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COIN MACHINE
PAGES 49 TO 54

The International Music-Record Newsweekly

GRT in 2-Fold Contract With Gamble & Huff

By MIKE GROSS

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

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

(Continued on page 78)

Pirates' \$10 Million Haul

By BRUCE WEBER

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

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

IMIC Plans Distaff Days

NEW YORK — Ladies attending the International Music Industry Conference at Paradise Island Hotel, Nassau, in the Bahamas, April 20-23, will have their own program of activities concurrent to the business seminars for the men. For a small registration fee, the ladies will be treated to three days of sight-

(Continued on page 78)

sales manager of Robbins, Feist, Miller.

The forged music books, often peddled by traveling salesmen or sold under-the-counter at music stores, sell in a loose-leaf binder for \$15-\$25 for 1,000 songs, most of which are incomplete. The Big Three, which publishes about 52 hardbound folios a year, sells its books for \$1.50-\$3.95 for 15 to 30 complete songs.

Steiger said that printers in foreign countries, many without copyright laws, are shipping product to the U. S. for distribution. "Several years ago, music book pirates confined themselves to illegally duplicating standards. Today, they're counterfeiting contemporary songs, too."

To crack down on illegal duplicators and distributors, the Big Three uses company detectives to check music stores, schools, music teachers and in-

strument representatives for counterfeit product.

"The worst offenders are organ teachers, professional music studios and musical instrument jobbers," said Steiger. "We (The Big Three) prosecute every case our investigators uncover."

The Big Three sells product (Continued on page 15)

NAB SALUTE

As a special salute to the 47th annual NAB Convention, Billboard presents bylined articles by four of the nation's leading authorities in radio programming—Tom Harrison of Blair; Ben Holmes of Petry; Rick Sklar of WABC, New York; and Don Paul of WRCP, Philadelphia. See page 32 and visit Billboard at the Sheraton Park, Suite M 753-5.

U. S. Car Mart Breakthrough For Cassettes

By HANK FOX

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

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

While the imported automobile enjoys only limited distribution in the U. S., the cassette breakthrough in the Mercedes is seen as a major stride

(Continued on page 22)

'Blues Power' in Comeback

By ED OCHS

NEW YORK — Having surfaced through the soul movement, the "rhythm" half of rhythm and blues has yielded momentum to its musical soul

250 Mil. to See Eurovision on TV

By MIKE HENNESSEY

MADRID—Some 250 million people are expected to watch the 14th Eurovision Song Contest held in the Theater Royal, Madrid, on Saturday (29), when the 16-nation competition will be transmitted in color by Spanish Television, TVE, over the Eurovision link.

The contest, being held in Spain for the first time, will be directed for TV by Ramon Diez, and orchestral backing

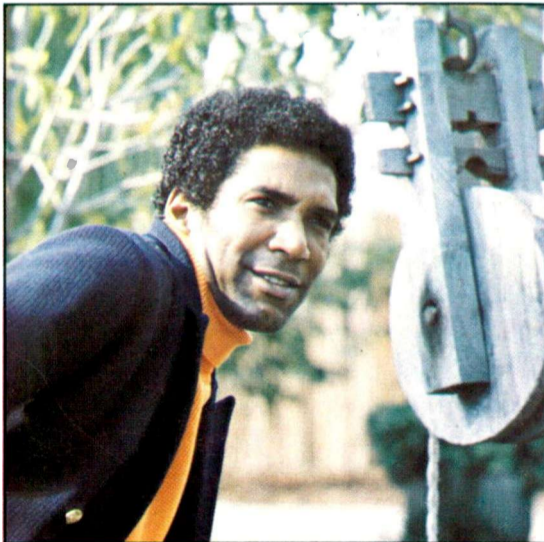
(Continued on page 61)

brother, the blues, as the major (white) market moves to revive the copyrights and artists of the bypassed black blues era.

Now that the "soul" of the black culture has been absorbed into the pop ranks, white blues bands—prime movers of the revival—have stepped aside to split the bill with B. B. King, Chuck Berry, Albert King, Muddy Waters and Slim Harpo at Bill Graham's Fillmore East rock house and Steve Paul's Scene. Both Berry, who has already appeared at Fillmore East, and Bobby Blue Bland, are due to play these top-exposure showcases.

Championed in Britain by bluesmen John Mayall, Peter Green, Cream and others, America's home-grown music has returned to link with white trans-

(Continued on page 15)



Adam Wade is at it again with a fantastic new hit and a smash new sound. He has attracted many followers in the past, with a number of hit records, now he is back again with: "Half the World" (REM 7791), a powerful rendition of a powerful new song. This is one you won't forget on Remember Records. (Advertisement)



Motown's phenomenal Stevie Wonder has it all going again with a fantastic chart album triggered by his smash "For Once in My Life" and a new blockbuster single "I Don't Know Why" (Tamla 54180). Stevie Wonder has become one of the most successful multimedia performers in the world and his career is skyrocketing. (Advertisement)

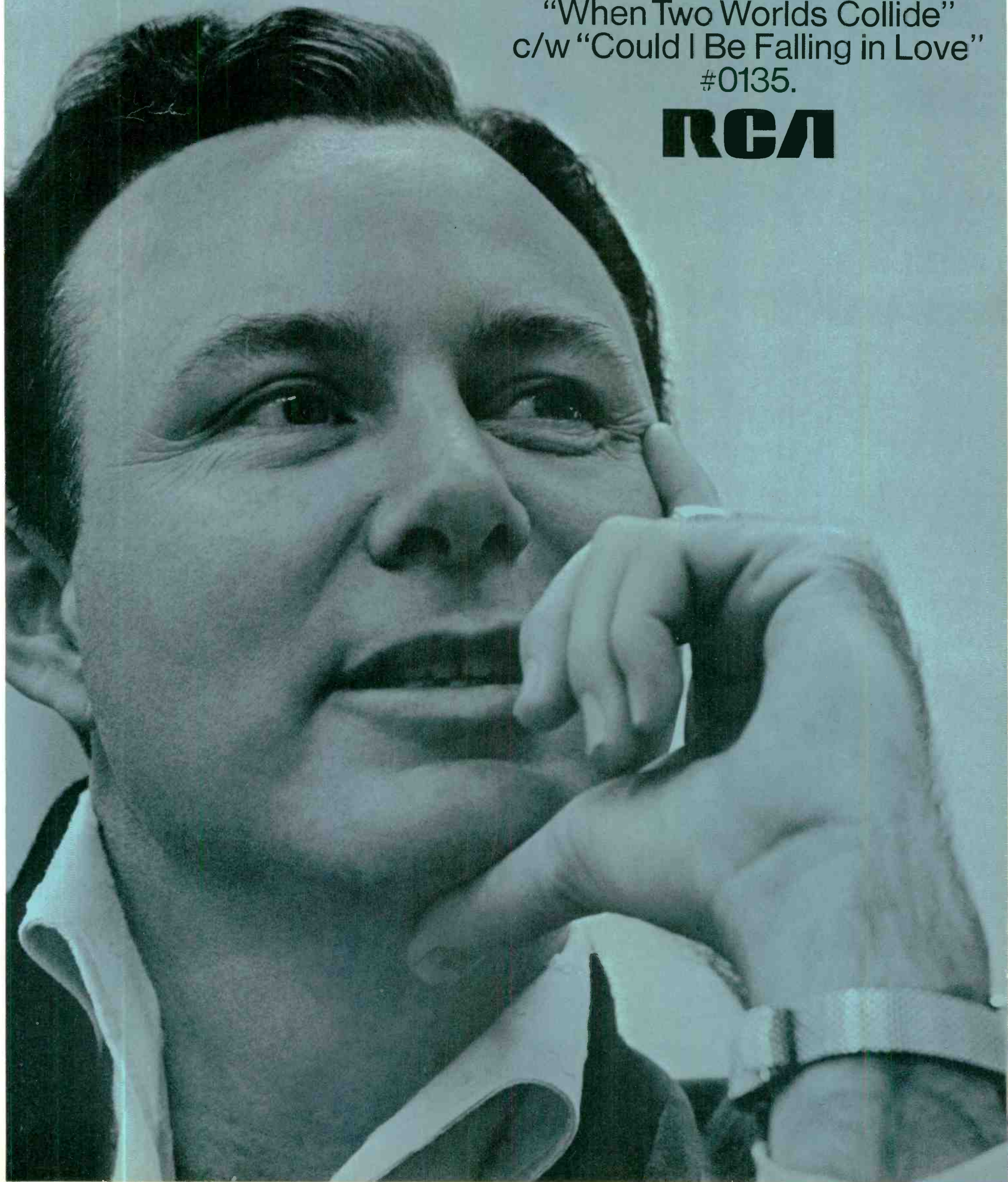
(Advertisement)

It's pronounced **E·lysé** Tetragrammaton Records

**Jim Reeves' singles are more
than memories.
They're part of a great tradition.**

"When Two Worlds Collide"
c/w "Could I Be Falling in Love"
#0135.

RCA



Spinoffs Spin Out Group; Atl. Signs

NEW YORK—Spinoffs from three-super groups have teamed to form a new all-star group and record under the Atlantic Records banner. The spinoffs are David Crosby, from the Byrds; Stephen Stills, from the now defunct Buffalo Springfield, and Graham Nash, from the Hollies, a British group. The new group will be known as Crosby, Stills and Nash, and the name of the group will also be the title of its first album, scheduled for release next month.

The trio works with an unbilled drummer, Dallas Taylor, and is scouting for a bass player to accompany them on the concert trail which is now being lined up.

According to Ahmet Ertegun, president of Atlantic Records, plans are in the works to have Crosby, Stills and Nash record individually in addition to their recording work as a combo. He said, however, that their solo work probably won't be released until their second album as a team hits the market in the fall.

Atlantic is laying out a heavy promotion and advertising campaign to support the group's first LP. There will probably be a single release culled from the album but no decision has been made yet as to what two sides will be coupled.

In addition to being singers and instrumentalists, Crosby, Stills and Nash are songwriters. They perform their own ma-

terial and have their own firm to handle the publishing rights.

Their first LP was recorded at Wally Heider's Studio Three in Hollywood with Bill Halverston as engineer. Atlantic's own chief engineer Tom Dowd will probably be called in to help on future recording projects.

Disk a Month for Op: Bilotta

By PAUL ACKERMAN

NEW YORK—Key up-State jukebox operator John Bilotta last week urged that the top 25 record labels individually release one disk per month "especially for the operators." Bilotta said this would (1) quickly create a library of programming currently needed by the jukeboxes; (2) raise the take of some jukeboxes by as much as 1 to 15 per cent, and (3) alert the operators about suitable records for their locations.

The Bilotta statement comes when record manufacturers are showing increased interest in catering to the needs of the operators. One substantial label has already implemented a plan to release great oldie singles—strictly with the operator in mind.

Record distributors, however, hold to the view that plenty of good jukebox records are available—but the operator is un-

aware of them "because he has become lazy and buys from the one-stop who is only interested in chart records."

Said Harry Apostoleris of Alpha Distributing: "In the old days the manufacturer would not think of making records without the needs of the operator in mind, the operator was that important. In those days the operator bought from the distributor, and he listened to the records, but this has ended. Even now there's a lot of good music which would help the operator. What about disks by Tony Bennett, Andy Williams and regional sellers like Jimmy Roselli? But the operator never hears about these records. The truth about the operator is that he has lost contact."

Hirsch Comment

Al Hirsch, of Malverne Distributors, said: "The one-stop cannot keep up with the odds and ends the operator needs, and the operator will often fail to find out if a record is really unavailable. We still keep a lot of oldies in our stock, but frankly the operator doesn't come for them very often. He goes to the one-stop."

A manufacturer, recalling the big business he used to do with operators in years gone by and who is now planning to cultivate them again, said: "The problem today is how can we again get to the operator."

John Bilotta, enlarging on his one-record a month theory, claimed that the coinmen buy between 40 and 50 per cent of singles, and that therefore the manufacturers should "aim some specifically for the operator." He added: "We are grateful for chart records, but what many of us are looking for is a record for the so-called 'timid soul'; the man who is over 35 and not geared to the age of rock. If we got such records, we would rack

ABC, Bobalou Sign Contract

NEW YORK — ABC Records has entered into a contractual agreement with producer Bob Bateman's recently formed company, Bobalou Productions. Under the terms of the agreement, ABC Records will have the exclusive production services of Bateman for any artist under contract. In addition, Bateman will secure and produce for ABC any artist that he feels has the necessary appeal for his and the label's artistic requirements.

Bateman has produced such acts as the Supremes, the Miracles, Lloyd Price, Marvin Gaye and Wilson Pickett. He had worked with many top recording companies in the U. S., the last being Motown.

NEW YORK — Bell Records has been purchased by Columbia Pictures Industries for \$3.5 million in stock. Larry Uttal, president of Amy-Mala-Bell Records, has been named president of a newly created Columbia Pictures Industries Record division, which will be organized around the Bell operations. Bell also acts as a distributing house for such labels as Direction, Elf, Page One, A.G.P., Philly Groove, Goldwax, Flashback, and D. J.

Records. Bell was owned by Uttal and Al Massler. The Bell acquisition puts the picture company back into the record business with its own strong entry.

Columbia Pictures' Colgems Records deal with RCA and the SGC Records deal with Atlantic Records will be allowed to run their courses.

Uttal said that one of the most exciting aspects of the new venture with Columbia Pictures is the new avenues of exposure

opened for current producers and artists on Bell. Also expected is a stronger liaison between records and Screen Gems-Columbia Music and the Roosevelt Music division. Uttal also felt that the new operation would be able to get deeper into motion picture soundtrack and Broadway original cast albums.

The new record division will operate under Screen Gems, according to Jerome S. Hyams, executive vice-president of the Columbia Pictures Industries and president of the Screen Gems division. Bell, which a few months ago began expanding overseas with its own label, was one of the trailblazers in using independent record producers, including such names as Chips Moman, Dan Penn, Buzz Cason and Bobby Russell, Kasenetz-Katz Associates, Don Schroeder and Bones Howe.

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

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

W-7 is also investigating for the first time a formal international convention to be held somewhere in Europe for all its licensees. This meeting will be held after the domestic show-

ings in New York, Chicago, Atlanta and locally.

A team of W-7 executives will spend two days in each city presenting the product programs. Executives slated to "go on the road" with the presentation include Mike Maitland, Dick Sherman, Joel Friedman, Mo Ostin, Joe Smith, Ed West, Phil Rose, Bill Cadady and Stan Caronyn.

A product presentation will also be offered at W-7's Canadian company.

Songwriters' Hall of Fame's Member Drive Zips Ahead

NEW YORK — The Songwriters' Hall of Fame's membership drive is in high gear. In an interim report on member-

ship gains, Abe Olman, the organization's managing director, said that more than 40 lifetime membership subscriptions, at \$100 each, have already been received. More than 100 other writers have subscribed for annual membership at \$10.

In line with the membership drive now under way, Olman has scheduled the semiannual meeting of the board of directors for Thursday (27) at the Friars Club in New York. Plans for instituting various categories of associate memberships, relating to publishers and record firms, are also to come up for discussion. This type of membership is being blueprinted in order to bring about the broadest possible participation in the organization's principle design of honoring America's great pop composers and writers and their works.

NARM BOARD MEETING SET

NASSAU, Bahamas — The first meeting of the new group of officers and directors of the National Association of Record Merchandisers is set for April 19 and 20 at the Paradise Island Hotel here.

The agenda will include a complete review and evaluation of the 11th Annual NARM Convention, which was held recently in Los Angeles, and the planning for the Tape Convention, listed for Dallas' Fairmont Hotel Sept. 25-28.

Ampex Enters Fifth Key Prod. Deal

By EARL PAIGE

ELK GROVE VILLAGE, Ill.—Ampex Stereo Tape has signed its fifth major production deal, the latest with Gulf Pacific Industries, a recently formed partnership between

Horizon Records and Zax, Altfield and Shapiro, Inc.

