that two shows had to be given simultaneously in two halls, with the acts cycling.

The show featured Hank Williams Jr., and the Cheatin' Hearts, the Drifting Cowboys, the Four Guys, Merle Kilgore, Loretta Lynn, Wilburn Brothers, the Osborne Brothers and Nal Stuckey.

Unit Formed to Aid Sales Via Education

NASHVILLE—Formation of the Country Record Sales Council, an independent nonprofit organization, has been announced here.

The organization, built around a 19-member permanent board of directors, was formed to "stimulate the sale of recorded country product through an educational process within the entire industry."

The council reportedly has instituted a program of research.

Wills Salute on Jan. 18

TULSA, Okla.—A musical tribute to Bob Wills, member of the Country Music Hall of Fame, has been planned by some of the industry leaders and artists Sunday, Jan. 18, at the Fairgrounds Pavilion here.

Wills is critically ill in Ft. Worth, Tex.

Produced and directed by Hap Peebles, former CMA director and manager of Wills, the show will co-star three of the living members of the Hall of Fame: Ernest Tubb, Roy Acuff and Tex Ritter. They will be accompanied by their bands, the Texas Troubadours, the Smokey Mountain Boys and the Bell Weevils.

Pee Wee King and Mack Sanders will entice the four-hour spectacular.

Talent scheduled to appear on the show includes Minnie Pearl, Molly Bee, Pee Wee King, Reid Stewart, the Collins sisters, the Plunnens, Mack Sanders and the Ranch Boys, Hank Thompson and the Brazos Valley Boys, Billy Parker, Curtis Potter and Roy Clark.

Twenty country radio stations in the midlands are helping to promote the Bob Wills' tribute. The show will be the largest array of name artists ever to appear on a country music show in the Midwest.

Wills, who recently rounded out 50 years in show business as leader of the famed Texas Playboys, suffered a stroke in June.
SUSAN RAYE Puts her special stylizing into this song about love, peace, and her fellow man. The result is a sound you can feel right down to your soul. It's on Capitol Records, #2701, and it's called, simply,
Big Mama’s Medicine Show
Starring...
Buddy Alan

On HEE HAW Jan. 14th. Capitol No. 2715

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OMAC ARTIST CORP.
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Bakersfield, Calif. 93301
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Nashville Scene

By BILL WILLIAMS

More youngsters are moving up, following in the footsteps of their respective talents in the field of country music. Two relatively recent add-ons are Karen Wheeler (daughter of Oleta), who is under contract to Starday, and Lola Ferrell, daughter of former performer Leffy Ferrell. Miss Ferrell appeared with her dad on New York City on New Year's eve.

Nashville keeps getting more of an international flavor. Tokyo Matsumata, now living in Norfolk, Va., plans to move here in the spring. She currently is working club dates with her manager, Charley Wigg (Carolina Charlie), who also books through World, International Talent. The Japanese Miss has just recorded "The Ballad of Charley Pride" on Plantation. Another international newcomer is Mona Vary, a promising native of Quebec, who is traveling with the Audrey Williams show. Miss Williams, by the way, has collected some outstanding talent in her package, and the show is getting steady bookings.

Charlie Walker joins the list of artists touring the Hawaiian Islands as part of most successful venture. The tortures of accidents linger on. It was in 1966 when Warner Mack had his auto wrecked at Princeton, Ind., and suffered internal injuries. He is back in the hospital for another round of major surgery, his fifth such visit to the hospital since the wreck. This time doctors hope to repair the injuries once and for all, and let him lead some sort of normal life.

Billy Walker, one of the great professionals of the business, is back with Buddy Lee Attractions after a year's absence. Billy, who records for Monument, and long has been a member of the "Grand Ole Opy," will be booked along with his Tennessee Walkers.

Buddy Cagle has signed a new contract with Imperial. He has spent recent months in club and personal appearances both in the Far East and in Europe as well as this country. Buddy Davis & the Nashville Brass will entertain at the annual Nashville Chamber of Commerce banquet next week.

The Homesteaders play a 10-day engagement (Feb. 8) at the Fort Worth Fat Stock Show and Rodeo, an indoor show of its kind, at the Will Rogers Coliseum. Tommy Cash goes north to Alaska the 15-15 of March. Melba Montgomery has taken time off for the stock, and Jean Shepard plans to be back to work soon following the arrival of her child.

Darel McCall of Waywide Records has joined the Buddy Lee crew. Jack Barrow is in co-host of the WSM "Morning Show" one week this month. Ditto Peggy Little and Tommy Overstreet. Donia & Buford Dickerson have set a new promotion and public relations firm, with emphasis on the music industry. Dickerson is the daughter of the late Francis Craig, long-time disc jockey, promoter, leader, and author of such hits as "Near You." ... Will Bunch has come in again for a session. He has just signed with Brita Star promotions for coverage.

Three more artists have been signed to booking contracts by Buddy Lee Attractions. Those signed: Colleen, David Rogers, and Peggy Little & Tommy Overstreet, of Dot. Buddy Lee has booked the huge holiday bash with topnotch entertainment by Buddy Davis & the Nashville Brass and Mel Tills & the Stooges. Openers for the pre-Rodeo Christmas show and Tommy Don Davis have just announced the appointment of L.F. White to the position of general manager of Trotty Bird Music Publishing Co. White, a leading composer, now will write exclusively for Trotty Bird. Additionally he will screen material, seek out and develop talent and place the company's material for recording purposes. Trotty Bird returns to Philadelphia this week for another "appearance" on the "Swing Time" show.

One of the "big" names, Jimmy Key, president of Key Talent and Neways Music, has announced the appointment of Rudy Hickman to the post of national promotion director for the Nashville-based company. Hickman, a veteran radio personality, was most recently program director at WMKE, Charlotte.