In addition, Ampex has concluded deals on a smaller scale with nine other production companies. The tape CARtridge duplicator/marketer's roster of production ties now include Gulf Pacific, Amos Productions, Anvil, Lee Hazlewood Industries, Mersey Productions, and nine others including Canyon Records, Chartmakers, Community Records, Drummer Productions, Mystic Records, NYMPH Entertainment, OUR Productions, Solar Records and Surey Records.

According to terms of the long-term contract with Gulf Pacific, Ampex will receive tape rights to music produced by Gulf Pacific. An album, "Black Pearl," by the group of the same name, will be the first major simultaneous record-tape release under the agreement. Atlantic Records will release the album and Ampex will release the tape in 4 and 8-track cartridges, cassette and reel-to-reel. The release is scheduled for the end of March.

Four other groups are also scheduled for release on tape. They are Countdown Five, Buddah Records; the Clique, White Whale Records, the Children, Ateo; and Fusion, a jazz-country-rock group.

Gulf Pacific operates an 8-track studio in Houston and is readying construction for a 16-track studio in Los Angeles.

Cap Latino Set Under Control Of Tower Staff

LOS ANGELES — Cap Latino, a new label expressly for Latin product, has been formed and will be administrated by Tower Records personnel. The new company will be creatively operated by its own general manager, Osvaldo Venzor, formerly with RCA and Voice of Music.

Eddie Ray, Tower's a&r director, will develop the artist contracts Venzor brings.

Venzor will report to Bill Tallant, Capitol's subsidiary corporations vice-president. Cap Latino will be used as the U.S. repository for Spanish product obtained through Capitol's Mexican company and through EMI licensees. Independent distributors assigned the line may or may not also be Tower distributors.

First artists on the label are Los Yaki, Carlos Lico, Lucho Gatica and Robertha, all of whom record for Discos de Mexico.

Col. Leads 10-Yr. Gold LP Derby

NEW YORK — Columbia Records is leading the field in the number of gold LP awards garnered over the past 10 years. Columbia artists have earned 92 gold LP's, and Epic artists have earned three for a total of 95 gold albums for the CBS family. Each of these gold LP's represents \$1 million in album sales and is certified by the Record Industry Association of America (RIAA).

Columbia's top gold winner is Andy Williams, whose 12 gold records is topped only by the Beatles' 13. The next highest achiever for Columbia is Mitch

Miller, whose albums have brought him 11 gold records. Columbia artists Barbra Streisand and Johnny Mathis each has eight gold LP's. Miss Streisand has won more gold records for her albums than any other female performer in the record industry.

Columbia's folk rock duo, Simon and Garfunkel, have won a gold record for their five LP's. Other Columbia artists who contributed to the gold haul are Ray Conniff, Bob Dylan, Paul Revere and the Raiders, Johnny Cash, Percy Faith, Tony Bennett, Dave Brubeck, the

Byrds, the Chambers Brothers, the New Christy Minstrels, Doris Day, Robert Goulet, Johnny Horton, Janis Joplin, Andre Kostelanetz, Jim Nabors and Marty Robbins. Epic's winners are the Dave Clark Five and Bobby Vinton.

In the classical field, where only five gold LP's have been given, Columbia has taken three. These were given to Eugene Ormandy and the Philadelphia Orchestra, and two of them were joint awards with the Mormon Tabernacle Choir. In the field of original cast recordings, soundtrack albums and special recordings, of the 34 gold LP's awarded, Columbia has taken 12, the highest number achieved by any company.

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

CUC Planning Music Invasion of England

By PHILIP PALMER

LONDON—Charles Koppelman and Don Rubin were in London last week to set up plans to launch a U. K. branch of the music division of Commonwealth United Corp. (CUC) next month. The joint heads of the music company were negotiating three production contracts with record manufacturers and engaging staff and seeking a site.

Commonwealth United plans to launch a record label in the U. K. but as yet no pressing and distribution deal has been set. Koppelman said that the company would not launch its American label, Hot Biscuit, here.

CUC's executive vice-president, John Gross, is here and will remain until a British chief has been appointed.

The U. S. firm already has a London office for its film division. Among the first projects is the film "The Magic Christian," with Peter Sellers and Ringo Starr. The soundtrack has been composed by one of CUC's songwriters, John Sebastian.

One of the company's main publishing firms, Chardon, is represented here by Robbins under a contract which expires in nine months. Another firm is

TM Music, administered here through Carlin. Koppelman revealed that when all respective contracts expired all the music publishing firms would be brought under one umbrella company.

'Protest Symphony' to Key U.S. 'Beauty' Drive

NEW YORK — A "protest symphony" written by Gary McFarland will spearhead the Artists' Resistance Movement (ARM) against the deterioration of the American scene. The newly inaugurated ARM consists of people in the arts and creative fields working under the aegis of the Sierra Club to stir up public action.

The symphony, which has been recorded by McFarland for the Skye label under the title of "America The Beautiful, An Account of Its Disappearance," was kicked off at a reception given by the Sierra Club, one of the nation's leaders in promoting public understanding of conservation and ecology in New York Wednesday (19).

Skye has launched a national campaign for the album, including national advertising, co-op ads with retailers in every major market, a coast-to-coast personal appearance tour by McFarland and specially designed store displays. Plans for a live concert are being discussed.

National advertising breaks April 13 with a full-page, four-color ad in The New York Times Sunday magazine headlined, "introducing America's first protest symphony." Duplicate full-page ads will appear in Hi-Fidelity magazine, Saturday Review and selected publications across the country, including the underground college press.

On the retail level, Skye has scheduled co-op radio and newspaper advertisements with retail outlets in every major market and has provided in-store display units including color blow-ups of the album jacket and national ads, plus specially designed browsing boxes for counter display.

McFarland has already begun a coast-to-coast tour heavily laced with radio, TV and press interviews as well as in-store appearances.

Sire Issuing Cats In U. S. & Canada

NEW YORK — Sire Records will issue records by the Cats in the United States and Canada, as a result of a deal set by Seymour Stein, managing director of Sire, and Gerry Oord, managing director of Bovema, Holland. The act is a very hot group in the Netherlands. The first release here will be "Lea," which has been on the Dutch charts for months and was No. 1 in Holland for six weeks last November and December. An album will also be released during early summer.

Isomura U. S. Chief

NEW YORK — Kyutaro Isomura is president of Matsushita Electric Corp. of America, not its parent company in Japan as incorrectly listed in last week's Executive Turntable.

Executive Turntable



KORNHEISER

SACHS

VOGEL

ROLONTZ

Bob Kornheiser, Len Sachs, Sheldon Vogel and Robert Rolontz appointed vice-presidents of Atlantic Records. Kornheiser was named vice-president and co-ordinator of sales and promotion; Sachs was named vice-president and director of marketing; Vogel was appointed financial vice-president, and Rolontz was named vice-president and director of publicity and advertising. In other appointments at Atlantic, Rick Willard, formerly singles sales manager for the Cotillion label, was appointed singles sales manager for the Atlantic and Atco labels as well, succeeding Kornheiser. Jerry Greenberg, former executive assistant to Jerry Wexler, label's executive vice-president, was promoted to director of creative product. Promotion man Bill Staton has been named r&b promotion manager for the Cotillion label.

★ ★ ★

Jay S. Lowy joined Dot as a&r vice-president, a new post.



LOWY

Lowy had been previously general professional manager in New York of Paramount Pictures' publishing companies. He was with the Big Three for seven years and ran his own Chicago promotion company. He now has charge of creative and administrative chores. . . . Aki Along to Capitol in Los Angeles as a r&b promotion man, moving from a similar post with Liberty/UA. . . . Dick Hendler set at Liberty/UA in the new post of creative director for advertising/merchandising. He was formerly a design consultant. . . . Allen LaVinger promoted to the newly created corporate post at Liberty/UA of special projects manager. During his 10 years with Liberty, LaVinger has worked in advertising, merchandising and a&r co-ordination. . . . Chad Stewart joined Alamo Music as a producer for A&M. He was formerly in the singing duo of Chad and Jeremy. . . . Desmond Strobel named director of art and advertising for Mercury Record Corp. Strobel has been art director with Mercury for the past six years.

★ ★ ★

John Spalding named director of administration for the U. K. and Europe for United Artists Music Group. Spalding will supervise all fiscal and administrative matters throughout Europe for the various publishing entities within the UA group. He'll report to Noel Rogers, UA's managing director for records and music for European operations; Murray Deitch, executive vice-president in charge of world-wide publishing operations, and to Sy Zucker, who heads foreign administration



SPALDING

for both music and records. Spalding, formerly general manager-financial director for the UA music companies in the U. K., will headquarter in London. . . . Steve Harris appointed special assistant to Jac Holzman, president of Elektra Records. Harris will act as consultant to the Elektra-owned WCCC radio station in Hartford, and oversee various special projects outside Elektra's normal sphere of activities. Prior to this appointment, Harris was handling Elektra's radio promotion.

★ ★ ★

Donald J. Unger, General Record Tape's Midwestern regional manager, appointed special accounts manager. . . . Chuck Baker named sales manager of the Handleman Co., Los Angeles branch. . . . Fred Smith set as an exclusive producer for the Jubilee and Josie labels. He will operate from the company's West Coast office. . . . Al Frisch and Frederic Munao named contact a&r men and producers for the Big Seven Music Corp.

★ ★ ★

Seymour (Sy) Lesser set as acting president of MGM Records upon the departure of Arnold Maxin on April 11. Lesser had been assistant comptroller at MGM and financial vice-president of the Big Three.

★ ★ ★

Bernard F. Steiner named comptroller of Polydor, Inc. He will handle all of the financial and administrative functions for the newly organized firm and report to Jerry Schonebaum, Polydor's U. S. head. . . . Julius J. Lokin has taken over responsibility for college bookings and promotions at the newly expanded concert department of Gerard W. Purcell Associates. He'll report to Peter Grey Terhune, concert department director. Lokin had been with the college concert booking department of the U. S. National Student Association. . . . Toni Wine joined Jillbern Music as one of the company's staff writers.

★ ★ ★

Holly Tooker has taken over as publicity assistant at Vanguard Records. She reports to Sunny Schnier. . . . Saul Karp joined Vanguard Records as production manager. Prior to his appointment, he held the same post with Famous Records where he had worked for 15 years. . . . Stan Costa to MRC Music where he will assist general professional manager Bob Reno. Costa had been with Dick James Music.

50% of Rubott Pub. to Unart

NEW YORK — A 50 per cent interest in Rubott Publishing Co. has been acquired by Unart Music. The deal was negotiated between Unart's Murray Deutch and Rubott's Bill Ottinger and Roger Rubenstein. Rubott Publishing is the music wing of Rubott Management Agency.

Under the three-year pact, Unart will place Rubott material with artists not managed by the agency. The purchase was for an undisclosed amount of cash as well as for Unart's financing of Rubott's expansion and signing of new writers.

5 Palette Products Out on U. S. Labels

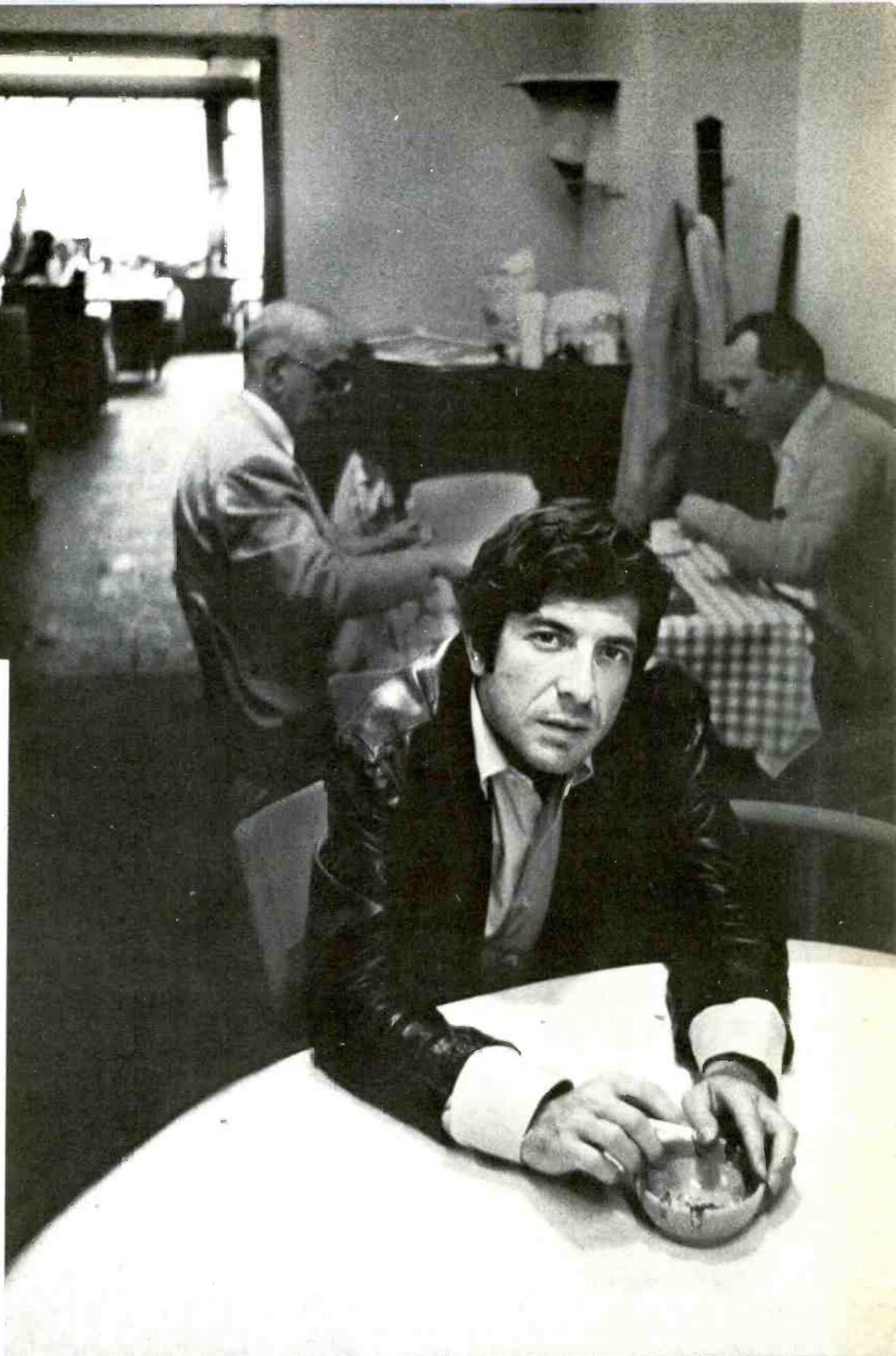
NEW YORK — Palette Productions of Belgium is riding a five-ply streak with its product in the U. S. Palette's recent album deals for the U. S. include "Spanish Soul" by Digno Garcia on Command; "Themes in Brass," by the Brass Hat on Kapp; "Moonlight on Diamondhead," by the Waikikis on Kapp; "Love Moods - Romantic Guitars," by Los Mayas on Four Corners; and "Mediterranean Holiday," by Kyriakos and his Orchestra on Four Corners.

Buddah Offers Information Aid to Stations

NEW YORK — Buddah Records has created Siddhartha Press, a house bulletin supervised by Richard Robinson, and a new label featuring the introduction time of each record, to give radio stations a better communications service.

The new listing of introduction time, as well as the running time of each record, was conceived by Buddah promotion director Marty Thau and Tony Richland, independent West Coast promotion man. The service will mark the debut of Siddhartha, which will follow up with special brochures on Buddah product, co-ordination of the label's new LP series ("Late Night," "Sunday" and "Black America"), and the production of free tape shows to be made available to interested radio stations.

Robinson, who will run the Siddhartha operation, was formerly an air personality with WNEW-FM in New York before joining Buddah as administrative assistant to vice-president Neil Bogart.



Did you ever get the feeling that you wanted to disengage yourself from life?

To withdraw into some kind of solitary contemplation just to think about everything for a while? Everything. You. Her. It. Them.