Chart artist Dave Peal has booked his act at the Palomino Club in North Hollywood, and will do a return performance later this month. He's represented by Hubert Long. Bob Jenkins has signed an exclusive writing contract with Cedarwood Publishing Co. He's discovery of Cecil Neil. Junior Samples will entertain at the National Cash Register Co. Convention in Dayton Jan. 28, booking by Joe Farnam. ... Ronnie Self is the author of the new Pozo Soco record "School of Life." Grandpa Jones has cut his first live LP (monaural) while performing at the Black Stallion in Cincinnati. "Black Stare motion" is moving into a new Nashville sewer of 751 15th Ave. N. and Trent Clark will make the move here as manager. ... J.T. Sinatra will replace Clark at the Newberry, Ohio, office. Also located in the same building will be Jimmie Skinner, who will operate a publishing firm with whom Clark will be affiliated. ... Smiley Wilson, president of the Wil-Hope agency, has announced a two-week tour of France for the Louie Hite Show. Scheduled for May 15-27 under the auspices of MCA Records International, the tour will take the troupe to Norway, Denmark, Sweden, Germany, Holland, Ireland and England. Show artist Blake Ensor played the new million-dollar Fleetwood Club in Halifax, N.S. for two weeks beginning Jan. 1. ... Tompall Glaser returned to New York and Los Angeles where he negotiated a new recording contract for Townsend & the Glaser Brothers, and assisted in the under-scoring of a forthcoming movie which will contain songs by Glaser Publications writers John Hartford, Hoover, Jim Glaser & Jimmy Glaser. After 10 years of hard rock, the Band Book's Lounge in downtown Pensacola, Fla., has swung over to country music and is packing in crowds. One of the first country artists to appear was Jimmy Newman, who, according to club owner Clyde Johnson "did everything I asked him to do, and more."
FREDDIE HART
SINGS SO MUCH LOVE
INTO HIS NEW CAPITOL
RELEASE, "THE WHOLE
WORLD HOLDING HANDS;"
IT SOUNDS AS THOUGH
HE INVENTED THE IDEA OF
BROTHERHOOD! IT'S ON
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Freddie Hart
The Whole World Holding Hands

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### Classical Music

#### More 'Greatest Hits' On Columbia This Month

NEW YORK — Columbia Records releases a series of 10 albums this month in its successful composer "Greatest Hits" series, featuring works by Dvorak, Mendelssohn and Ravel. All 10 previous albums in the series have been chart hits. The company also slated this month is a specially priced three record set of Dvorak’s last three symphonies. George Szell and the Cleveland Orchestra. Pierre Boulez conducts the same orchestra. A bonus record is included with Mahler’s "Des Knaben Wunderhorn." The regular performance features mezzo-soprano Christa Ludwig, baritone Walter Berry, and the New York Philharmonic, Leonard Bernstein conducting. It is a live recording of the work from Vienna with Bernstein on piano accompanying Miss Ludwig and Berry.

#### RICHMOND'S SERIES $ UP

NEW YORK — London Records has increased the price of its Richmond Series to 98c, a record increase, especially in light of the recent rise in postage costs. The series contains many historical recordings, including early opera sets of soprano Renata Tebaldi.

### 5 Operas in Houston Set

HOUSTON — The director of the Houston Grand Opera has announced a five-Opera season for 1970-71, with Verdi’s "Falstaff" in October and Johann Strauss’ "Die Fledermaus" in November. The company’s five-Opera season, which is being held in conjunction with the upcoming Offenbach "Tales of Hoffman" with Karl Otto’s "The Moon" in January, 1971. Verdi’s "Aida," and to end the season, Donizetti’s "Don Pasquale di Lammert" in March.

### ‘Aida’ Opens in Met — Miss Price Superb

NEW YORK — Verdi’s "Aida" with soprano Leonye Price in the title role belatedly reopened the Metropolitan Opera to solid critical acclaim. Dec. 29 and in the work’s first repeat, at the Jan. 3 matinee, was a truly grand operatic experience as it launched the company’s Broadway season. Miss Price early added "Aida" to her repertoire and has always sparked in the role. On Jan. 3, she was in superb voice, whereas the "O patria mia" a special joy. Her success should aid recording of the opera, which has been in rehearsal on London Records in conjunction with the season. Most of her recordings are on RCA Records label.

### BOOK REVIEW

The Boston In The Right Key

Gentlemen, More Dolce Pianissimo! Harry Ellis Dickson. Beacon Press, Boston, 162 pages. $7.30 list.

NEW YORK — The subtitle of this charming book tells the story: "An Irreverent Memoir of Thirty Years in the Boston Symphony." But its volume, titled after an expression of the late Serge Koussevitzky, is more than reminiscences by this music-conductor.

It’s a fascinating history of the organization of one of the world’s great orchestras and the many rich performances associated with it as soloists, members and conductors.

Major attractions are the drawing of outstanding conductors and other artists by Mrs. Olga Koussevitsky, the wife of the late music director and still an important force in classical music. The result is an engaging informal discussion.

FRED KIRBY

### BACCALLONI, Met Singer, Is Dead

NEW YORK — Salvatore Baccaloni, who was a leading basso buffo at the Metropolitan Opera from 1925 to 1931 at St. Clare’s hospital here. His last role was also sang for 13 years at La Scala and for seven years under the recommendation of Arturo Toscanini, who had recorded for RCA Records.

He made his Metropolitan Opera debut with "I Pagliacci" and "The Barber of Seville," Dec. 3, 1940. He appeared with the company until 1962, when his last appearance was in Verdi’s "La Forza del Destino." Baccaloni also made several films.
Polydor makes records turn.

Our classics go pop.

Our pops go classic.

A Company for all generations.
Good Rock Exposure as Toronto Club Opens

TORONTO — Record companies retained a valuable exposure medium for contemporary rock product when Toronto's Rock Pile club reopened with two nights of BluesWay recording artist, B. B. King. Located on the same site as the old Rock Pile (which closed down), the club had a seating capacity of 1,200.

Disk Artists Aid Satirical Revue

TORONTO—"Spring Thaw," the annual Canadian satirical revue, will take on a new look this year with specially commissioned musical material by the country's recording artists. Already signed to contribute musical selections to the 23rd edition of the show are Gordon Lightfoot, Joni Mitchell, The Band, Don Lightfoot, Lefty Grove, Ronnie Hawkins, Galt MacDermot, Gene Murphy, People, Leonard Cohen, Carmen Lamanna, CPR, Captured, Paul Anka, Robert Charlebois and Boris Pottier. Frontman and the show's creators have composed the title theme "Springs and Light." Previews of the show begin Jan. 27 with opening date set for Feb. 16 at the Playhouse Theater.

LOCAL CLASSIC LP'S RELEASED

MONTREAL—London Records has released three classical albums on RCA Victor. Among them is the "Reggae Sonatas" of Rinaldo "Salsa" Sonatas, an ambitious project that has been under development for the past two years. The series of albums includes John Gibb, a Toronto-based composer of music and recording artist. Gibb has been involved in the recording industry for 15 years, and his work has appeared on several major labels, including EMI and Capitol.

Toronto, the city that has given birth to the music of Glenn Gould, has also been home to a number of musicians who have made significant contributions to the world of classical music. Among them is John Gibb, whose latest release, "Spring Thaw," is a tribute to the beauty of nature. Gibb has been involved in the recording industry for over 15 years, and his work has appeared on several major labels, including EMI and Capitol.

Cap Launches LP With No Single or AM Play

TORONTO — Capitol Records of Canada launched a locally produced rock album, "This Is Rock," in October. The album is "Young Bear," the first release by the group, and it has sold close to 5,000 copies since its release a month ago.