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

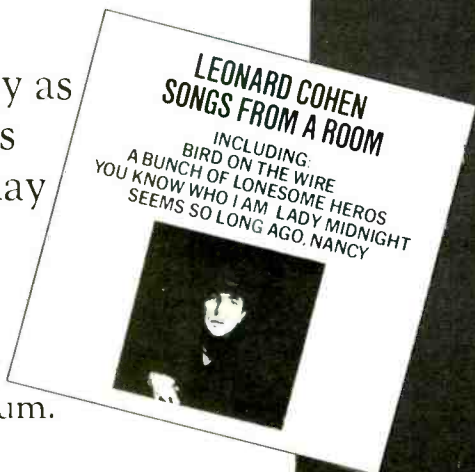
And what makes Leonard Cohen a very different poet is that he turns his poetry into songs.


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

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

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

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



Songs From a Room.
The second Leonard Cohen album.
On Columbia Records 

Tower to Pay Top Production \$

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

Mayer and his a&r director, Eddie Ray, will become competitive in their bidding for independent production company affiliations.

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

The emphasis on working

with top name producers is meant to change that posture. Tower has also begun to preen its artist roster to where it has a workable number of acts. Mayer estimates that 80 per cent of his product will come from free-lance sources, with greater promotional emphasis being given to individual records. Four regional promotion men will be hired and work for national manager Dave Fox.

Mayer is determined not to continue with Tower's previous policy of releasing between 80 and 100 singles a year and 40

to 60 LP's annually. Both product categories will be reduced to provide promotion men on staff and at Tower's independent distributorships with greater time to work on projects.

Realigns Deals

A&r director Ray has begun realigning some of his production deals. He has assigned Chips Moman of Memphis to record Eternity's Children, an act formerly produced by Crooked Foxx Productions of Baton Rouge, La.

He has also shifted former Standells lead singer Dick Dodd from Greengrass Productions to Bill Lowery Productions of Atlanta.

Tower's New York a&r man, Sammy Vargas, has just recorded a new name, Bill Tinker, one of the few house a&r assignments.

Ray hopes to involve stronger name songwriters on the soundtrack projects Tower distributes. The label's exclusive ties are with Sidewalk Productions which writes material for American International Pictures.

Mayer, the former merchandising manager since the label began, will seek a new graphic image for Tower. The label will use outside art houses, PR people and graphic experts for its projects. (No replacement is contemplated immediately for Mayer's merchandising post. Mayer shortly will hire a replacement for the national sales director's job, which became vacant recently when Hugh Dallas left the company.)

Unlike past patterns, Mayer plans spending three months on the road, with his national promotion and sales managers spending up to five months in the field.

Discount Plan for Retailer Backs Merc. 18-LP Release

CHICAGO — Mercury Record Corp. is backing its March release of 18 new albums by offering for the first time a retailer's discount purchase plan on catalog product by the Paul Mauriat and Mystic Moods orchestras. The discount plan, a one-free-with-12 albums deal, applies to 14 LP's by the two orchestras and amounts to a 7.7 per cent savings.

Retailers may purchase any quantity of "The Soul of Paul Mauriat," and/or "Extensions," by the Mystic Moods, both new releases. Under the "Baker's Dozen" discount arrangement,

they can then purchase the same amount of albums from the Philips catalog. Mauriat has eight catalog pieces and there are six previous LP's by the Mystic Moods.

Mercury is utilizing a special merchandising poster to feature Linn County's second album on the label. In addition to this LP, Mercury is releasing albums by Faron Young, Dave Dudley, Charlie Starr, Don Costa, Steve Douglas, Horst Jankowski and the folk duo of Alzo and Udine. One other LP features a selection of South African music.

An extensive program, featuring heavy co-op advertising and prepared radio spots, is accompanying the Philips March release. Besides the LP's by both Mauriat and the Mystic Moods Orchestra, the release includes albums by Group Therapy, Blue Cheer, Harvey Mandel, Leigh Stephens, the Hamilton Face Band, Harry Secombe and Edu Lobo.

Malverne Distrib

NEW YORK — In a recent issue of the Billboard Malverne Distributors was incorrectly termed an MGM outlet. Malverne is New York's oldest independent distributor. Headed by Al Hirsch, the company recently celebrated its 23d anniversary.

TEMPI in 3-Field Drive

NEW YORK — Trans-Electronic Music Productions, Inc. (TEMPI), producer of the Columbia album "Switched-On Bach," plans drives in the rock, concert and commercial fields. Construction of a major new studio also is on tap.

TEMPI has signed Harvest, R. Dennis Schwarz and Childe Harold for the pop market, the last to be produced for Mercury. Expanded activities in the

jingles field also are being set.

A package for college concert dates is being formed featuring Walter Carlos of "Switched-On Bach" and Schwarz. The program will consist of lectures and demonstrations of multimedia presentations plus performances on the Moog synthesizer.

Carlos and Schwarz also are designing the mixing console for a 16-tract studio, which also will feature a Moog unit.

TEC Bows Forward, Pop Label

LOS ANGELES — Three-month-old Transcontinental Entertainment Corp. has formed its first label, Forward Record Corp. Bud Fraser, TEC's executive vice-president, will run the label as its president.

Pop product will be developed from among the five independent production companies already owned by Transcontinental, plus several others its president, Mike Curb, is eyeing to purchase.

Music will encompass all the contemporary pop fields including soundtracks. More than half the product will be developed from outside producers or production firms owned by Transcon. Forward will develop its own artist roster and assign them to these producers.

Of the first 17 domestic distributors lined up, only two are

owned by Transcontinental Investing Corp., the parent company. These Transcontinental Music firms are Mutual in Woburn, Mass., and Eastern in East Hartford, according to Sal Licata, Forward's sales director.

Transcon has been working slowly toward creating its own label, following the purchase of six creative companies.

The company has been working on the label's creation from

a position of major rack jobbing strength, owning a number of powerhouse companies around the country.

Supporting Fraser on his executive team are, in addition to Licata, Danny Kessler, a&r director (ex-Epic and RCA); and Bill Burdsal, director of administration and finance.

Among the creative companies owned by Transcon are Hurok Concerts, Sidewalk Productions, James W. Guercio Productions, Dan Moore Productions, Jerden and the Attarack Corp.

Burkan Award to Pa. U. Graduate

NEW YORK — Tomas A. Reed, a graduate of the University of Pennsylvania Law School, has been awarded the first prize of \$1,500 in the 30th Annual Nathan Burkan Memorial Competition, sponsored by ASCAP associated with the New York law firm of Paul, Weiss, Goldberg, Rifkind, Wharton & Garrison.

The second prize of \$1,000 went to Paul I. Sherman, a graduate of Holy Cross; the third prize of \$750 went to John Iskrant, a graduate of Yale.

London Slates Launching Host Of New Artists

NEW YORK — London Records is preparing to unleash a host of new artists through its family of labels. High on the list is the first appearance as a vocalist of British composer-arranger - conductor, Les Reed, whose singing single, "Don't Linger With Your Finger on the Trigger," is being released on the Deram label.

Other newcomers to the London family are singer Steve Montgomery; a British group, East of Eden; singer Paul Slade; a British group, Episode 6; Reed's composing partner Barry Mason; the Bedrocks and the Barclay James Harvest, both from England; and the Dolphi and Georgia Clay.

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

U. S. Polydor's Distrib Net

NEW YORK — The new American office of Polydor, Inc. has set up a coast-to-coast network of 28 distributors. The distribution pattern will take effect next month when Deutsche Grammophon, Archive and Heliodor revert to Polydor. The three labels currently are being distributed by the MGM Classical Division.

Jerry Schoenbaum, president of the new office, said Polydor was aiming for a May/June release date for its first pop product here. He explained, "We intend to be a full-line sound company, utilizing any media that produces music as leisure entertainment." This will include tape.

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Vol. 81 No. 13

Three New Breakouts!



Personality Song Books

Sheet Music Info

Chart Song Books

All Instrument Books

Music of Today—Brimhall

by: **Jude Porter**

WINNERS CIRCLE:

S.M.I. captures the "Who's Who of Sheet Music" spotlight with the 1968 Grammy Champions . . . LITTLE GREEN APPLES, BY THE TIME I GET TO PHOENIX, CLASSICAL GAS, BOTH SIDES NOW, MAC ARTHUR PARK, WICHITA LINEMAN, MISSION IMPOSSIBLE, (Sittin' On) THE DOCK OF THE BAY, HARPER VALLEY P.T.A., BEAUTIFUL ISLE OF SOMEWHERE (Sacred) and DO YOU KNOW THE WAY TO SAN JOSE. Make sure these money-making sheets TOP your next order!

Bobby Russell, Nashville's "Pied Piper," writer of this year's "Song Of The Year" Award, has written and performs the theme song for the soon-to-be released Walt Disney Motion Picture, "Smith." This song, THE BALLAD OF GABRIEL JIMMY BOY AND SMITH, places Bobby into the Academy Award nomination league.

SPEAKIN' OF POPS:

Here's what's happening on the "new music scene" . . . LOVE IS ALL I HAVE TO GIVE (Checkmates, Ltd.), BETWIXT & BETWEEN (J. & K. —Kai Winding), CALIFORNIA GIRL —And The Tenn. Square (Tompall & The Glaser Bros.), THE CHOKIN' KIND (Joe Simon) and FEELINGS (The Cherry People)!

SHEET SCOOPS:

ZAZUERA . . . the newest Herb Alpert & The TJB's instrumental, has that instant "sound" of success. Also . . . be on the lookout for SAUSALITO! Sheets to be released simultaneously with Al Martino's great record.

TRADE TIPS:

While in the Midwest recently, your Editor visited several music centers to learn first-hand, the local top sellers. Was particularly impressed with the manner in which the sheet music was displayed . . . POP SHEETS with posters of POP ARTISTS, EDUCATIONAL SHEETS & BOOKS in instrumental departments, etc. Eye-appealing "centers of activity" designed to stimulate and sustain the interest and enthusiasm of the consumer. Remember . . . "What The Eye Admires, The Heart Desires."

The Music Shop in Quincy, Illinois, was one of the "centers" contacted. Owner Marge Inman reported these sheets TOPS in SALES . . . SOMEWHERE MY LOVE, CRIMSON & CLOVER, BY THE TIME I GET TO PHOENIX, BORN FREE, LOVE IS BLUE and the entire collection of JOHN BRIMHALL TEACHING PIECES.

DOUBLE DYNAMITE:

Songs setting sales records across the nation . . . GALVESTON (Another Campbell/Webb/deLory Winner) and ROCK ME (Steppenwolf)! Both songs . . . definite "gold getters."

GOLD MARK ASSOCIATES

PUBLIC RELATIONS
New York—Beverly Hills—London

Pub Rights of 6 Lerner Musicals to D. Kirshner

NEW YORK — The Kirshner Entertainment Corp. has acquired the publishing rights to six Alan Jay Lerner musical productions. In addition, the company has taken over some of Lerner's recording, stock and amateur production rights to the six shows which are "Brigadoon," "Camelot," "Gigi," "My Fair Lady," "On a Clear Day You Can See Forever" and "Paint Your Wagon."

In exchange for the properties, Lerner will receive cash and stock in KEC. No exact price in the multi-million dollar transaction was disclosed.

Included in the deal will be two upcoming film adaptations of Lerner's Broadway productions. First of the two will be his production of "Paint Your Wagon," which will be released later this year by Paramount. Also to be released by Paramount, but not until 1970, will

be a film version of the Broadway play "On a Clear Day You Can See Forever."

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

Certron Sales, Earnings Are Up in Period

LOS ANGELES — Sales and Earnings of Certron Corp., duplicator and blank tape manufacturer, in the first quarter of the fiscal year were higher than in the same period a year earlier.

For three months ended Jan. 31, 1969, net sales totaled \$2,153,338 as against \$729,281 in the corresponding quarter a year ago.

(Continued on page 78)

Market Quotations

As of Closing Thursday, March 20, 1969

NAME	1968		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	25 1/8	15	614	16 3/8	15	16 1/8	+ 7/8
American Broadcasting	76 7/8	43 3/4	482	61 3/8	56 1/8	61 1/8	+1 3/4
Ampex	42 3/8	26 1/2	813	37 3/8	34 3/8	37 1/2	+ 2
Automatic Radio	27	15 3/4	190	22 3/8	20 1/8	21 1/4	+ 3/8
Automatic Retailer Assoc.	125	72 3/4	268	110 3/4	104 1/4	110 3/4	+5 3/4
Avnet	43 1/2	20 1/2	1467	25 1/8	22 3/8	25	+1 1/8
Canteen Corp.	34	20 1/2	252	25 3/4	22 3/8	25 3/8	+2 1/2
Capitol Ind.	44	24	780	44	37 1/2	43 7/8	+3 3/4
CBS	60 3/4	43 3/4	778	50 3/4	46 1/2	50 3/8	+3 3/8
Chic. Musical Inst.	38	24 1/4	73	28 1/4	26 1/2	28	+ 3/8
Columbia Pic.	45 1/4	23 1/2	964	33 3/4	31 3/4	33 3/8	+1 3/4
Commonwealth—United	24 1/2	6 3/4	2794	16 3/4	6 3/4	16 1/4	+1 1/4
Disney, Walt	93 1/2	41 7/8	207	73 1/4	69 7/8	72 1/4	- 1/4
EMI	8 7/8	4 1/2	456	7 3/8	7 1/4	7 3/8	Unchg.
General Electric	100 3/8	80 1/4	1614	90	85 3/4	90	+1 1/4
Gulf & Western	66 1/8	34 3/8	2144	37	34 3/8	36 3/8	+1 1/4
Handleman	44 3/8	21	349	43	39	43	+3 1/2
Harvey Radio	33 1/2	15 3/4	32	21 3/4	20 1/2	21 1/2	- 1/2
Kinney Services	44 7/8	26 7/8	402	33 1/2	32 1/2	33 3/8	- 3/8
Macke Co.	29 1/8	16 3/8	73	25	23 3/8	24 1/4	-1 1/8
MCA	53 1/4	34 3/8	97	39 1/2	36 1/2	37	-2 1/2
Metromedia	57 1/8	24 1/8	183	45	42	45	+1 1/8
MGM	55	35 3/4	571	43 1/4	39 1/8	40 3/8	- 1/8
3M	119 3/4	81	632	102 7/8	98	102 1/2	+2 3/4
Motorola	153 3/4	97	215	117 1/2	111 1/2	112 3/8	-2 1/8
North Amer. Phillips	47 7/8	34	130	37	35 1/4	36 3/4	+ 1
Pickwick Int.	55	15 1/4	267	55	49 1/4	54 1/2	+4 1/2
RCA	55	41 3/8	1814	42 3/4	41 3/8	42 3/4	+ 1/4
Servmat	69 1/2	35	70	42 3/4	42	42	- 1/2
Trans Amer.	43 3/8	22	1258	36 3/8	32	35 3/8	+2 7/8
Transcontinental Invest.	26 7/8	13 3/4	617	22 3/8	21 1/2	22	- 1/2
Triangle	46	31	77	34 1/2	31	34 1/2	+ 2
20th Century-Fox	41 3/4	24 1/2	2145	35 3/8	32 3/8	34 3/4	+ 2
Vendo	34	23 1/4	83	26 1/2	24 1/2	26 1/2	+2 1/8
Viewlex	33 3/8	14 1/2	244	27 1/4	24 1/8	26 3/4	+1 3/4
Warner Bros.-7 Arts	64 1/2	26 1/8	921	54 1/4	50	54	+ 1/8
Wurlitzer	25 1/2	18 3/8	35	20 1/4	19 1/2	20 1/4	+ 1/4
Zenith	65 1/2	50 3/8	495	52 3/4	51 1/8	51 3/8	- 1/2

As of Closing Thursday, March 20, 1969

OVER THE COUNTER*	Week's		Week's Close
	High	Low	
Data Packaging Corp.	42 1/2	36	42 1/2
Fidelitone	5 1/2	5	5 1/2
General Artists Corp.	17	16 1/2	17
General Recorded Tape	28 1/2	25	26
ITCC	16 1/2	15 3/4	16
Jubilee Ind.	26	23 1/2	24
Lear Jet	27 3/4	25 1/2	27 1/4
Lin Broadcasting	15 1/4	13 1/2	13 1/2
Merco Ent.	16 1/2	15	15 1/2
Mills Music	31	30	30 1/2
Newell	29 1/2	27	29 1/2
NMC	13 1/2	12 3/4	12 3/4
Sam Goody, Inc.	12 1/4	11 3/4	11 3/4
Telepro Ind.	2 3/4	2	2 3/8
Tenna Corp.	38	34	38
Trans Natl. Communications	9	8 3/4	8 7/8

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

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Billboard Insider's Report

By MILDRED HALL

WASHINGTON—The Securities and Exchange Commission's February official summary of "insider" transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers: (Unless otherwise noted, transactions are in common stock, and exchange stocks are reported first, followed by over-the-counter.)

ADMIRAL CORP.—C. B. Flinn sold 1,000 shares, closing out his holdings. S. S. Rossate sold 2,100 shares, leaving him 16,740.

AMERICAN BROADCASTING COS.—Frank L. Marx sold 2,250 shares, leaving him 5,086. S. B. Siegel disposed of \$119,400 shares of Convertible Subordinated Debentures, leaving none.

AMPEX CORP.—James F. Coonan sold 6,000 shares, leaving him 4,134 shares held personally, and 1,703 as custodian. C. P. Ginsburg sold 500 shares, leaving 500. Daniel J. Yomine exercised option to buy 625 shares, giving him 981.

AUTOMATIC RETAILERS OF AMERICA—D. Dayton sold 100 shares, leaving 7,206 held personally, and sold 100 shares held by wife and children, leaving them 1,516 shares. John Barnabee sold 300 shares, leaving him 700. William F. Deal exercised option to buy 167 shares, giving him 500. Frank M. Sanders exercised option to buy 200 shares, establishing account of 200 shares.

CANTEEN CORP.—The following exercised option to buy: Frank L. Connix, 1,000 shares giving him 2,512; John F. Farr 2,300 shares, giving him 3,503; Daniel A. Nimmer 500 shares, giving him 1,000; Herman W. Reuter 500 shares plus 37 bought, for a total of 1,037; Bruce T. Telfer 1,250 shares, giving him 6,350.

COLUMBIA BROADCASTING—William S. Paley transferred 56,104 shares to his partnership account, leaving him 1,431,438 shares held personally (SEC notes this was erroneously reported as 56,104 shares bought by Mrs. Paley in October report), 88,296 as partnership, 292,645 in trusts and 67,507 owned by wife, 159 shares for stepson.

COLUMBIA PICTURES INDUSTRIES—The following shares of stock were received in exchange for Screen Gems Stock: Alfred Hart, 1,283, giving him 3,780; Leo Jaffe 15,625, giving him 91,524 held personally, 1,569 by wife; Stanley Schneider 18 (plus 3,500 shares acquired by option to buy), giving him a total of 3,518 held personally, and 293 as custodian, giving him 632 shares as custodian.

CONSOLIDATED ELECTRONICS INDS.—Robert T. Dunn exercised option to buy 4,000 shares, giving him 7,000.

WALT DISNEY PRODS.—R. T. Morrow exercised option to buy 515 shares, giving him 1,169.

HANDLEMAN CO.—Sidney J. Karbel sold 400 shares, leaving him 1,500 owned personally, 75 jointly with wife, and 1,500 by wife alone.

KINNEY NATIONAL SERVICE—Irwin Donenfeld sold 1,500 shares, leaving him 12,711 held personally, 19,788 as estate. Allan B. Ecker exercised option to buy 250 shares, giving him 2,300 held personally, 100 by wife. Edward Rosenthal sold 2,200, personally, and 8,400 as trust, leaving 60,195 shares held personally, and 120,600 as trusts. Mrs. Rosenthal holds 3,261 shares personally, 3,000 as trustee, and the children have 29,500 shares. William Sarnoff sold 200 shares, leaving 16,800. Paul Milstein, elected to the board of directors in January (according to SEC report), reports 29,666 shares of Series A convertible preferred, and holds a 5 3/4 per cent note for \$1,633,200.

MCA—Daniel L. Ritchie acquired 3,500 shares as compensation, giving him 10,250. Berle Adams acquired 5,000 shares under incentive plan, giving him 22,992 shares. M. M. Schrier acquired 600 shares under incentive plan, giving him 29,308 held personally, 1,200 shares owned by wife.

METRO-GOLDWYN-MAYER—Robert H. O'Brien exercised option to buy 6,615 shares, giving him 25,714.

MOTOROLA—Homer L. Marrs exercised option to buy 1,000 shares, giving him total of 1,100. Arthur L. Reese exercised option to buy 3,200 shares, giving him 5,800. W. J. Weisz exercised option to buy 1,900 shares, giving him 3,030.

PICKWICK INTERNATIONAL—Ira Moss exercised option to buy 16,875 shares, giving him 18,938.

TRANSCONTINENTAL INVESTING—Sol Blaine sold 259 shares personally and 600 as corporation, leaving 14,196 shares held personally, 34,996 as corporation, and Mrs. Blaine owns 2,779 shares. Howard Weingrow disposed of 200 shares of 6 1/2 percent convertible preference, leaving him 30,015 shares of such holdings.

TWENTIETH CENTURY-FOX — David Brown exchanged \$9,000 in 5 3/4 per cent convertible subordinated debentures for 360 shares, giving him 3,004 shares, and eliminating his debenture holdings. D. F. Zanuck exchanged \$191,700 of 5 3/4 per cent convertible subordinated debentures for 7,668 shares, giving him 55,608 shares held personally, 100,000 by wife and 102,628 as trusts, and eliminating his 5 3/4 per cent debenture holdings.

The following transactions were made by officers and directors of stocks traded over-the-counter:

ITCC—H. Earl Smalley sold 2,000 shares as trustee, leaving 22,000 shares held as trustee, and 56,211 held personally.

NEWELL INDUSTRIES—C. W. Newell sold 2,400 shares, leaving him 172,527.

Filmways Buys Booking Co.

LOS ANGELES — Filmways, publicly owned entertainment complex, has acquired Concert Associates, concert bookers, for an undisclosed amount of common stock.

Concert Associates, which promotes concerts in 11 Western States, also is involved in the personal management field, representing the Strawberry Alarm Clock and the Lennon Sisters.

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

Rissmiller and Bob Eubanks, who guided the company, remaining to direct the new Filmways Division.

'Salvation' Pub Rights to Chappell

NEW YORK — Chappell & Co. has acquired the publishing rights to the off-Broadway rock musical, "Salvation." The musical, written by C. C. Courtney and Peter Link, opened at the Village Gate Tuesday (11).



**JAMES
TAYLOR**

CAROLINA ON
MY MIND

Apple
1805

GRAMMY HIGHLIGHTS ON 4 FRONTS

NEW YORK



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



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



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



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

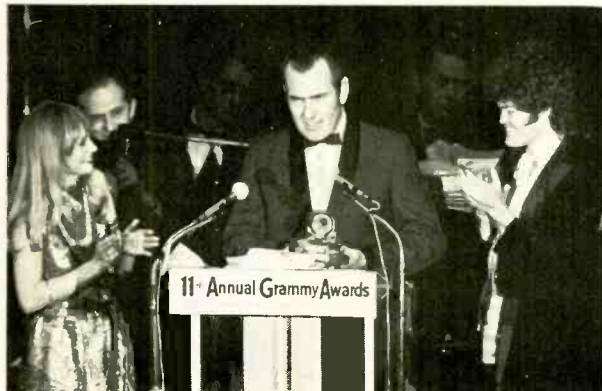
LOS ANGELES



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



Best instrumental arranger, Mike Post.



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



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

NASHVILLE



Nashville winners at the Grammy awards. Left to right, front row, Mrs. Jake Hess, June Carter Cash, Mrs. Otis Redding, Dottie Rambo, Jeannie C. Riley. Back row, Buz Cason, Bobby Russell, Johnny Cash, Steve Cropper and members of the Happy Goodmans.



Jerry Lee Lewis opens the NARAS show in Nashville.



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



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

CHICAGO



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



Robb Baker, left, Chicago Tribune columnist, visits with, seated from left, Mercury Records' Ron Oberman, Sheldon Tirk, Desmond Strobel, Lou Simon, Morris Price, Arnie Orleans. Standing (from left), Johnny Moore, John Hess and Jack Daniels.



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



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

Peter Nero's First Columbia Album.

And here's the first shocker:
In the "Scarborough Fair" number
he plays a Moog synthesizer.
You want more?

Hits. The contemporary ones
that people want to hear.

And they're getting them
from one of the great popular
pianists of all times.

Peter Nero. He's into Now.
And now he's into Columbia.
Did we catch you unprepared?
Well, don't let your customers
catch you that way.

The catalog number is CS 9800
(18 10 0638*/CQ 1136†).

A switched-on Peter Nero.
Switched onto Columbia Records 



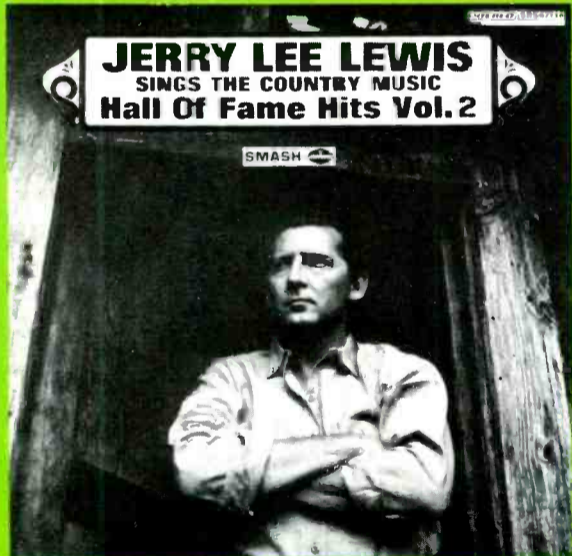
APRIL IS JERRY LEE LEWIS MONTH

Jerry's Newest Albums



JERRY LEE LEWIS SINGS
THE COUNTRY MUSIC HALL OF FAME HITS—VOL. 1*
SRS 67117

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

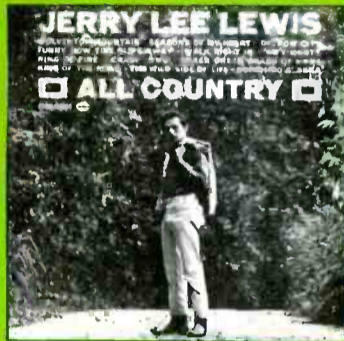


JERRY LEE LEWIS SINGS
THE COUNTRY MUSIC HALL OF FAME HITS—VOL. II*
SRS 67118

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

*Produced by Jerry Kennedy

Jerry's Best Selling Country LP's



ALL COUNTRY
JERRY LEE LEWIS SRS 67071

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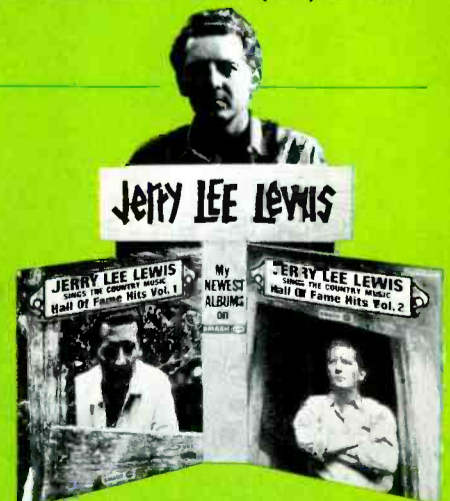
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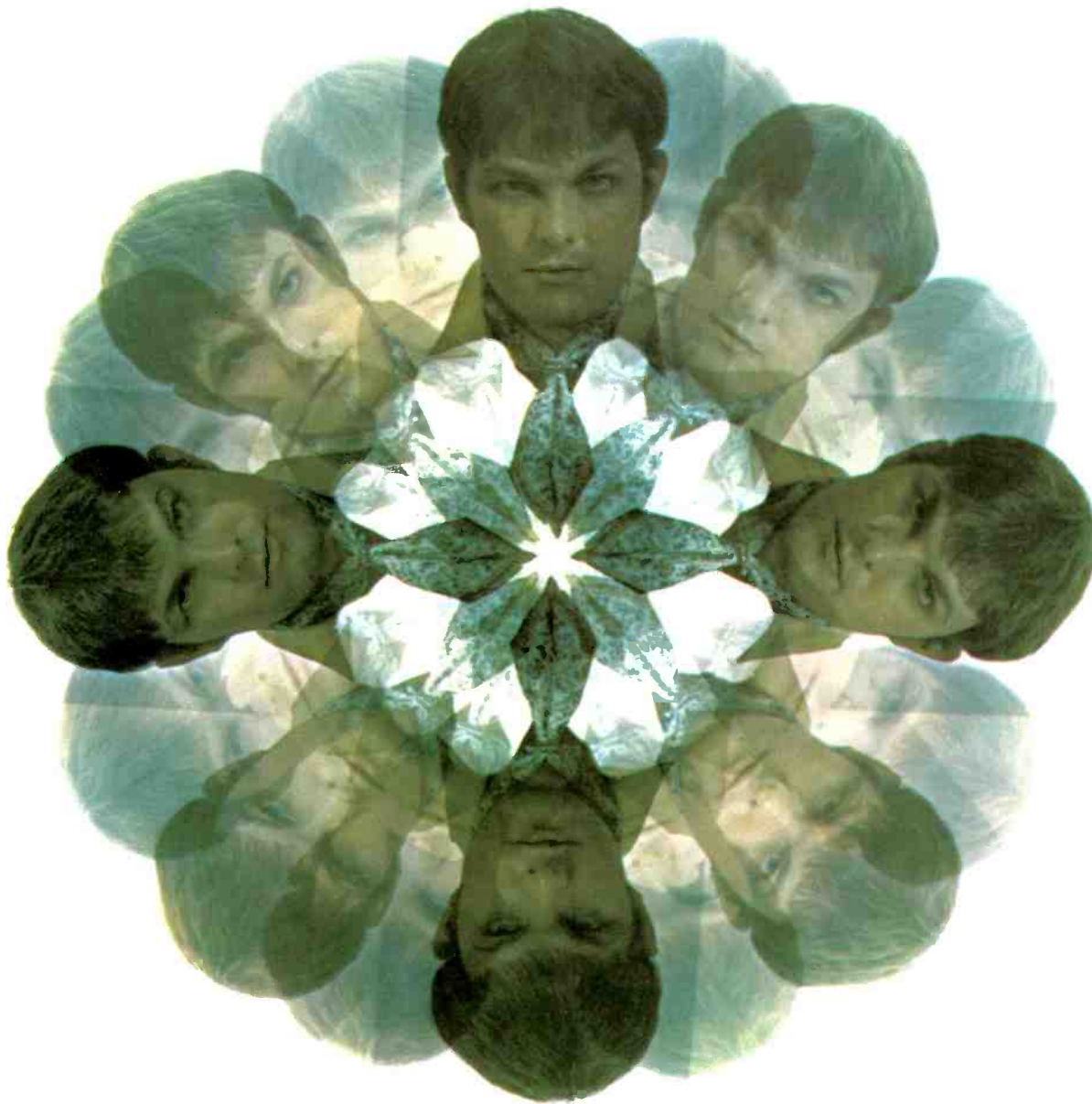
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WB-7's Track LP Investment

By ELIOT TIEGEL

LOS ANGELES — Warner Bros.-Seven Arts Records has invested around \$400,000 in soundtrack recordings during the past 10 years. Sales of these LP's are about 1,750,000 units.

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

One major musical, like "Music Man" or "Finian's Rainbow," overshadows the losses suffered when investing \$11,000 and only selling 200 copies, a situation which occurred several years ago with a score written by Andre Previn.

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

The name power of a composer—or his skill—often are secondary to the box-office power of the picture and the value the film's name has on the album. Neal Hefti's score for "Sex and the Single Girl" hasn't sold enough for W-7 to recoup its investment. The same is true for Johnny Williams score for "Not With My Wife You Don't."