French disks currently being aired at CFOX, Montreal, are "Le Tour de France" by the Manic, "Si Tu Dois Partir" by Fairplay (Continued on page 57)
**BEATLES’ NEW SINGLE DUE**

LONDON—The Beatles’ next single, to be released at the end of February, will be “Let It Be,” performed by Ringo Starr under the pseudonym of Sir Paul McCartney. The single will also feature a cover of the song “Hey Jude,” from the forthcoming “Get Back” album.

**European Executive Turntable**

Robert Oeger, manager of Polydor Nederland, has been appointed assistant manager of Polydor Nederland. Oeger joined the company in 1968 and was subsequently promoted to the position of general manager.

**Polydor Using Cassette at Meet**

LONDON—Details of monthly album supplements are being circulated to Polydor’s sales force in prerecorded form on tape cassette. The company’s 22 representatives have playback units fitted in their cars. The system is being used as an alternative to the traditional monthly sales meetings in London, which apart from the expense of travel, also meant that some staff were away from their areas for as long as 36 hours.

Polydor has enlisted the help of Thames-TV announcer David Cameron and his group, the Miracles, to keep the market informed. The group is scheduled to appear on the release of the new album, which is due to be released in the near future.

**Conn Will Bow 2d Label, Nashville**

LONDON—Agent Mervyn Conn, who already has his hands full with the Velvet Underground, will also launch a second label, Nashville, in March. Nashville will provide an outlet for U.K. and U.S. country music and Conn is currently negotiating with a number of distribution facilities.

The label’s bow will coincide with the label’s second Country Music Festival which is being held at Wembley on March 29. One of Conn’s objectives will be to boost local country music and he is proposing that English groups are restricted to a lower price release which militates against their having singles on the market.

He also plans to focus attention on U.S. country-rock groups in both the vocal and instrumental fields. He’s already signed Nashville singer Durward Erwin for release in this country and is negotiating for a number of other American artists with no British outlet.

Conn is confident that this year’s Wembley event will surpass the success of the 1968 festival.

“We have already sold all but three of the 1968’s stock— maybe last year we had only just started on this part of the project,” he said.

With 16 acts confirmed to appear at the concert—likely to be a five-day event—the bill includes Roy Acuff, George Hamilton IV, David Houston, Loretta Lynn and her show, Carl Perkins, Bruce Goldsmith’s Sun, Tex Ritter, John Wesley Ryles, Tom Patti and the Glaser Brothers, Charlie Walker, Hank Snow, Lonnie Donegan, Cash (brother of Johnny Cash) and Durward Erwin.

Also in Conn’s future planning is a British tour for Rod McKuen.

**Polydor’s New Sales Drive**

LONDON—Polydor has launched a new sales campaign, “Way In,” which includes a new promotion for U.K. progressive albums and the first release of LP’s from the company’s recently instituted American subsidiary.

The campaign, which is being introduced in the UK, will be followed by a similar campaign in the US. The “Way In” product includes LP’s by Ten Wheel Drive, Area Code 615, Jerry Cotain, Josh Holmes and Tony Williams, a double album of electronic music, selling at normal single album price. These are all U.S. recordings.

The locally produced discs are by Taste, Audience and Ferris Wheel.

**Mercur Product**

PARIS—Mercury’s Chicago director Ralph Marks and his European counterpart, Herman Cats, from the Philips Baarn head office, have been contacted by the Mercury product at a special Paris promotion meeting which was attended by Philip London’s vice-president, the general manager, Jack van der Voorn (Amsterdam), Mike Everett (London), Paul Moors (Brussels), Bruno Wendel and Lotar Steyer (Hamburg), Dorus Brumm (Antwerp) and Patrick Lathon (Paris).
MARKS NAMED MANAGER OF U.K. PHILIPS

LONDON — Fred Marks, 45, managing director, Festival Records Australia, has been named managing director of Philips Records U.K. succeeding Leslie Grieve, who resigned in December last year after 17 years with the company.

Marks takes up his post on May 1. Born in Sydney, Marks spent 20 years with the Hoyt Theatre Group becoming South Australian manager. Before joining newspaper chief Rupert Murdoch as personal assistant, Marks became manager of Festival in 1960 since when Company's turnover has increased to 100 percent, to make it second largest disc company in Australia after EMI.

CBS BLUES PROMO

PARIS — CBS France has launched a big promotion for blues records, centered on the British Blue Horizon repertoire. The company is releasing a special sampler album, "Super Duper Blues," retailing at $1.80 and tracks by Fleetwood Mac, Chicken Shack, Duster Bennett, Champion Jack Dupree and Bukka White, plus a double album "Blues Jam at Cleeve," by the Fleetwood Mac and Otis Spann.

FINNISH RELEASE

HELSINKI — Finnish record companies are releasing more and more literary and political discs currently. Although several book publishers have been releasing literary records for a number of years, it is only recently that the record companies themselves have made a determined entry into this sphere.

Scandie Music has released four albums of a literary-political work and music; the main work, a double album — the first to be produced in Finland — "Suomi 50 — Poems and Songs," featuring a cross-section of Finnish poems in the first 50 years of independence, presented by actor Veikko Sinisalo, and patriotic songs by Alfredo and pianist Meri Louhos.

The double album was produced by Papaio Eino. Scandie has also added, in collaboration with the Labour Movement's Culture Organization, two LP's of labor songs on "The Siren," Among 30 tracks is "Free Russia," the singing of which, in the 20's, was to have made a determined entry into this sphere.

And Columbia Music has released another album of a Spanish revolutionary poems, "A Dishful of Guatemalan Blood," sung and presented by Jai Chenius, Kristiina Haljala and others, and a "Vietnam documentary," entitled "All the Way South Free." The Love catalog now numbers 17 literary-political works in the literary-political field.

CBS, STER TAKE PUSH ON ROAD

JOHANNESBURG — CBS Records South Africa, a joint promotion here on the back of the hit "Soweto Truck." Go-Go girls, recorded music and announcements, plus an impressive appearance by the Bats (one of South Africa's top groups) all helped to cause traffic jams.

Albums by Santana, Chicago and The Cars were featured to headline the CBS "Rock Machine" campaign, for which CBS is now planning promotions in all major cinemas of the Ster Theatre group.

TOKYO — Progressive rock and underground product in Japan has become a more serious part of the promotional outlet in the city's "alternative" stores. Stores also serve alcohol after high priced cabinets and nightclubs close.

Each "snack" offers full stereo outfit for entertainment and have no restrictions regarding a nightly impressed, quite like government-controlled radio and TV stations which have a history of banning certain artists. The stations also screen products for "objectionable material."