A record company is required to repay all musical costs to musicians, singers, arrangers, copyists, plus the costs involved in transferring the sound off the film to tape and then dubbing it down for a two channel stereo album.

When the music is transferred from film to tape, the label must pay each musician union scale for every 15 minutes of material used. To combat pay-

ing sidemen a second time for their performances, companies have taken to recording the music in a studio where fewer players can be used and a fuller sound can be obtained under better record recording conditions than on a large film soundstage.

The music from dramatic films—as opposed to pure musicals—offers the greatest risks. And it is in this area where LP's sell very small amounts. The public is more prone to buy a soundtrack from a musical which it already knows, Hilliard claims. "Music Man" has sold 500,000 copies in the U. S.;

Ranwood Winds Up Welk Month Pitch

NEW YORK — Ranwood Records is winding up a special March promotion for Lawrence Welk which was pegged on the bandleader's 66th birthday celebration.

The campaign also included sales promotion for Welk's TV family, Jo Ann Castle, Tanya Falan, Myron Floren, Natalie Nevins, Bob Ralston and Frank Scott.

Don't Abuse, Stevens Warns On Electronic Synthesizer

LOS ANGELES — Using an electronic synthesizer to create weird noises can kill the instrument's potential if musicians don't start using it properly, charges composer Leith Stevens. He is now using electronics in his TV scores.

"Camelot" 300,000; and "Finian's" 250,000, according to W-7.

But there are exceptions in the drama field. The "Bonnie & Clyde" soundtrack has sold around 20,000 copies and the music from "The Fox" is now at the break-even stage.

So far this year W-7 has released "Bullitt," by Lalo Schiffrin and "Big Bounce," by Mike Curb, with "Goodbye Columbus" (a Paramount picture), music by Charles Fox and the Association, slated for release in April. Last year W-7 released five soundtrack LP's, of which only one was a music picture, "Finian's." The other film LP's were "The Fox," "Petula," "Bonnie & Clyde," and "Heart Is the Lonely Hunter."

Because of the "unpredictable" nature of the soundtrack business, it is impossible to know one's total involvement with this kind of product, according to Hilliard. One project which W-7 Records can have is the Sherman Brothers original musical of "Tom Sawyer," which W-7 Pictures will film. W-7 Records president Mike Maitland decides on which soundtracks the record wing will release.

The synthesizer is a valid instrument and it doesn't have to rest on its "trick possibilities," Stevens believes. He has within recent weeks used his Moog synthesizer in segments of "Judd for the Defense" and "Land of the Giants."

Stevens is under contract to 20th-Fox TV and these are two 20th series. "The instrument can easily get a bad name if you're not careful," he said.

Stevens hears the synthesizer being used in commercials for a psychedelic effect, and to provide short, fast notes of seemingly unrelated nature in the high register. "There is no melody line, just a sound effect. People have to settle down and find out what the instrument can do and then use their imagination to put it to work for them."

Stevens is an advocate of the instrument for its ability to "widen the composer's palate" in a fashion unattainable with any conventional instrument in the orchestra. Stevens blends synthesizer sounds within the framework of an orchestra when he uses the instrument. He has his own synthesizer in his home and whenever he uses it for a 20th project, he charges the studio for its usage. For one and one-half minutes of synthesizer music, Stevens charges 20th \$250. Under his contract with the studio he does both TV and motion pictures and has an idea to use the electronic instrument in a science fiction picture where its sound would be appropriate.

Stevens spent several months learning how to work and play the synthesizer before he began using it in his scores. He writes his music down and then plays it on the synthesizer. A home recording system enables him to get his music down on tape which he then brings to the studio where the sounds are transferred to 35mm film.

Stevens, who has been working in films since 1949, and was one of the first composers in television, said his synthesizer sounds are true music because they have a "musical form and logic and speak in a musical way to the audience."



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

Blues in Old-Time Revival: Tunes and Copyright Click

• Continued from page 1

lators Janis Joplin. Canned Heat, Butterfield Blues Band and Creedence Clearwater Revival, boosting the new relevance of the blues. Through Cream's performances of "I'm So Glad" (by Skip James) and "Crossroads" (Robert Johnson), Janis Joplin's "Ball and Chain" (Big Mama Thornton), Creedence Clearwater's "I Put a Spell on You" (Screamin' Jay Hawkins)—and others, some of the passed over patriarchs of "race" music have been reclaimed with the new liberalism, their albums reissued and their copyright files reopened for new business.

Royalties Alive

For those bluesmen no longer living or too ill to perform again, successful copyrights such as "I'm So Glad," for example, can assure Skip James some future

income. Dick Waterman, manager of the Junior Wells band, suggests that "musicians who have attained powerful international popularity should realize that royalties on a 'B' side would provide Skip James (who is very sick and probably will never perform again) or Son House or Sleepy John Estes or John Hurt's heirs with more money than they could earn in months of coffee house work or small concerts." For bluesmen Albert King, Muddy Waters and James Cotton, the mass commercialization of their ethnic folk sagas is like reincarnation at middle age. Howlin' Wolf has already recorded an album for Cadet/Concept featuring material written under his real name, Chester Burnett ("Smokestack Lightning"), and numbers by Willie Dixon ("Spoonful") and "Back Door Man". Screamin' Jay Hawkins is currently recording for Philips.

Urban Offspring

The revival is also generating a new blues tradition in the now-proud black culture, though time and technology have taken the blues out of the country and into the city, stressing the tensions and fast track of urban life. Buddy Guy, Junior Wells, John Lee Hooker and Cotton have risen from the revival as the urban offspring of the basic blues generation, borrowing impetus from the reclamation of their music forefathers. This diffusion of the "lost" generation in American music lore into the musical mainstream will be marked by concerts in Buffalo, June 27-29, and at the University of Michigan in Ann Arbor on Aug. 1-3, where talent such as Lightnin' Hopkins, Big Boy Crudup, Magic Sam, Otis Rush, Junior Wells and Chicago blues bands are being sought for appearances. Also instrumental in winning new exposure for the artists are anthologies such as Imperial's Legendary Masters series and the blues-oriented lines of the Berkeley-based Arhoolie label and Epic-distributed Blue Horizon Records.

Two Italian Movie Scores

NEW YORK — Edward B. Marks Music, publishers of foreign movie scores, has acquired the scores of two Italian movies, "Seven Golden Men," with music by Armando Travaoli, and "The Sweet Body of Deborah," featuring music by Nora Orlandi.

Also acquired from CAM Spa-Roma is the title tune from "Non Faccio La Guerra, Faccio L'Amore," with music by Riz Ortolani, co-composer of "More." "Rossana's Theme" from the "Seven Golden Men" movie and the score of the Italian picture "Svezia, Inferno E Paradiso" have also been added to the Marks catalog in their specialty.

Another number from an earlier acquisition, "The Miracle of Love," by Curtis R. Lewis, sung by Decca's Marge Dodson, will be heard as the title song in a German-made sex-education movie soon to run in New York.

Medley Prod Deal Signed With Bell

NEW YORK—The production firm of Medley-Patterson-West has signed a production deal with Bell Records. Bill Medley, formerly of the Righteous Brothers, will produce the Blossoms and a soul singer, Chris Morgan. The first release is due in April. Bell president Larry Uttal completed the deal with Medley, and his manager Mike Patterson and Jim West.

Pirates Get Haul

• Continued from page 1

to more than 7,000 music locations, including about 2,000 rack outlets. "The racking of music books this year for the first time will exceed the entire sales we enjoyed in music stores," said Steiger.

Steiger predicts sales for the Big Three this year in folios and sheet music can reach \$2.5 million and \$5 million within five years.

Billboard		BEST SELLING		Jazz LP's	
This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart		
2	1	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	16	Billboard Award	
2	1	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	10		
3	5	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	14		
4	4	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	5		
5	3	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	20		
6	6	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	78		
7	8	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	3		
8	7	THE GREATEST BYRD Charlie Byrd, Columbia CS 9780 (S)	5		
9	9	MOTHER NATURE'S SON Ramsey Lewis, Cadet LSP 821	4		
10	10	SOUNDTRACK Charles Lloyd, Atlantic SD 1519 (S)	4		
11	12	MERCY MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	20		
12	11	ARRIVAL OF A YOUNG GIANT Craig Huntley Trio, World Pacific ST 20135 (S)	9		
13	15	AUTUMN Don Ellis, Columbia CS 9721 (S)	5		
14	14	POWERHOUSE Jazz Crusaders, Pacific Jazz ST 20136 (S)	13		
15	—	SHAPE OF THINGS TO COME George Benson, A&M SP 3014 (S)	1		
16	—	UNDER THE JASMIN TREE Modern Jazz Quartet, Apple ST 3353 (S)	1		
17	17	MUCH LES Les McCann, Atlantic SD 1516 (S)	2		
18	18	FILLES DE KILAMANJARO Miles Davis, Columbia CS 9750 (S)	2		
19	19	THOSE WERE THE DAYS Pete Fountain, Coral CRL 757505 (S)	2		
20	20	FURTHER ADVENTURES OF JIMMY & WES Jimmy Smith & Wes Montgomery, Verve V6-8766 (S)	2		

Billboard SPECIAL SURVEY For Week Ending 3/29/69

'1776' a Musical Skyrocket

NEW YORK — Broadway has a new hit in "1776," which opened on Sunday (16) at the 46th Street Theater, and the success is merited. This sparkling and human musical of the adaptation of the Declaration of Independence is filled with wit, fitting music and a spirit of ensemble whereby even lesser roles have their chances to shine. Columbia Records, which has the original cast album rights, recorded the show on Sunday (23).

The pace is rapid, with the lack of intermission an asset. Although the music and lyrics

of Sherman Edwards are varied, there seems to be no song in the show that's a sure-fire hit outside of the musical's context. But, how well these numbers come off in this context!

Examples are "He Plays the Violin," where Betty Buckley as Martha (Mrs. Thomas) Jefferson explains her husband's attraction to John Adams (Williams Daniels) and (Howard Da-Silva) Benjamin Franklin, and "The Lees of Old Virginia," in which Ronald Holgate as Richard Henry Lee decides to become the introducer of the Independence resolution through the wiles of Daniels and Da-Silva.

The last two have the top roles in the production and both come through with flying colors. Daniels also has much of the tender music in his correspondence with his wife, Abigail Adams, sung splendidly by Virginia Vestoff. "Yours, Yours, Yours" is a good love song for the couple. Clifford David, in the key role of Edward Rutledge of South Carolina has a big number in "Molasses to Rum," which shows the hypocrisy of persons who oppose slavery verbally, while profiting from the slave trade.

Another fine portrayal is turned in by Paul Hecht as

John Dickinson, the leader of the anti-independence forces, who spends much of his time baiting Adams, including "Cool, Cool, Considerate Men," who leads the conservatives in a minuet on Adams short departure. But a particularly tender number in the same scene is given to a minor character, Scott Jarvis as the Courier, who brings in the string of pessimistic dispatches from Gen. George Washington. The song, "Momma Lock Sharp," is an affecting song of home.

A top comic song is "But Mr. Adams," when the job of writing the Declaration falls by default to Thomas Jefferson (Ken Howard) because the other members of the drafting com-

(Continued on page 20)

Shani Wallis Debut Is Smooth and Pleasant

LOS ANGELES — Shani Wallis' supper club debut last week in the Century Plaza's Westside Room was smooth and pleasant.

The repertoire combined popular standards, quirky humor, current tops in pops and a collection of movie themes.

HERE'S WHAT DAILIES SAID

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

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

NEWS (John Chapman): "A magnificently staged and stunningly original musical."

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

Procol Harum Give First-Rate Offering

NEW YORK — Procol Harum, always tight musically, has found itself as a first-rate performing unit. Having the difficult challenge of following Pacific Gas & Electric at Fillmore East on March 14 and 15, Procol Harum was together and inventive. In the second set, on March 14, the British quintet ranged wide in its repertoire

with its distinctive sound and musical ability paramount.

Their set was liberally sprinkled with selections from both their first and upcoming A&M albums. A highlight from the latter was "A Salty Dog," the LP's title song. This slow number had the strong vocals of Gary Brooker and the strong organ work of Matthew Fisher, one of the best in the business. Brooker and Fisher are two of the most distinctive elements in the Procol Harum sound. But, there also is the first-rate musicianship of Robin Trower on lead guitar, David Knights on bass guitar, and drummer Barrie Wilson, as well as Brooker, on grand piano.

"A Salty Dog" was followed by the group's biggest hit, "A Whiter Shade of Pale," which was cut for Deram. The vocals of Brooker and the organ playing of Fisher are justifiably famous for this selection as their

(Continued on page 20)

Coleman Exits Marks; Aims For Production

NEW YORK — Larry Coleman is moving into theatrical production. Coleman, who is leaving his post as managing director of Edward B. Marks' professional department, will stress "properties in today's musical bag."

Coleman's first offering which he will present in association with Broadway producer Norman Twain, is planned for the fall, 1970, and is based on the bestseller, "Only You, Dick Darling!" The score is by Steve Allen. A second property, just optioned, is being worked on for the spring of 1971. A documentary film, to be shot on location in Las Vegas, is a possibility for early 1970. In addition, an off-Broadway show, revolving around the career of an American rock group, is in the development stage.

Coleman leaves April 11 for London and Paris to look over the theater scene there and meet with some of the younger film writers-producers. He'll be overseas six to eight weeks.

Jimmie Rodgers Clicks in Swinging, Fast-Paced Act

NEW YORK—Jimmie Rodgers opened a two-week engagement at the Empire Room at the Waldorf-Astoria on Thursday (13) and the A&M balladeer scored a resounding success. He quickly showed what the New York club scene has missed during his several-year absence from it as he opened with a bouncy "If I Were the Man" followed by "They Call the Wind Maria," the latter taken at a fast pace.

In number after number, Rodgers' voice was used with excellent effect. Tender ballads, such as "Today," swinging numbers such as "Sloop John B," and rousing favorites such as "Honeycomb," were done with

the style that marks Rodgers' superior performing talents.

His good humor, evident in his banter was shown in a lisp-ing, childlike version of "The Flying Saucer Song." And he was fine in the dramatic "Child of Clay" and his powerful closing song, "Cycles." Among his other top songs were "Kisses Sweeter Than Wine," "My Love Is a Wanderer," "It's Over," and "Water Boy." Although Rodgers did a full set, his winning voice and manner carried the evening easily. Eddie Samuels conducted from the piano. **FRED KIRBY**

Connie Francis Offers Delightful Musical Menu

NEW YORK — Serving up a savory Italian-American menu of contemporary ballads and best-selling imports, Connie Francis catered her Copacabana affair, Thursday (13), with rich, plaintive readings. Comedian Guy Marks, whose "Loving You Has Made Me Bananas" spoof, keynotes his camp satire, also starred with the MGM songstress.

Digging deeply into "Free Again" and "Once in a Lifetime," Miss Francis squeezed from the lyrics their meaning as metaphors, translating them into visions of sensitive love and human drama. Her "Mama" classic, cried from the heart like a prayer, proved that her transition from the million-seller heyday of "Who's Sorry Now" was only the progress of maturity.

Buckley Spans Communication Gap in Singing and Talking

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

Buckley set himself a tough challenge by beginning with "Morning Glory," perhaps his finest number. But the folk singer-guitarist-composer never faltered thereafter, whether up-tempo as in "Grief in My Soul" or tender as in "Wings."

His talk also went over as he commented on a variety of subjects, especially in the second half. His remarks were time-

ly and his exchanges with the audience friendly. The communication was paramount.

As usual, his lyrics carried their sometimes poignant, some-

(Continued on page 18)

Family Stone to Summer Fests

NEW YORK — Epic Records' Sly and the Family Stone have been lined up for the leading pop music festivals this summer. The group is scheduled for New York's Forest Hills in June and in Detroit, and in Laurel Park, Md., in July. On the July 4 weekend they will close the Newport Jazz Festival in Rhode Island.