A promotion man from a local record company said: "Snacks provide an equivalent of the U.S. underground radio for Japanese," he said. "All here understand what is meant."

Each "snack" establishment is labeled on the outside de- tailing the music played—"jazz snacks," "rock snacks" and even a "wild snacks" where only Beatle products is played.

In the Shinjuku ward of Tokyo a number of "snacks" cater to the city's young community—new to the Japanese scene and only a couple of years old. Although rock is played, often to the accompaniment of mini light shows.

Polyphon in Exec Revamp

COPENHAGEN — Because of continued expansion and increased range of products including cassettes and record players, Nordisk Polyphon Aktieselskab has restructured its administration.

On the top level will be W. Hamburger, managing director, with N. Bordho as finance director and J. Frisich as sales director.

The top echelon will form the board of directors of a newly formed company, Polydor Music AS, located in the same building and managed by C. Lawrence.

Three product managers have been appointed to handle the various groups, which represent the works represented by Nordisk Polyphon. H. Kosselovsen will be in charge of the dcc group, O. Rhode will be in charge of the Philips group; and A. Urff will handle the Polydor group. J. Frisich will be product manager for Lenco record players.

Transatlantic's "Road Shows"

LONDON—In an attempt to break away from the traditional type of annual sales convention, Transatlantic Records has de- vised a new form of audio-visual presentation for its Lon- don and provincial conferences.

Under the title "The Trans- atlantic Travelling Circus," the show will be presented at the London Hotel, Jan. 27, will then visit London and Coventry Feb. 10 and Coventry Feb. 17.

The presentation has been put together by Lawrence Aston of Transatlantic's special projects department. He said it will in- volve the use of stereo tape accompanied by slides.

SOME DISK $$ UP IN NORWAY

OSLO — With the advent of the added value tax system in Norway on Jan. 1, the price of a single record increased from nine crowns ($1.26) to 9.50 crowns ($1.33). Medium price LP's increased from 37.50 crowns ($5.24) to 39.50 crowns ($5.65). Floating discs remain at 20 crowns ($2.80) by virtue of an adjust- ment in wholesale.

A further retail price increase on some records has been im- posed by the Norwegian Sleeve Co. because of German revaluation.

A/S Nera has much of its product Increased by 10 percent due to exchange rate.

KASENATZ-KATZ Co. IN LONDON

LONDON — U.S. producers Jerry Kasenatz and Jerry Katz will open up an independent rec- ord producing company in Lon- don and have moved producer Ritchie Cordell to head up the U.K. company with business manager Hy Gold.

Cordell is currently working out of the Strawberry studios in Stockport, Cheshire, with writers John Carter and Ken Law- man, who has been responsible for the legendary group, Herman's Hermits hits. Cordell is producing U.K. group Freddie and the Dreamers for Konk Super K company. The group's Cordell-produced single "Bingo Bingo Bingo" was released in the U.S. before a U.K. release. The group's EMI contract recently expired.

Also signed to Super K on a non-exclusive basis are writers John Carter and Ken Lewis. The pair will produce 33 sides a year over a theoretical five year contract for Super K through their Sunny Records production company. They will continue to publish material through their own music pub- lication company, Carter- Lewis Music administered through Southern.

FARTHING-BROWN

LONDON — Larry Page's Penny Farthing label has signed Joe Brown to a three-year con- tract. His first deal was set between Page, Brown and his manager George Cooper. Larry page will pro- duce the singer for the label and his debut single is expected to be issued in February when Brown begins a 13-week series of ITV shows. The new arrangement will help the label in marketing the Russian Melodia catalog which is represented in Germany by Ariola and also allows for a more extensive promotion of the label.

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From The Music Capitals of the World

• Continued from page 54

Convention: "Que Je T'aime" by Johnny Hallyday, Tom Northcott's "The Koommaker" starting to pick up airplay in southern Ontario. ...Polydor releasing the theme music for the film: "2001: A Space Odyssey" by the Berlin Philharmonic as a single. The flip side is the "Elvira Madigan Theme" by Gzza Amsel, All-disc Distributors' sales increased by 50 percent in 1969. Cassettes and hi-fi tapes have accounted for the bulk of the increase, says the company. ...The Burs-Kays appeared at Le Coq D'Or, Dec. 29-Jan. 3. Billboard reports Billy Charney has moved to Nashville to work at RCA's Sunbury Publishing Co. His new record will be released simultaneously in the U.S. and Canada soon. New York's "Hain" star Allan Nichols guested on the Elswood Glover CTCV show Dec. 29 along with Brenda Lee.

Canadian Radio-Television Commission turned down CHUM's bid to buy CKGM in Montreal. The CRCT felt that the station should be operated "by a licensee with more direct involvement in the social, cultural and economic life of Montreal." CHUM did acquire the remaining 59 percent of the stock plus complete control of CFCF-Halifax. Recently CHUM offered about $15,000 to establish a station on the Arctic coast, trade news, and help keep it broadcast-
ing at a cost of almost $15,000 a year. Information is to be exchanged by telephone, short wave radio and tape if the CRCT approves. Idea was initiated by lawyer Richard Mohrman who founded the Mid-Canada Development Foundation to bridge Canada's north-south gap. ...London releasing Onos Waller's "War of the Worlds," a two-record set on the Stereo Disc label. RCA'S Scott Richards produced the radio promotions for Elvis Presley's "From Vegas to Memphis" double set. ...U.K.'s Love Sculpture gave three concerts at the Hawt's Nest, Jun. 2-4. "Plastic Ono Band Live Peace in Toronto 1969" LP, recorded at the city's rock 'n roll revivial in September, is a runaway best seller for Capitol. Richard Simons of Taylor, Pearson & Carlson Record Division in Vancouver reports that their current best sellers in that city are "One Tin Soldier" by the Original Casts, "Venus" by the Shocking Blue and "Wonderful World, Beautiful People" by Jimmy GIH.

RITCHIE YORKE

STOCKHOLM

Deluxe, Bonnie and Friends (including George Harrison, P. F. Arnold, Martin Caidon and Billy Preston) made a big impact on Stockholm audiences drawing two full houses here to concerts promoted by the Sonet Koncerthe- rum. EMI tied in by releasing the Star's single "Hard to Say Goodby- e". "Hamburg Industrial" Avelsdalen in the center of Sweden has created musical ac- cordions. The company has been one of Europe's biggest manufacturers of accordions for a nearly century. Production is now concentrated on electric guitars. ...Immediate artist P. F. Arno! will be in Sweden for a summer tour this year with Sonet's Jerry Williams and the Polydor band, Linn-Ude- ulsson's Dynamite Brass. ...Copuf producer Gerhard Landinstei is releasing the folk trio Goageh-Flenkrona with a more beauty sound. Metronome artist SW Malnarqvist has received a gold medal from the city of Lands- konokn. The Arthur Berg Foundation prizes for musical dis- tinction have been awarded to Columbia's Robert Broberg and lyricist Britt Lindström, Eric Sandström and Tor Bergström. ...Christiern Gunnar StjällinNilsen, a Columbia recording artist, is to tour Sweden with a new sextet which includes American jazz tenorist Dexter Gordon. Former Kassell producer Bill Ochstson has a part in a German produc- tion of "Hair."

Polyphonic music manager Mats Ake Forsborg has signed a new contract with Teldec enabling the Folkpärkis to nego- tiate appearances for Steen and Stanley, the Telsters, the Beat- makers, Those Calmants and Nils- men. ...Torsten Bergman has left Columbia to join CBS. Other new CBS artists include Suzanne Astrom, Kari Sundelin, Elsa-Bech and Anita Jäder. Stina Verhmarren, Sonet artist, was in London to appear on the "Op- portune Knockes" television show.

Sonet's recent albums compri- sed a tour of Germany and the Sonet group's highest suc- cessful tour of Holland. ...Sonet has released the first Metronome recordings in Sweden and has also launched a new label, Flep, with a first release by Tony Wolf. ...EMI is doing powerful promotion for the United Kingdom recording of the soundtrack of "On He- rman's Soul." EMI has won the latest James Bond film... ...Metronome artist David Sandstroem, was awarded an excellent review for his pop album, for the children. "Gods, Gods, KJELL E. GENBERG"

AMSTERDAM

The Dutch Ministry of Cul- ture has given a subsidy to the concert promotion of "Man of the World" in Holland.

The group, founded in 1968, specializes in "avant-garde" jazz. The Philips, Swifteck Prize, awarded every four years to a Dutch com- poser, has been presented for 1969 to Kees van Baaren in recog- nition of his entire works... ...Intermic a Holland has ac- quired the rights of Action Rec- ords for Holland. Action record, was in Paris to record the Dutch version of the David Alexandre Winter single "Yole Zonelle." ...Hep-Gordijn Productions, located at Randersgat 3, The Hague, has launched a new record, Blos- som. ...Graaf's KJELL E. GENBERG Will pay the label, "back up" the Dutch group the Cars has sold 35,000 copies in six weeks. ...Bovens has acquired the record- ing rights of the musical "Hair..." ...Evelyn Grace has appeared on VARA TV Dec. 31.

BAS HAGEMAN

PARIS

Disco groups, the Moody Blues, Trazere, East of Eden and Kofe Hartley, are appearing at four "Un- derground Music Operation" con- certs at the Paris Olympia from Thursday 19 to Thursday 26. The Le Companions de la Chanson (CBS) have launched a new mini-constellation in February, taking in Montre-uil, Quesnoy, Tournai and a few major cities. ...Independent rec- ord company CNR has launched a 10 album set, "History of Jazz," covering the 50 years from King to King. This is the company's third jazz packaging, the other series being "Archive of Jazz" (20 albums) and "Jazz History" (27 albums).

France Gall has recorded for La Compagnie a French version of "Gentilhomme," entitled "Les Annees Folties." This is being produced by SEMI. SEMI-Meridan also pub- lishes the two new titles disc- AZ, artist Michel Polnareff, "Dans la Musique" and "Les Mich- tenanne." ...Pathe-Marconi has re- leased a double album by jazz guitarist Django Reinhardt featur- ing recordings made between 1935 and 1946. Other artists featured with Reinhardt are violinist Steph- ane Grappelli, cornetist Charlie Treton, harmonica player Larry Adler and the Quintet of the Hot Culf of France. ...Jacques Bel, who starred in the French pro- duction of "Man of La Mancha," has recorded for Barclay Proko- fiev's "Peter and the Wolf" and "The Story of Babu," with music by Poulenc. ...Etienne Stratta, Croma Music director, visited Paris for talks with Jean-Jacques Tilche, head of Editions TuttI. Croma is the U.S. publishers of the copyright "Love is Blue."

New York jazz releases from Poly- dor include volume five of the "Definitive Charlie Parker" and Stan Getz's "The Best of Stan Getz." ...Michael Way

OSLO

John Myall and his group gave a jivey, three-day performance in Oslo. ...Anne Kles- seng, a member of the group records for Polydor, is star- ing at the Kar de Munna revue theater in Stockholm. ...Trista singer "Poes" is to be released by EMI. She has been awarded a gold disk for her rec- ording of "Hjem." Norwegian version of "Willy the Range." ...The first Norwegian champi- onship of country and western jockeys will be staged abroad the vessel Konge 2 on May 23 during a return trip from Oslo to Kiel.

ESPECIENKSEN (Continued on page 39)
Background on Background Music

By EARL PAIGE, GEORGE KEMEYER

Background music systems exploit the value of songs to millions of people every day in nearly every type of public establishment - from department stores and motels to hospitals and airports.

The annual gross of the background music system is estimated around one billion dollars, with over 9,000 selections in use. Many have been using background music systems for nearly 10 years. "Many of the stores and motels in the country have background music systems," said the representative from 3M Company. "The music systems are played throughout the day, and the tapes from the system are replaced every 10 to 12 months." The tapes are available from 200 distributors, and are designed to be played on a safe device built in the USA or Canada.

The equipment is either sold or leased to locations, but tapes are usually changed every day, with one base changed at an average of 10 to 15 tapes per day.

West German publishers have little fear of disk infiltration

By MIKE HENNESSY

In West Germany, a country known for its love of music, publishers are not afraid of the threat of disk infiltration. The West German music market is estimated to be worth around 1 billion dollars annually, with over 30 million tapes sold each year. The publishers believe that the market is too large and diverse to be threatened by disks.

Part four of a series: Europe '70

While the prosperity of music publishers in West Germany is natural and expected, the variety of the market is another aspect. They are rather less dependent on the tourist trade, which is important to some publishers in other countries.

Hans Gerol, head of one of the leading publishers, represented the publishers' position:

"Strangers in the Night," which sold over 40 million copies, was a hit for Joe Hards, a veteran of the music industry. "We have had a rich catalog of standard and original songs, and we are not afraid of competition," he said.

Bassett, a major West German publishers' association, has encouraged companies to use non-copyright material, but even in this environment, the publishers have successfully claimed a mechanical and performance rights for their music.

In common with most other countries, Germany has a very small percentage of its music output being sold as recordings. But there is more profit today in the sale of music to the public, which has increased significantly in recent years.

While the large publishers in Germany pool their resources to bring out hit folio containing 10 to 12 songs and a good sale would be something between 10 and 20 copies, August Steg, who heads the Chappell company in Germany, which was founded in November 1923 as a 100 percent German-owned company, says to the contrary. "We have a very strong base in both mechanical and performance rights," he said.