In August they'll be showcased at the Woodstock (N. Y.) Music Festival. Among other festivals on their summer agenda is an appearance at the Duke Ellington tribute at Hampden Sydney (Va.) College.

5 Musicmen Will Judge College Fest

NEW YORK — Five music figures have been selected to judge at the finals of the 1969 Intercollegiate Music Festival on May 22-24 in St. Louis. They are: Paul Horn, Oliver Nelson, Bob Share, Johnny Smith and Clark Terry.

The judging panel will select champions from 18 collegiate groups that have won regional competitions entered by more than 11,000 college students.

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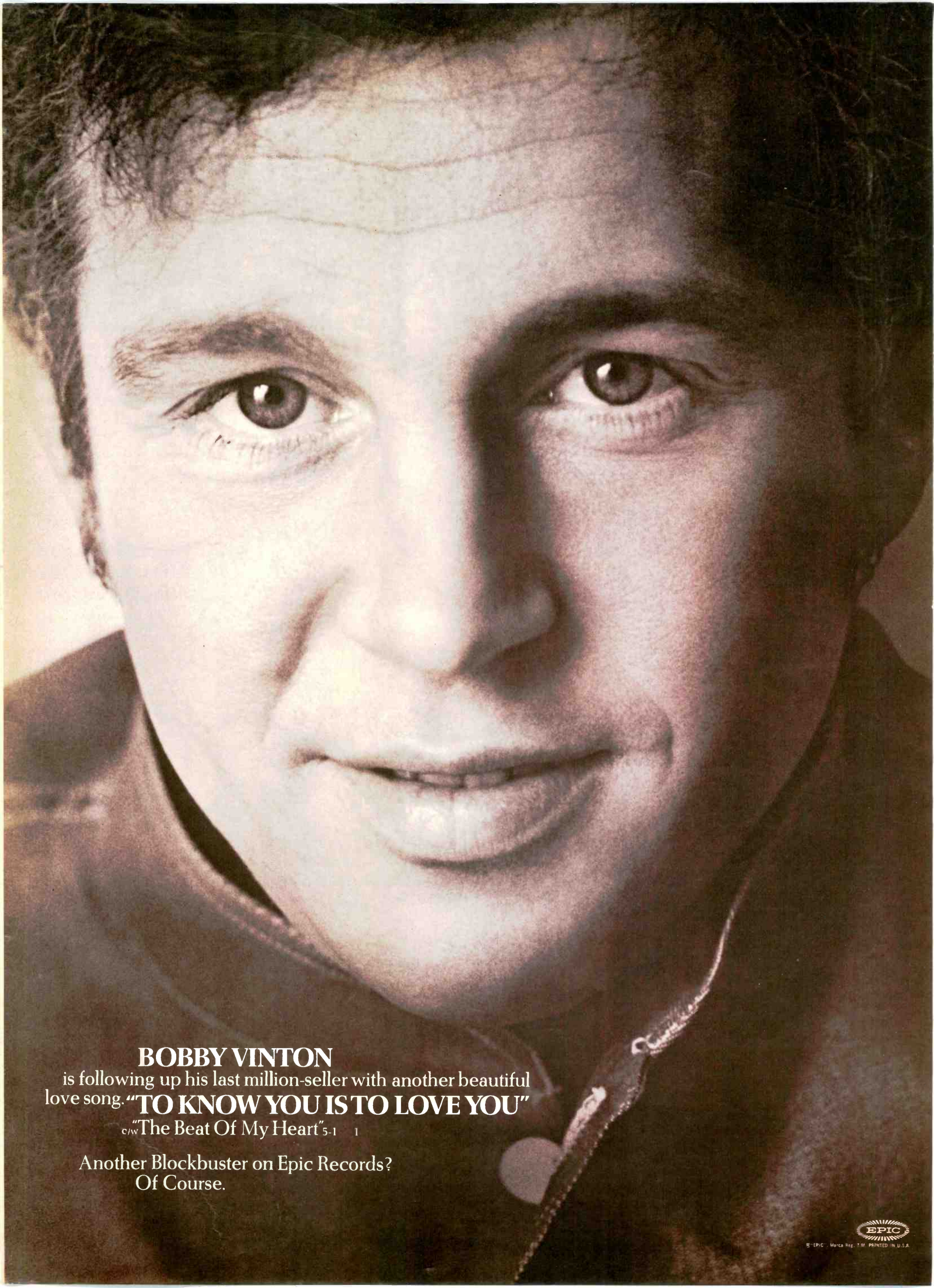
LOS ANGELES — Erroll Garner accomplishes as much in 35 minutes as most groups do in an hour. During his current stand at the Century Plaza's Hong Kong Bar, the pianist romps through eight songs a set with lightning speed and an infectious flavor.

His quartet sound is a happy blending of modern jazz piano technique plus a strong Afro-Cuban feeling in the rhythm section of Jose Manuel, conga drum; Jimmy Smith, regulation drums, and Larry Gales, bass.

Garner is drawing young people and adults to the perform-

ances of his humor-tinged interpretations of "Falling Leaves," "Sunny" and "Thanks for the Memory." He slows the pace for the ballads like "Misty" and "That's All."

Garner's concerto-style introductions, played without any accompaniment, are interesting because they go far from jazz until the very last second when everything falls into place: the melody, the rhythm and the improvisation. Jimmy Smith's drumming is restrained but infectious enough. None of the sidemen receive any solo room; they are all support for the main attack. **ELIOT TIEGEL**



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Mr. Flood's Party Sends Out Big Waves of Rhythm

NEW YORK — Mr. Flood's Party, a new Cotillion Records sextet, were in fine form in a good set at Steve Paul's Scene on Wednesday (19). The New York area group, appearing even stronger than on their debut album, were together instrumentally and smooth vocally as their program relied heavily on the LP.

Lead vocalist Jay Hirsh displayed a solid voice, but imaginative arrangements also brought Michael Corbett, Freddy Toscano and Marcel Thompson to the fore vocally. Corbett also showed exceptional talent on the

flute, while Rick Mirage excelled at lead guitar.

Rhythms were especially important, primarily in hard sections and the pace was well accented by Thompson on bass and Tom Castagnaro on drums. Hirsh on keyboards and Toscano at rhythm guitar also helped in this area, but the unit even used vocals to punctuate material, such as "The Mind Circus." Hirsh was at his vocal best in slower sections. "Liquid Invasion" was a good vocal for Thompson, while "Northern Travel," one of Mr. Flood's

(Continued on page 20)

Lewis an Electrifying Talent

NEW YORK — The youngsters were in a long queue outside Steve Paul's Scene Monday night (17). Their instincts were correct and they were ultimately rewarded, for once inside they heard Smash Records artist Jerry Lee Lewis deliver an electrifying performance.

It's a little more than a decade since Lewis came upon the music-record scene. He was one of that great group of Sun Records artists—which included Elvis Presley and Johnny Cash—which literally changed the sound of American music by its fusion of country and blues influences.

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

the result that the audience feels a sense of participation.

With Lewis are two guitarists, a drummer, and most, importantly, his sister, Linda Gale Lewis. Charming and talented Miss Lewis is undoubtedly a comer. She does country duets with Lewis and is a rocker in her own right.

The tunes in the first show included Lewis' recent hit singles, such as "She Still Comes Round," "To Make Love Sweeter for You," and such Lewis favorites as "What Made Milwaukee Famous," as well as some of the tunes from his earliest professional years, such as "Great Balls of Fire" and "Don't Be Cruel." Lewis' performance also included a liberal sprinkling of Hank Williams' material, including "Cold, Cold Heart" and "I'm So Lonesome I Could Cry," as well as Don Gibson's "Oh, Lonesome Me."

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

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



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Nana Mouskouri Wins Fans With Winning Concert

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

The opening strains of her Greek hits, "Erene" and "Loneliness," were greeted with applause, as was her international hit "C'est bon la Vie (Feelin' Groovy)," which she performed in French and English.

The delicate quality of her voice was especially effective in "Try to Remember" and she scored with a moody and tragic "I Will Wait for You" in French. The Athenians, a talented quartet accompanying, held the spotlight for three numbers, then joined her in a rousing "Never on Sunday." Her closing number, which she described as her "passport," was "The White Rose of Athens," featuring a chorus in each of the languages. After a standing ovation, she consented to an encore "Lemon Tree," which proved an excellent choice.

JOE TARAS

Buckley Spans

• Continued from page 16

times powerful messages as in "Once I Was" and "Pleasant Street." The program also included selections from his "Happy Sad" album, which is due early next month, including "Love From Room 109," a soulful, tender song, "Buzzin' Fly" and "Strange Feeling." The last had a fine instrumental section featuring Buckley's first-rate trio of back-up musicians.

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

FRED KIRBY

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SW 229

Smooth and Pleasant

(Continued on page 16)

ing Home," "My Buddy" and the Johnny Green medley ("I Cover the Waterfront," "Out of Nowhere," "I Wanna Be Loved," "Coquette" and "Body and Soul") that displayed fully her singing capabilities.

Miss Wallis' latest Kapp album, "As Long as He Needs Me," received a plug, as did the "Oliver" soundtrack LP on Colgems.

Paul Moer did a fine job on piano supporting Miss Wallis, but was hampered frequently by an overpowering orchestra.

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From The Music Capitals of the World

CHICAGO

Marshall Chess is preparing another Rotary Connection album. Meanwhile, the group played the Auditorium Theater here and will visit Fillmore East in late May. . . . **Muddy Waters** is currently performing on the West Coast. . . . **Richie Salvador**, Chess Eastern sales and promotion director, is filling in at the Chicago office for **Max Cooperstein**, who is recuperating from surgery.

John Mayall, **Richie Havens** and the **Flock** at Aaron Russo's Kinetic Playground March 7 and 8. . . . Philips product manager **Lou Simon** reports that heavy DJ and listener demand has prompted the label to release "Idaho" and "Somebody's on Her Mind" as the 4 Seasons new single. Both sides are from the group's new LP, "Genuine Imitation Life Gazette."

The **Jack Charles Trio**, featuring **Andy Kaye** and **Bob Marcy**, at Schrematis Red Lion Restaurant in south suburban Steger. . . . The **B. G. Ramblers** are heading down to Florida for two weeks at Clearwater's Crystal Lounge, followed by a week-long recording session in Nashville.

Jim Fogelberg, RCA producer for **Ed Ames** and **Marilyn Maye**, was in town for a promotion tour for Ames' new album, "Time for Living and Time for Hope."

Vocalist **Donna Theodore** with comedian **Jackie Gayle** at Mister Kelly's. . . . Finals of the WGN/Illinois Opera Guild "Auditions of the Air" held March 3 at the

Musical Skyrocket

• Continued from page 16

mittee (Adams, Franklin, Roger Sherman) played by David Vosburgh, and Robert Livingston, played by Henry Le Clair. Daniels has a strong number, "Is Anybody There?" the last song in the show.

All the roles are well played. Among the other first-rate performers are Emory Bass, whose vote as James Wilson is decisive; Roy Poole as Stephen Hopkins, David Ford as John Hancock, and Jonathan Moore as Dr. Lyman Hall. The book of Peter Stone is a valuable asset, while Peter Hunt's direction and the staging of musical numbers by Onna White also excell for this musical which comes off despite the lack of a large production number. The show's theme and obvious wide appeal should also make a good vehicle for the road and future stock productions.

FRED KIRBY

Civic Opera House. . . . **Aliza Kashi** and **Roslyn Kind** visited WBBM-TV's "The Lee Phillip Show" March 7.

Signings

Keith, to RCA. His debut single, "Two Ways to Marstrand," was produced by **Red Daryll**. . . .

Gershon Kingsley, one of the leading practitioners of electronic music, to Audio Fidelity Records.

The **Impossible Combination** has signed with Roulette Records. The group will be produced by **Tommy James**. . . .

The **Young-Holt Unlimited**, million sellers with the "Soulful Strut," have resigned with Brunswick. . . . English group, the **Trixons**, the **Freshmen**, and **Derrick** and the **Sounds** have signed in the U. S. to **Jerry Purell's** GWP Records.

Johnny Desmond on the 200 West label with "I Just Can't Help Believing" b-w "Didn't We?"

Alan Wauters, former member of the **Left Banke**, has signed with Irv Spice Productions.

Dutch singer **Shirley Martin** to Rik Gunnell Management, an associate firm of the Robert Stigwood Organization. . . .

Mel Torme to Capitol Records where **Dave Cavanaugh** will produce the artist. . . . **Dobie Gray** joins White Whale Records. . . .

Mara Lynn Brown to Spiral Records with "Look at the Bright Side" b-w "He Will Call Again." . . .

The **Precisions**, Atco group, **Timmy Willis**, **Barbara Mercer**, **Gwen Owens** and the **Sequins** to **Bill Craig's** new management wing of Bill Craig Enterprises, Detroit. . . .

Elfstone, World Pacific group, to Simas Talent for management. . . . **Ray Smith** to Celebrity Circle Records.

Procol Harum

• Continued from page 16

performance again proved. "Skip Softly (My Moonbeams)" and "Shine On Brightly" were top numbers from the first A&M album, while "Juicy John Pink" was a good selection from the upcoming one. "Kaleidoscope," from the Deram album, also was included.

Pacific Gas & Electric turned out to be one of the best new American blues groups. In **Charlie Allen**, the Power quintet has a fine blues singer, while **Glenn Schwartz** ranks with the best American pop guitarists. But **Frank Cook**, formerly of Canned Heat, more than held his own with an outstanding drum solo, and bass guitarist **Brent Block** and rhythm guitarist **Tom Marshall** were steady throughout.

"Cry, Cry, Cry" was an exceptional number from the unit's Power album, while **B. B. King's** "Everyday I Have the Blues" was a spirited opener. The bill was opened by the Collectors, whose brief set was dominated by the lengthy "What Love Suite," which was on the Canadian quintet's first Warner Bros.-7 Arts album. The selection, however, proved tedious.

FRED KIRBY

Sky on British Tour

NEW YORK — Patrick Sky, Verve/Forecast artist, is on a British tour sponsored by Noms Enterprises, Ltd., which includes college dates in England, Scotland and Wales. Sky's name was inadvertently omitted from the 1969 issue of Billboard's Campus Attractions.

Santamaria, Int'l Set Bands Score

LOS ANGELES — Two bands—one jazz, one pop—are generating musical shock waves at P.J.'s. The billing of Mongo Santamaria's octet and the International Set quintet, is a high-powered attraction, drawing lines outside the club and filling the dance floor.

Santamaria has the established name, while the International Set is a relatively new band, formed in Hawaii. Both bands strongly gain the attention of the youthful, clean-cut audience.

Santamaria's front line consists of one trumpet, two saxophones, with piano, percussion, bass, and the leader's congas creating a blending of funky Latin jazz easily listened to and fine for dancing. The horns blow simple phrase patterns, with some fine jazz soloing by the

Mr. Flood's Party

• Continued from page 18

Party's best numbers, utilized all four vocalists. "The Mind Circus" and "Deja Vu" were especially good for Corbett on flute. "The Garden of the Queen" was another good number for him. The only selection not on the Cotillion album was the opening "Mister Executioner."

FRED KIRBY

DEXTER'S SCRAPBOOK

By DAVE DEXTER JR.

HOLLYWOOD — The first orchestras on earth were about the size of today's rock groups.

That's what Prof. Pierre Delougaz of UCLA has concluded after several years of investigation, including an archeological expedition to Iran. The California educator says he pieced together hundreds of fragments of impressions of seals on clay that plainly showed a harpist, horn-player, singer and drummer performing.

The impressions, Delougaz said, were found in excavations at a place called Choga Mish and date from about 3400 B. C. "They are the oldest evidence ever found," he said, "that man played instruments and formed an orchestra."

The professor leaves this month on another trip, to Iran again, at the invitation of the Iranian government.

Lalo Schifrin pattered around trying to get a certain "nervous" musical sound on the soundtrack of the Lee Marvin-Toshiro Mifune film, "Hell in the Pacific." Nothing he wrote came off right. Finally, Lalo ordered Mike Lang to drop a half-dozen golf balls onto the strings of the piano with the damper pedal down. Just perfect, Schifrin beams.