For a company like Chappell, with a vast catalog of standards and original songs, the development of the LP market has been important.

"For a company like Chappell, with a vast catalog of standards and original songs, the development of the LP market has been important," Steg says. "With the advent of the LP, we have been able to sell a wider variety of music to the public, and this has been reflected in the company's performance royalty payments.

"While the LP market has been growing, the traditional sales of sheets and records have also been strong," Steg says. "But the LP market has been a significant addition to our income stream."
**HITS OF THE WORLD**

### BRITAIN

<table>
<thead>
<tr>
<th>Week</th>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>This</td>
<td>1 TWO LITTLE BOYS</td>
<td><em>The Beatles</em> (Epic)</td>
</tr>
<tr>
<td>Last</td>
<td>2 RUNAWAY</td>
<td><em>The Rolling Stones</em> (Decca)</td>
</tr>
<tr>
<td>1</td>
<td>3 SALEM'S LOT</td>
<td><em>John Lennon</em> (EMI)</td>
</tr>
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<td>2</td>
<td>4 THE CREEK</td>
<td><em>Eric Clapton</em> (emi)</td>
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<tr>
<td>3</td>
<td>5 YOU'RE GONNA MISS ME</td>
<td><em>Bob Dylan</em> (Columbia)</td>
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<tr>
<td>4</td>
<td>6 RED ROSES FOR A BLUE BOY</td>
<td><em>The Beatles</em> (Epic)</td>
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### FRANCE

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<tr>
<th>Week</th>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>1 ADOIE JOLIE CANDY-JA</td>
<td><em>Les Freres Oyling</em> (Hachette)</td>
</tr>
<tr>
<td>2</td>
<td>2 TOUS LES MEMES</td>
<td><em>Les Freres Oyling</em> (Hachette)</td>
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<td>3</td>
<td>3 AUX CITRONS</td>
<td><em>Les Freres Oyling</em> (Hachette)</td>
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<td>5 AUX CITRONS</td>
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### MALAYSIA

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<th>Week</th>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>1 AIN'T HE ADE, HE'S MY BOY</td>
<td><em>The Beatles</em> (EMI)</td>
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<tr>
<td>2</td>
<td>2 RAINBOWS KEEP FALLING ON ME</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>3</td>
<td>3 THE THREE STARS</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>4</td>
<td>4 WITH THE EYES OF A CHILD</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>5</td>
<td>5 RAINBOWS KEEP FALLING ON ME</td>
<td><em>The Beatles</em> (EMI)</td>
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### SWITZERLAND

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<th>Week</th>
<th>Song</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>1 GOOD-BYE</td>
<td><em>The Beatles</em> (EMI)</td>
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<tr>
<td>2</td>
<td>2 THIS YEAR</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>3 THE YEAR</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>4 THIS YEAR</td>
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<td><em>The Beatles</em> (EMI)</td>
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### MEXICO

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<th>Week</th>
<th>Song</th>
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<tbody>
<tr>
<td>1</td>
<td>1 OJO DE VENTANA</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>2</td>
<td>2 SOL</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>3 PARA MÍ</td>
<td><em>The Beatles</em> (EMI)</td>
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### POLAND

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<th>Week</th>
<th>Song</th>
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<tr>
<td>1</td>
<td>1 WIE TOŚCIESZ SIĘ</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>2 WIE TOŚCIESZ SIĘ</td>
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<td>5 WIE TOŚCIESZ SIĘ</td>
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### HOLLAND

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<th>Week</th>
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<tbody>
<tr>
<td>1</td>
<td>1 MARIAN</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>2</td>
<td>2 MIGHTY JOE</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>3</td>
<td>3 OKI DOKI</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>4 OKI DOKI</td>
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<td>5 OKI DOKI</td>
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### SINGAPORE

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<tbody>
<tr>
<td>1</td>
<td>1 IF I HAVE YOU NOW</td>
<td><em>The Beatles</em> (EMI)</td>
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<tr>
<td>2</td>
<td>2 WINTER WORLD OF LOVE</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>3</td>
<td>3 WITH THE EYES OF A CHILD</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>4 WITH THE EYES OF A CHILD</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>5 WITH THE EYES OF A CHILD</td>
<td><em>The Beatles</em> (EMI)</td>
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### JAPAN

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<th>Week</th>
<th>Song</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>1 KURUMOKO NO TANGO</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>2</td>
<td>2 DEF IN SUNZUKO-BUSHI</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>3</td>
<td>3 SHINDO, WA KOJIROU</td>
<td><em>The Beatles</em> (EMI)</td>
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<tr>
<td>4</td>
<td>4 KIRU</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>5 KIRU</td>
<td><em>The Beatles</em> (EMI)</td>
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### SPAIN

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<th>Week</th>
<th>Song</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>1 EL MEMOR</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>2</td>
<td>2 SONG FOR THE GROOM</td>
<td><em>The Beatles</em> (EMI)</td>
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<td>3</td>
<td>3 SONG FOR THE GROOM</td>
<td><em>The Beatles</em> (EMI)</td>
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<td><em>The Beatles</em> (EMI)</td>
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<td>5</td>
<td>5 SONG FOR THE GROOM</td>
<td><em>The Beatles</em> (EMI)</td>
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### EUROPEAN EXECUTIVE TURNTABLE

*Continued from page 55*

Manager of the Austrian division since 1965, David Snodhill is leaving Leslie from his position as chief come press officer for Island Records. He will take up his ap-"position as editor of "The Face" magazine."Snodhill," a former press officer for the British Panorama Press Association (BPPA) for the past 15 months... Terence Barbour, head of publishing for Music for Pleasure and the Hamlyn Publishing group since 1966, has left to form his own press concern... Richard Smith is head of the Hamlyn public relations department as well as being concerned with the marketing policies for both books and records.

**Continued from page 52**

The *Suntory* series is the third most successful for-"towards the end of 1965..."... And the group released their first release in France... The Canadian group, Revolution Francaise, was the second group to record the song... The group's first release in Canada will be the Canadian chart-topping "Quebec," and the following week by "Sho-bo-doo."
25th ANNIVERSARY 1944-1969

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Warmest Thanks to all our Friends the World over for their wonderful help.

PALETTE World-Wide Recordings

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KAPP
PROBE RECORDS
JUPITER
COMPO
LONDON RECORDS

THE WAIKIKIS—LOS MAYAS
THE KYRIAKOS
SCOTT BRADFORD
LUIGI—KIKI
THE BRASS HATS—THE MERTENS BROTHERS
COLOR IN DANCE SERIES

RELEASED IN AUSTRALIA

AUSTRALIAN RECORDS

THE BRASS HATS—THE MERTENS BROTHERS
ANDRE BRASSEUR
COLOR IN DANCE SERIES

RELEASED IN JAPAN

NIPPON COLUMBIA

THE WAIKIKIS—LOS MAYAS—DIGNO GARCIA—JESS & JAMES
THE BRASS HATS—THE MERTENS BROTHERS

RELEASED IN GREAT BRITAIN

CBS
MAJOR MINOR
POLYDOR

THE BRASS HATS—THE WAIKIKIS
WILL TURA—COLOR IN DANCE LP
LOS MAYAS—DIGNO GARCIA

RELEASED ON THE CONTINENT

PHILIPS (France)
AZ (France)
DURIUM (Italy)
DUCALE (Italy)
POLYDOR (Germany)

JESS & JAMES
LUIGI
LUIGI—LOS MAYAS—WILL TURA
COLOR IN DANCE SERIES
JESS & JAMES—LOS MAYAS—THE WAIKIKIS—DIGNO GARCIA
DIGNO GARCIA—LOS MAYAS
JEAN LE FENNEC
MORTON & THE UPTIGHTS
THE COMPLETE PALETTE LINE
ELY TOHENKO—ANDRE BRASSEUR—ALIAN—THE COMPLETE PALETTE LINE

PALETTE RECORDS
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LONDON W.C.I.
1000 BRUSSELS

MEET US AT THE MIDEM
STANDS No. 28-29
30-31
3rd FLOOR

CLAUDE LOMBARD
KIKI
KIKI
RITA DENEVE
KIRSTEN AND BERND
FREE POP

WILL TURA
LUIGI
DIGNO GARCIA
THE BRASS HATS (THE MERTENS BROTHERS)
THE WAIKIKIS
LOS MAYAS
JESS AND JAMES
This new group out of Canada comes in a jet-black groove built along Blood, Sweat & Tears lines. They're completely individual though, and set up a stream of instrumental and vocal styles that will capture underground and FM attention. Label based in New York City.

This new label based group is raising some eyebrows, but only with their avant-garde effects. Their sound is rich, and if they can use it for their advantage, they could do big things. Label based in New York City.

The impression is left as one of a new, exciting and fresh label. We're certainly flattered by the stardom of the musicians involved, but only for their background. Label based in New York City.

This new group out of Canada comes in a jet-black groove built along Blood, Sweat & Tears lines. They're completely individual though, and set up a stream of instrumental and vocal styles that will capture underground and FM attention. Label based in New York City.

The new label based group is raising some eyebrows, but only with their avant-garde effects. Their sound is rich, and if they can use it for their advantage, they could do big things. Label based in New York City.
Announcing

a new Billboard Industry Service

PRODUCT POTENTIAL LISTING

Attention: All Record Manufacturers

Billboard proudly announces the inauguration of its “Product Potential Listing.” Beginning February 7, each record company will have the opportunity to list the three NEW records (those not yet on any chart) it considers to be its top prospects each and every week. Here is the procedure to obtain the listings for your label:

All the information must originate from the office of the chief executive. Call or write Billboard’s Chart Department each Tuesday by 3:00 p.m. Give the titles of your three top new records, based on airplay, distributor orders or re-orders or station picks, and they will be listed in the following Monday’s issue of Billboard.

For the first issue, call or write the Chart Department by Tuesday, January 27. The Product Potential Listing will provide valuable information to programmers, rack jobbers, record dealers and licensees abroad.

Billboard Chart Department, 165 West 46th Street, New York, New York 10036. (212) 757-2800
**TOP 20 SPOTLIGHTS THIS WEEK**

**TOP 20 POP SPOTLIGHTS**

- **PEGGY LEE—LOVE STORY**
  - "If All the World's a Stage" by George Gershwin, the classic piece of popular music, according to Liberty/UA of that era.
- **STEAM—I'VE GOTTA MAKE YOU LOVE ME**
  - "Don't Make Me Kiss You (Goodbye)" took him right into the Top 60 of the Hot 100 of the week.
- **BROOKLYN BUCKS—TOO OLD FOR YOU**
  - "That Little Thing" song, it was followed by "Don't Make Me Kiss You (Goodbye)" and "Don't Make Me Kiss You (Goodbye)" was granted an official hit in the top 60 of the Hot 100 of the week.
- **SANTEANA—EVIL WAYS**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **BUCKINGHAM'S—I GOT A FEELIN'**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **FLORENCE HENDERSON—CONVERSATIONS**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **BLUE MAGOOS—NEVER GOIN' BACK TO GEORGIA**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **KING CRIMSON—THE COURT OF THE CRIMSON KING**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **JOHNNY DOLLAR—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **CLAUDETTE CRAMER—LOVE MEMORIES**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **DOUGLAS HOST OF NARM FETE**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"

**SPECIAL MERT SPOTLIGHT**

- **VICTOR MELAR—SHE'S IN THERE**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **KING CROW—THE COURT OF THE CRIMSON KING**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **HOLDEN—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **CROSS—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"

**SPECIAL MERT SPOTLIGHT**

- **LORRAINE ELLISON—STAY WITH ME**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **STAN CAPE—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **OLIVIA NEWTON-JOHN—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"

**TOP 20 COUNTRY**

- **TAMMY WYNETTE—LET ME BE YOUR LITE HOUSE**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **STONEWALL JACKSON—BETTER DAYS FOR MAMA**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **THE STONEMANS—GOTTA MAKE YOU**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **JOHNNY ROLLER—WHEN THE WAVES ROAR**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **LOIS WILLIAMS—TODAY IS THE DAY**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **CLINT BENTLEY—THE BAND OF ARCHIE HOLLIS**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"

**CHART**

- **TOP 20 OF THE TOP SELLING R&B SINGLES**
- **ETTA JAMES—TIGHTEN UP YOUR OWN THINGS**
- **LORRAINE ELLISON—STAY WITH ME**

**SOUL SPOTLIGHTS THIS WEEK**

- **DOUGLAS HOST OF NARM FETE**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **ARKANSAS BAND—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
- **OLIVIA NEWTON-JOHN—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"

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- **OLIVIA NEWTON-JOHN—SPEAK LOW**
  - "I Can't Help Myself (Sugar Pie, Honey Bunch)"
MANY STATIONS ALREADY REPORT IT'S A HIT!
AFTER YOU LISTEN, "YOU SAY IT!"

Al Green
YOU SAY IT

2588
Hi
Records
DISTRIBUTED BY
LONDON
PRODUCED BY WILLIE MITCHELL

Most powerful version ever!