With his Paramount album "How About This" co-featuring Kay Starr's buoyant, booming vocals moving more briskly than anything he's cut in years, Count Bill Basie recalls how he once auditioned a trombonist eager to join the swinging Basie ensemble.

"Where did you study music?" Basie asked.

"Yale," the musician answered.

flutist. The tempos are primarily up, but there are boleros for cuddling, and "Besame," "Boogaloo A-Ooh" and "Watermelon Man" for soul rejuvenation.

The International Set, from Honolulu, starts out as a good rock band, branches into some good jazz solo work by flutist David Scott (from Australia), then offers a nice change of pace when drummer Ross Hayashida gently offers "Shadow of Your Smile."

During their hour set they set up 12 tunes which completely involve their audience. Musically, they are good players and vocally their individual and collective voices offer distinct blendings. Although formed in Hawaii, they are not a "modern Hawaiian" band, blending the traditional songs with a tight beat. Instead, they play "now" music: "Higher and Higher," "Lady Madonna," "People Got to Be Free," "Impossible Dream," "Light My Fire," "Taxman," "Hummin'," "Chain of Fools," "Everyday People," "Sunshine of Your Love" and "Knock on Wood."

Guitarist **Bob Simmons** acts as spokesman and has a good funky voice. His other associates, not yet mentioned, are guitarist **Tony Chardo** and bassist **Sandy Bailey**.

ELIOT TIEGEL

"Remarkable," Basie said. "And what's your name?"

"Yackson," came the reply.

Tradesters estimate that at least 50 albums devoted to the music of Irving Berlin—now 82 years old—will not be recorded as a result of MGM's surprising cancellation of a multimillion dollar "Say It Was Music" film musical which the studio had planned for more than a year. Berlin had completed several new songs for what was envisioned as the most opulent musical since "The Sound of Music."

It's not unusual to see men driving their cars in Hollywood and talking on the telephone simultaneously, but the long ebony Cad wheeled so confidently by young Roger McGuinn of the Byrds is equipped with two-way radio and a powerful p.-a. system which enables McGuinn to chastise pedestrians who run out into the street. When he calls home, or contacts fellow musicians, Rog opens the mike and identifies himself:

"This is Byrd One . . . this is Byrd One . . ."

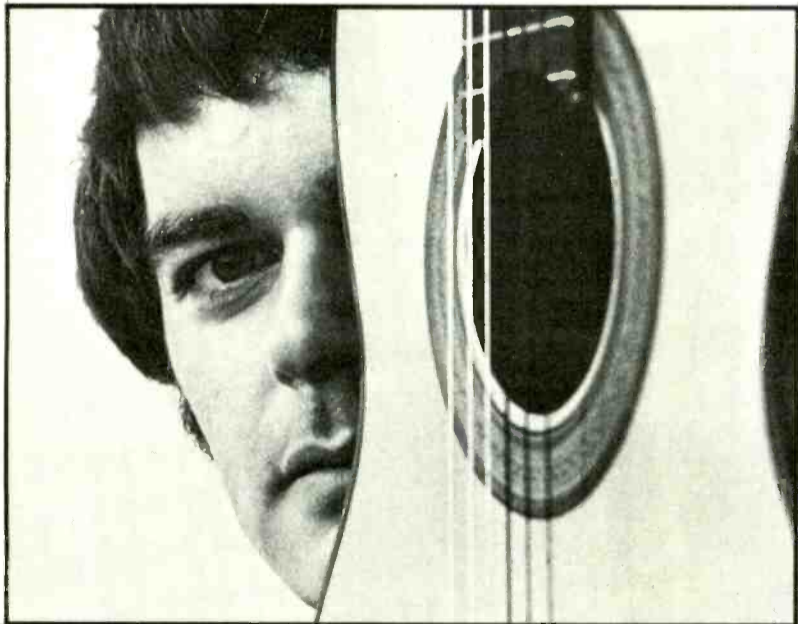
Everyone today knows that joking about a bomb on an airplane, or detouring to Havana, will bring the FBI on the run. And a possible jail sentence. But Canadian singer and composer Gordon Lightfoot warns music folk about still another peril. A few weeks back he used what he says was "mild profanity" in protesting an airline's shoddy treatment of his amplifying equipment. The pilot promptly made an unscheduled landing and put him off the plane.

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LEISURE TIME TIPS

by: Larry Finley

The past ninety days have proven to distributors and dealers that the tape cartridge industry is truly exploding. Reports from distributors and dealers throughout the country verify this column's prediction that by the end of 1969 the Tape Cartridge industry will have advanced to the stage where it will become one of the most important factors of the music industry.

Sales figures of 8-Track cartridge and cassette playback units during the past two years have already reached a point where some "experts" in the music industry have predicted it would be five years from today.

This boom in the sale of playback units has had a great impact on the stereo tape cartridge business. The growth of 8-Track cartridges and cassettes have already reached a stage that establishes the cartridge and cassette as an important factor in our nation's economy.

NAL is proud of the part that it has taken in this industry, as shortly after RCA pioneered the 8-Track cartridge, the writer of this column became the second person in the industry to see the great potential in the 8-Track configuration and to help champion its cause along with RCA.

Even though NAL has been in business for slightly over six months, this firm has introduced many innovations in distribution and marketing of 8-Track cartridges as well as cassettes. The sixty titles in the "NAL SUPER STEREO 8-TWINPAKS" that retail at the price of a single cartridge has been a great boon to the industry because for the first time a person can purchase cartridges at a price comparable to that of a phonograph album.

NAL has also helped build the industry because of its alertness and liaison with the thirty-nine important record labels that it represents, in producing cartridges and cassettes practically on a day and date release with the phonograph album.

If you are a dealer and would like to have a NAL catalog and brochure pertaining to the NAL TWINPAKS as well as the name of your nearest distributor, please contact

North American Leisure Corporation
1776 Broadway
New York, New York 10019

Tape CARtridge

Cassette in U. S. Auto Market

• Continued from page 1

for the tape configuration. From an economic standpoint, the cassette's inclusion in the Mercedes parallels the inroads made by stereo 8 in its first years as original equipment in new cars. At the onset of O.E.M. installations in Ford Motor Co. automobiles (it was the Lincoln Continental and Thunderbird, Ford's two prestigious lines), that racked up the highest percentages of stereo tape deck purchases.

Then, too, the Mercedes reputation, with its connotations of quality, is expected to give further thrust to the cassette system. (In the home electronics market, cassette already boasts this high esteem through companies such as H. H. Scott, Fisher, Harman-Kardon and Benjamin.)

Two types of cassette players will be available in Mercedes models: hang-on units and those integrated into the dashboard. Dashboard design will be the sole criterion of which type of unit can be used in each model. Company officials would not reveal the units' mode of operation, but it is expected that for practical purposes it will employ a slot-load insertion mechanism. Mercedes officials said that no price had been set for the stereo cassette deck.

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

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

COL. EXPANDS IN TWO AREAS

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

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

W-7 Fast on Order-Filling

LOS ANGELES — Warner Bros.-Seven Arts has filled 95 per cent of its initial tape cartridge orders since starting to handle its own marketing/distribution of 8-track product.

W-7 has been marketing its own 8-track tapes for five weeks, with tape department head Ted Ponsetti currently on a field sales trip to distributors. W-7's 8-track titles are on a simultaneous release schedule with the concurrent albums.

Heinz Handles Tape-Kart

LOS ANGELES—Tape-Kart, an accessory holder for either four 4 or 8-track cartridges, is being distributed by the P. A. Heinz Co. of Westminster, Calif. Suggested retail price for the unit is \$1.98. Tape-Kart is installed on any smooth surface of an auto with pressure sensitive tapes. The holder may also be attached to any portable cartridge player. Tape-Kart is a Long Beach, Calif., firm.

Banner on RCA Tape

NEW YORK—RCA Records is bypassing the LP for Jose Feliciano's hit single, "The Star-Spangled Banner," and will instead make the song available only in CARtridge form. The tune is featured in the company's latest 8-track variety pack, "The Soul Rock Blues Bag."

1st Norwegian LP's in Tape

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

The cartridges, "Svensktoppar Vol. 1" and "Svensktoppar Vol. 2," were released by Arne Bendiksen A/S in quantities of 2,300 per title all of which were accounted for by advance orders, according to sales director Boerre Bentzen.

Said Bentzen: "We expect sales of each volume to reach between 5,000 and 6,000."

Magtec Installation Wheels Roll— Cassette Output Machinery Set

LOS ANGELES—Magtec, this city's newest custom duplicator, has completed the first phase of its equipment installation, and plans having cassette machinery working within eight weeks. Jack Strayer, one of the five owners, and the audio engineering vice-president, helped

completed. The logic system equipment starts the master machines which in turn start the slaves. All masters use reel-to-reel master tapes, not continuous loop masters. This is a prime advantage of the system, points out Strayer. The equipment can be stopped at any time, a substitute master reel tape inserted—for a rush project, or short-run client—without waiting for a continuous loop master tape to run through.

Strayer has gone contrary to the electronics industry by building his record amplifiers with tubes rather than with continued at a later time, pick-transistors. Solid-state equipment would require more parts and more circuits, he claims.

15 Employees

The company at present has 15 employees, with six in duplicating. Duplicating equipment is in a continual playback state of monitoring tapes off each slave, Strayer says, to gain a

quality control check on each individual machine.

Each of the departments is painted a different color, with wide halls separating the rooms. Still under construction are the tape loading, assembly room (three 30-foot tables will be housed there), other duplicating bays, the shrink wrap packing room, a stereo master recording room (with two huge RCA theater horns), and a number of re-recording master rooms. In addition to Altec speakers in each re-recording room, a small cassette speaker will also be installed to allow a customer to hear how his product will sound on playback equipment.

Although they will not set up distribution, they will drop-ship for clients.

A distinct feature of the plant is the separation of power units from the duplicating equipment. Ducts in the ceiling carry the electricity. A power surveillance
(Continued on page 78)



TAPE DEMONSTRATION TRAILER. This huge unit, costing \$6,000, is being used by Stereo City, Chicago, at large public expositions such as the recent Chicago Auto Show. The firm's president, Herb Levin, is shown second from left. Jim Henley is manning the interior of the trailer which can serve as a walk-through area. Nine players are hooked up for demonstration. The firm moved 3,000 8-track CARtridges and between 500 and 600 units during the week-long event.



CASSETTE in the automobile. In this case, the car was a Lincoln Continental with a Philco-Ford home cassette player installed along with a television set. Very few cars at the show had stereo tape equipment. A salesman explained, "The idea is to show cars at their lowest price, without air conditioning or power brakes in many cases, so naturally we don't show extras like tape players."



UNUSUAL MOUNTING for a tape player is seen in this view of a unit mounted in a Chevrolet Camaro.

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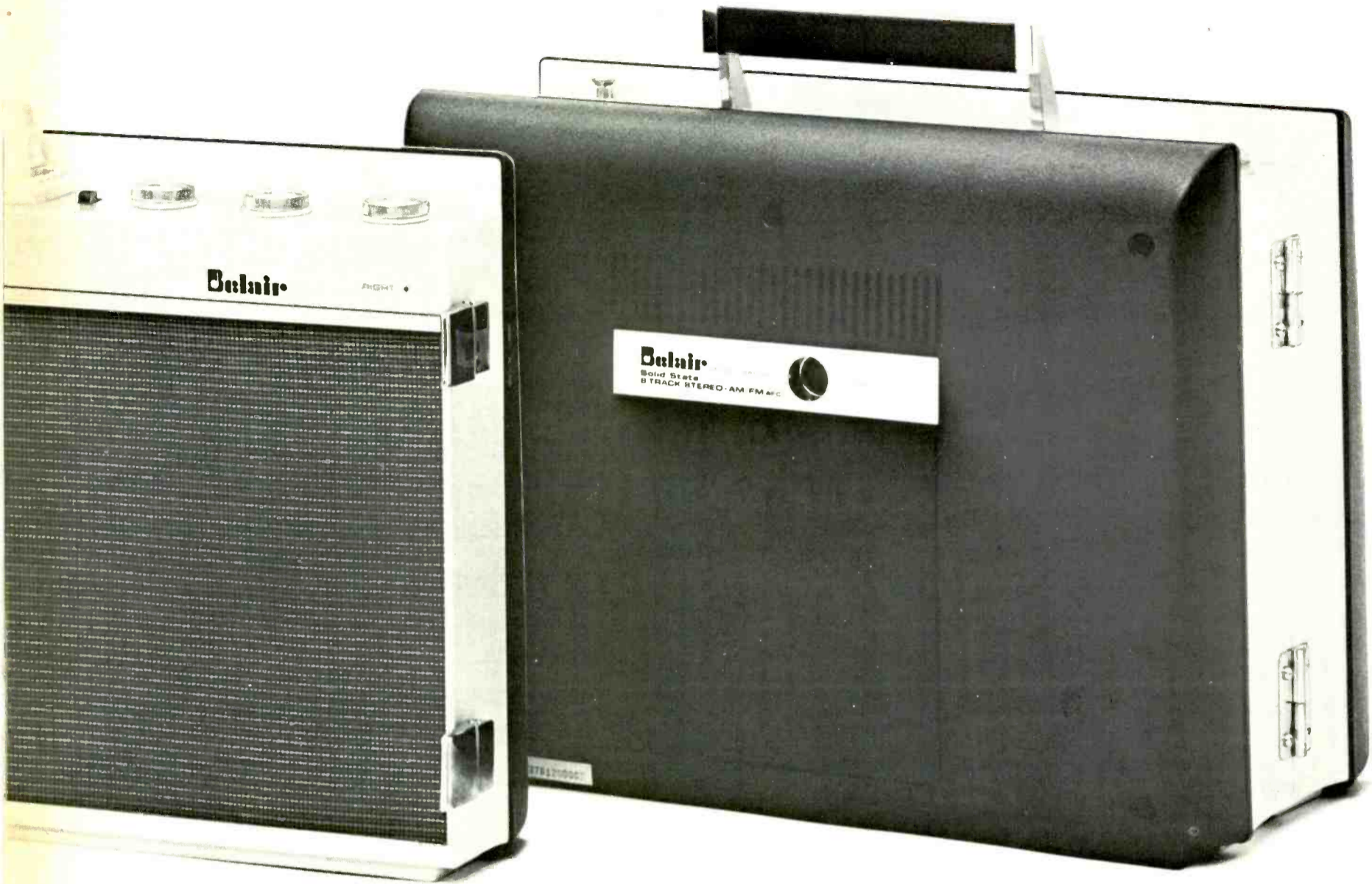
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BETO VILLA—La Pachuca Polka; (8) 862 2004 M, (4) 462 2004 X
DANIEL SANTOS—Canta; (8) 862 2011 M, (4) 462 2011 X
ARCADIO ELIAS—Mariachi Nacional; (8) 862 2015 M, (4) 462 2015 X
EL PALOMA EL CORRIÓN; (8) 862 2041 M, 462 2041 X
DUETO DEL MAR; (8) 862 3010 M, (4) 462 3010 X

GRT
THE RUBBER BAND—Cream Songbook; (8) 899 10000 M, (4) 499 10000 X

Impulse
BOB THILE—Light My Fire; (8) 827 9159 M
GABOR SZABO—More Sorcery; (8) 827 9167 M

Monument
VOICES IN LOVE CHORUS—Voice in Love; (8) 844 18108 M

Musicor
GEORGE JONES—Walk Through This World With Me; (C) 563 3119 X
THE GENE PITNEY STORY; (C) 563 3148
GEORGE JONES Sings the Songs of Dallas Frazier; (C) 563 3149 X
HUGO WINTERHALTER—Classical Gas; (C) 563 3170 X

Paula
FIVE BY FIVE—Next Exit; (8) 842 2202 M
NAT STUCKEY—Stuckey Style; (8) 842 2203 M