Frijid Pink
HOUSE OF THE RISING SUN

Also featured in their new LP "FRIJID PINK" PAS 71003
The Billboard Hot 100 chart for January 17, 1976, with the top song being "Walk A Mile In My Shoes" by Tom Jones. The chart features a variety of artists and songs from different genres, including rock, soul, and country. The chart is accompanied by a list of songs titled "Shades of Green" and "Blowing Away."
...a paramount idea!

FREDERICK BRISSON

presents

KATHARINE HEPBURN

ALAN JAY LERNER

ANDRÉ PREVIN

with

GEORGE ROSE

Cecil Beaton

Gale Dixon

David Holliday

Sets & Costumes by

RENE AUBERJONOIS

JEANNE ARNOLD

Donald Dixon

Marvelous & Moustaches Staged by

MICHAEL BENNETT

Directed by

MICHAEL BENTHALL

Produced by Frederick Brisson for Brisson Productions, Inc. and by Montfort Productions, Inc.

PMS-1002 ALBUM; PM-29508 CASSETTE; PM-89008 8-TRACK CARTRIDGE

The Original Cast Recording

Available Now

On Records & Tapes

Paramount Records, a division of Famous Music Corporation;
A G + W Company.
*We of BnB Music, Inc. (BMI) thank the music industry for a great first year!

*NANCY SINATRA
BILLY STRANGE
MAC DAVIS
SHELBY FLINT
JAMES A. COHEN
BONNIE, PAM & SHEL

IN THE GHETTO • DON'T CRY DADDY
FRIEND, LOVER, WOMAN, WIFE
DADDY'S LITTLE MAN • HOME • YOU ARE
and more including
SOMETHING'S BURNING (that's our newest)

Suite 1510
9000 Sunset Blvd.
Beverly Hills,
California
etocere Sues Columbia for $10.2M. in
LOS ANGELES - A $10,262,956.91 suit has been filed in Superior Court for the County of Los Angeles against Columbia Records and rock singers Jerry Lynn Williams, Warren Rex Ludwick and Lynn Travis, individually and collectively as members of a group known as "The St Trinians," and Charles Greene, president of Electrovision Corporation, Inc., distributed by Atlantic Record Corp.
O'Connell & Greenberg, attor- ney's for the plaintiff, filed the complaint on Jan. 2 alleging breach of contract, anticipatory breach of contract, intentional interference with the business relationship and injunctive, declaratory and constructive trust.
Etocere's suit alleges Williams, Brill and McDonald, known as High Mountain Hoedown, entered into an "exclusive artist recording agreement" with Etocere Records on Feb. 26, 1969, that was to take effect or about Dec. 2, 1969, breached the contract by refusing to co-operate with the label in further recordings, modifications, of the contract and allowed their names and professional name to be used in connection with the promotion, sale and publicity by a company other than Etocere.
The plaintiff also alleges that as direct result of the actions of defendants, they have been damaged in the sum of $5,000,000.00 for the reasons alleged.
Etocere sued for punitive damages of $5,000,000.00 against Columbia Records and said the total damage for a sum of $10,262,956.91.

GWP Push on Astro Catalog
NEW YORK - GWP Records will launch a once-a-month promotion campaign on their Astro Records catalog beginning with the sign of Aquarius, Jan. 21. The campaign will coincide with the astrological album for that month will be mailed to radio stations, record dealers, radio reviewers and columnists. Also included in the package will be a newsletter for store display and point-of- sale merchandise.

W. German Publishers
Continued from page 38
Many of the German publishers are united in forming the short-term sub-publishing pool. Many of them have, for example, to the case of the old standard waltz "Ranma." which enjoyed a special vogue at the end of the year in Germany.

Jote Clicks on Four Recordings
NEW YORK - Jota Electronics clicked as producers of four recordings on the Hot 100 last year and should have been credited with four in the Dec. 27 Talent Directory, where they were incorrectly credited with one success.

RUTH DAVIS IS DEAD IN PHILA.

PHILADELPHIA -- Ruth Davis, lead singer of the Davis Sisters, noted gospel group and Phillips, and perhaps the greatest family group in the field, died here on Friday (2).

Ruth Davis for many years recorded with her brothers and sisters and in earlier years had recorded with the Gottham and Chess labels.

The Davis Sisters were regarded as having influenced the singing of people such as Aretha Franklin, Ray Charles and many other artists.

The Rev. C.L. Franklin, mother of Aretha, was scheduled to preach at the funeral of Mrs. Davis.

Farrell Sets Record Co.
NEW YORK -- Wes Farrell, president of the Wes Farrell Organization, announced a new single recordings. Distribution of the new label will be handled by Janus Records, the neuart entertainment group, and will be distributed to a series of contemporary concept albums and plans to release three albums this year.

The first three albums will be released in February. The artist for these albums are the Soul Town Symphony, the Jazz Rock Revival Album and the Wemblyn and Method.

IMC Program
Continued from page 1

tailor in a changing industry; methods of developing artists; methods of marketing records in Europe; international developments of copyrights; po- tentialities in developing a world market; the impact of the youth revolution on entertain- ment; the growth of home television and TV programming; recent court decisions and legal implications and legal implications; distribution patterns for records in the U.S., selling姿态, and the impact of record companies and record promotions for the campus market; the direction of tape growth in other key areas and the impact of the campus market.

Speakers for the sessions are being lined up by Coleman Finch of James O. Rice Associates. IMC is being handled by Billboard and Record Retailer, its sister publication in the U.K.

Singers Studio Gets Under Way
NEW YORK -- Singers Studio, the new record company started by Jerome Barensen, has had their catalog pages launched here. The company plans to be involved in management, promotion and marketing of artists, with plans also to start a music school. The company plans to develop and retain in all aspects of business, including record contracts and management.

The first record for the SSL label will be Sammy Turner's "That's If You Want Me To." "No Other Love."
Jerry Butler has changed his tune.

'Got To See If I Can't Get Mommy (To Get Back Home)'
is a departure from the usual Butler style.
It's caused so much comment it's the fourth big single to be released from his chart album 'Ice On Ice'.
His eleventh hit single in a row.
And proof no matter what Jerry Butler sings sales are always music to your ears.

'Got To See If I Can't Get Mommy (To Get Back Home)' 73015
Produced by Gamble-Huff Productions

'Ice On Ice' SR 61234
8 Track MCB 61234
Musicassette MCR4 61234

From The Mercury Record Corporation Family Of Labels
Mercury • Philips • Smash • Fontana • Limelight • Blue Rock • Wing • Intrepid • Pulsar
A Product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601
A North American Philips Company
Mel & Tim
star again with

Good Guys
Only Win in
The Movies

Bamboo 109

b/w "I Found That I Was Wrong"
Produced by
Karl Tarleton & Gene Chandler

Scepter
gives great music