Philly Groove
THE DELFONICS—Sound of Sexy Soul; (8) 813 1151 M, (4) 413 1151 X

Project 3
ENOCH LIGHT SINGERS—Whoever You Are I Love You; (C) 568 5030 X

Ranwood
LAWRENCE WELK—Memories; (C) 558 8044 X
RAY ANTHONY—Lo Mucho Que Te Quiero; (8) 858 8046 M, (4) 458 8046 X

Roulette
TOMMY JAMES—Crimson and Clover; (C) 545 42023 X

White Whale
RENE & RENE—Lo Mucho Que Te Quiero; (C) 550 7119 X

ITCC

Buddah
EIRE APPARENT—Sun Rise; (8) L1 5031, (4) F1 5031
U.S. '69—Yesterdays Folks; (8) L1 5035, (4) F1 5035
5 STAIRSTEPS & CUBIE—Love's Happening; (8) L1 8002, (4) F1 8002

Hob
SHIRLEY CAESAR—Jordan River; (8) L93 283, (4) F93 283

Kama Sutra
THE LOVIN' SPOONFUL—Revelation: Revolution '69; (4) F73 8073

Little Darlin'
JIMMY ELLEDGE—Funny How Time Slips Away; (8) L74 8013, (4) F74 8013

MGM
ERIC BURDON & THE ANIMALS—Greatest Hits; (4) F13 4602
BILL MEDLEY—Soft and Soulful; (4) F13 4603

Starday
BILLY GOLDEN—Country Music's Golden Boy; (4) F55 431
GUY MITCHELL—Singin' Up a Storm!; (8) L 55 432, (4) F55 432
THE LEWIS FAMILY—Did You Ever Go Sailing (Down the River of Memories); (8) L55 433, (4) F55 433
KENNY ROBERTS—Country Music Singing Sensation; (8) L55 434, (4) F55 434
GEORGE MORGAN—Sounds of George; (8) L55 435, (4) F55 435

Vee Jay
JIMMY REED—Taint No Big Thing; (8) L20 1067, (4) F 20 1067
JIMMY REED—Best of the Blues—Parts 1 & 2; (8) L20 1072, (4) F20 1072
JIMMY REED—With More the Best of; (8) L20 1080, (4) F20 1080
THE STAPLE SINGERS—Uncloudy Days; (8) L20 5000, (4) F20 5000
THE SWAN SILVERTONES; (8) L20 5003, (4) F20 5003

Verve
MOTHERS OF INVENTION—Mothermania (Best of the Mothers); (4) F14 5068
ARTHUR PRYSOCK—This Is My Beloved; (4) F14 5070
THE RIGHTEOUS BROTHERS Greatest Hits Vol. 3; (4) F14 5071
WES MONTGOMERY—Willow Weep for Me; (4) F14 8765
JIMMY SMITH & WES MONTGOMERY—Further Adventures of Jimmy & Wes; (4) F14 8766
JOHNNY SMITH—Phase II; (4) F14 8767
CAL TJADER—The Prophet; (4) F14 8769

Verve Forecast
BEAR—Greetings Children of Paradise; (4) F75 3059

Wand
THE KINGSMEN Vol. 2; (8) L92 659, (4) F92 659
THE KINGSMEN Vol. 3; (8) L92 662, (4) F92 662

LIBERTY

Liberty
GARY LEWIS & THE PLAYBOYS—Close Cover Before Playing; (8) 8925, (4) 4925, (C) C 0925
CRAIG HUNDLEY TRIO—Arrival of a Young Giant; (8) 8926, (4) 4926, (C) C 0926
JULIE LONDON—Yummy, Yummy, Yummy; (8) 8927, (4) 4927, (C) C 0927
SLIM WHITMAN—Happy Street; (8) 8928, (4) 4928, (C) C 0928
JIMMY MCGRIFF—The Worm; (8) 8929, (4) 4929, (C) C 0929

UNITED ARTISTS

United Artists
GORDON LIGHTFOOT—Back Here on Earth; (8) U 8143, (4) U 4143, (C) K 0143
RAPHAEL; (8) U 8144, (4) U 4144, (C) K 0144
LEROY HOLMES—Cinema '69; (8) U 8145, (4) U 4145, (C) K 0145

MUNTZ

Apple
MARY HOPKIN—Post Card; (2) 4CL 3351

Capitol
GLEN CAMPBELL—Galveston; (2) 4CL 210
ANTHONY QUINN—In My Own Way . . . I Love You; (2) 4CL 116
LOU RAWLS—The Way It Was—The Way It Is; (2) 4CL 122
KELLY GORDON—Defunked; (2) 4CL 201
THE LETTERMEN—I Have Dreamed; (2) 4CL 202
The Best of **LEONARD PENNARIO** in Stereo Album 3; (2) 4CL 8695

Smash
SIR DOUGLAS QUINTET—Mendocino; (2) SC4 67115

Warner Bros.
DON RICKLES Speaks!; (2) 4WA 1779
SOUNDTRACK—The Big Bounce; (2) 4WA 1781
THE SALLYANGIE—Children of the Sun; (2) 4WA 1783

RCA VICTOR

RCA Victor
MIGUEL ACEVES MAJIA—Entre Copa Y Copa; (8) PBS 1413
FLOYD CRAMER—Last Date; (8) PBS 1426
The Best of **GLENN MILLER**, Vol. 3; (8) PBS 1432
PORTER WAGONER—The Carroll County Accident; (8) PBS 1433
CHET ATKINS—Lover's Guitar; (8) PBS 1434
THE NASHVILLE BRASS Play the Nashville Sound; (8) PBS 1439
HENRY MANCINI—A Warm Shade of Ivory; (8) PBS 1441
THE GUESS WHO?—Wheatfield Soul; (8) PBS 1442
THE FRIENDS OF DISTINCTION—Grazin'; (8) PBS 1443
LOS INDIOS TABAJARAS—In a Sentimental Mood; (8) PBS 1428

Chart
LYNN ANDERSON—With Love From Lynn; (8) P8CH 1005

RCA Camden
BOBBY DUKOFF—Sax in Silk; (8) CBS 1062
THE RICHARD WOLFE CHILDREN'S CHORUS—Music From Chitty Chitty Bang Bang; (8) CBS 1061

RCA Red Seal
LALO: SYMPHONIE ESPAGNOLE OP 21/RAVEL: TZIGANE—London Symphony Orch./Perلمان/(Previn); (8) RBS 1118
TCHAIKOVSKY: SYMPHONY NO. 5/MOUS-SORGSKY: A NIGHT ON BALD MOUNTAIN—Chicago Symphony Orch. (Ozawa); (8) RBS 1119
ARTHUR FIEDLER & THE BOSTON POPS—A Pops Serenade; (8) RBS 1120



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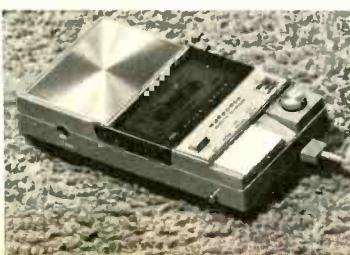


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New Motorola Units



COMBINATION UNIT from Motorola, above, combines an 8-track stereo CARtridge deck with a phonograph and matching six and one-half-inch detachable speakers. Motorola's first cassette player features a frequency response of 150-6,000 cycles, and accessories consisting of microphone with stand, remote control switch and case, patch cord and carrying case.

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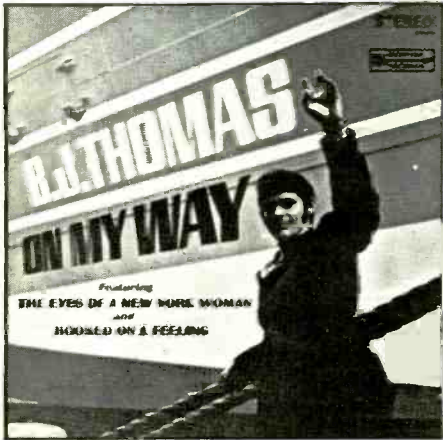
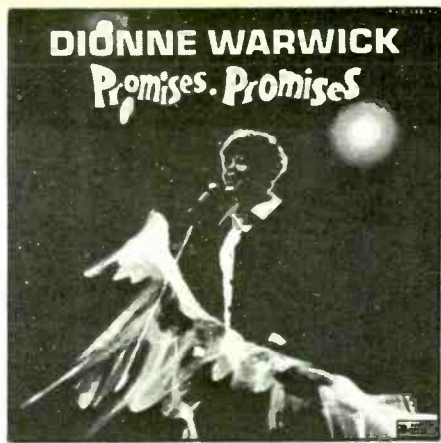
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Nassau in the Bahamas

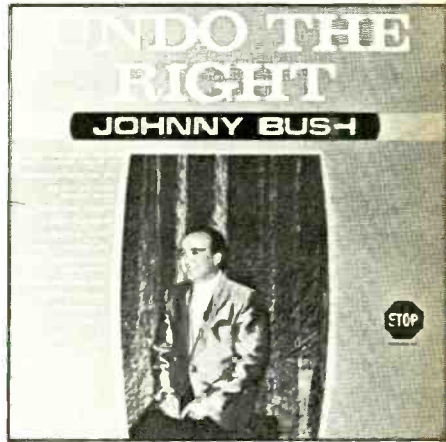
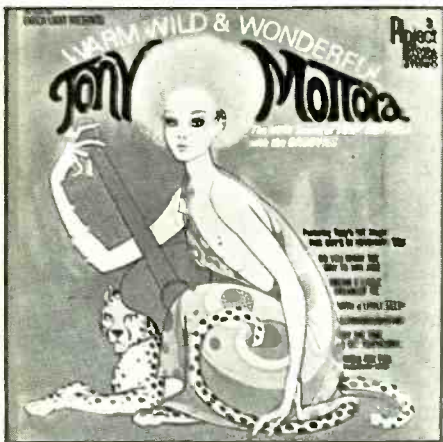
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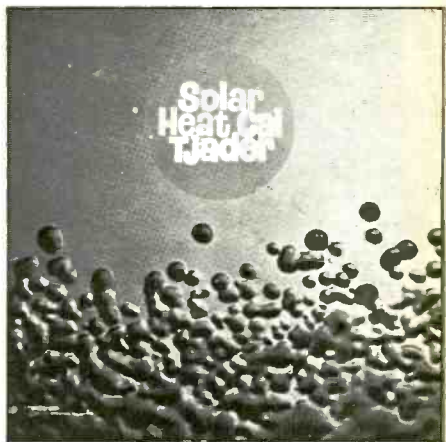
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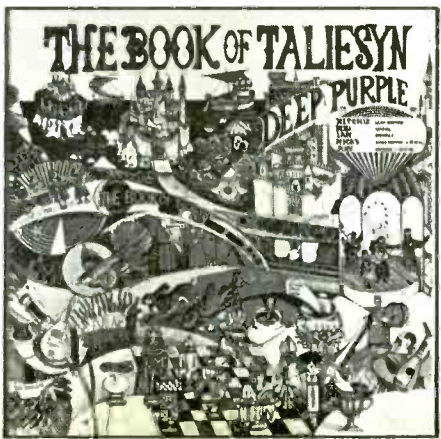
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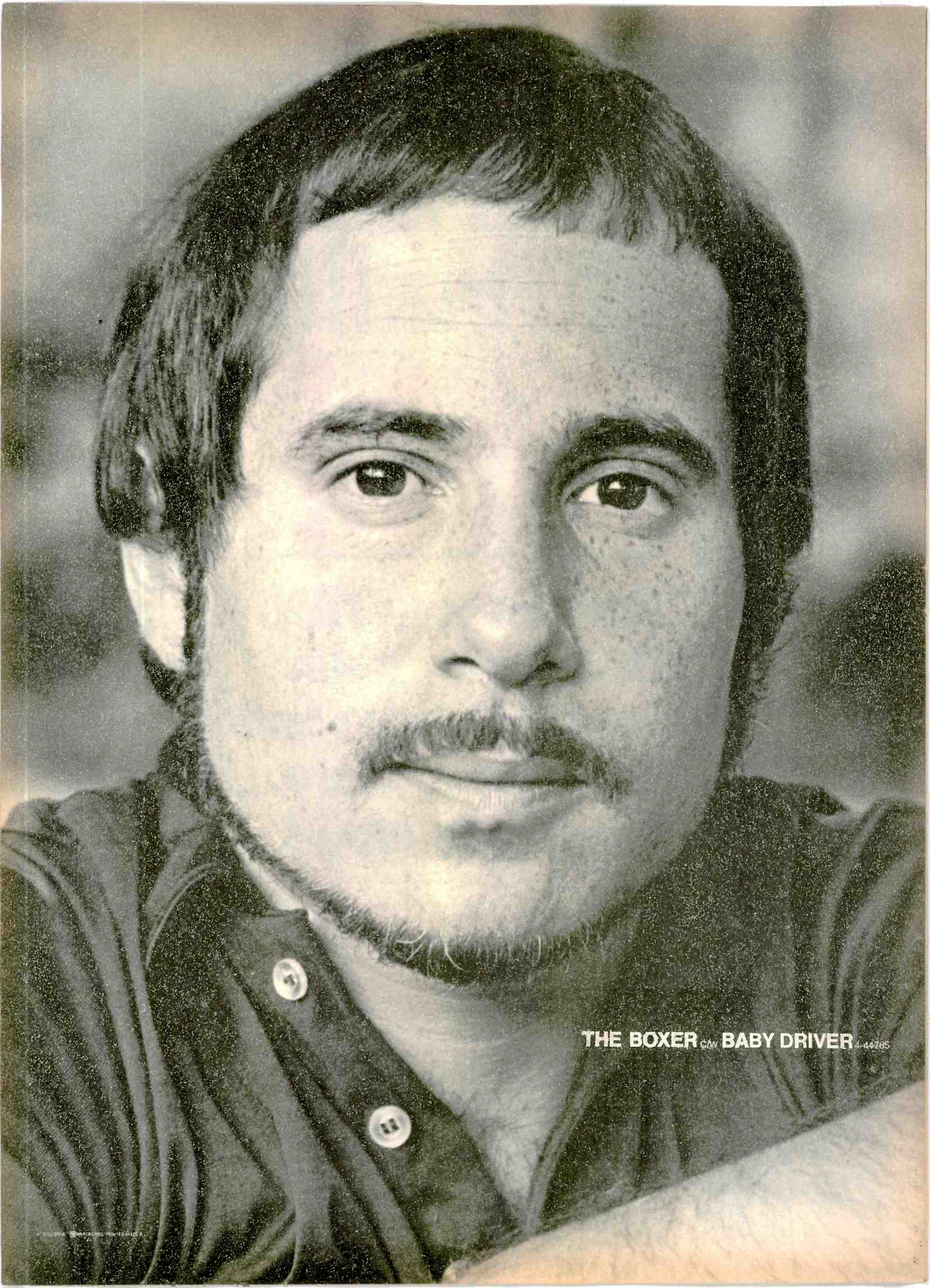


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THE BOXER CMV **BABY DRIVER** 4-44785

THE BOXER C/W BABY DRIVER 4-44785

ON COLUMBIA RECORDS 

Commercials

Airplane LP Flies Unusual Path

By GEOFFREY LINK

SAN FRANCISCO—The unusual radio spots advertising Jefferson Airplane's new album, "Bless Its Pointed Little Head," were conceived by the group's former art director, Gary Blackman.

The 10 commercials, to be distributed nationally by RCA instead of the Grey Commercials, were improvised at the basement of the Airplane's home here, where the group has a 4-track recorder.

Blackman's commercials use screams, laughter, applause, Dixieland and over-dubbed voices, among other techniques. Grace Slick, Marty Balin, Spencer Dryden and Blackman supplied most

of the sound effects, which were used primarily for humor.

"The main idea was to be funny and still sell the album," Blackman said. For example, a voice in the background on one commercial quotes from "King

Kong": "Oh, no, it wasn't the Airplane. . . . It was beauty that killed the beast."

The spots began getting airplay in San Francisco and Los Angeles the beginning of March and the national campaign will end the end of the month. The commercials reportedly were well received here and Los Angeles, especially on underground stations, with one exception—KHJ in Los Angeles, a Bill Drake station.

According to Diane Gardner, of Rogers, Cowan & Brenner, which handles the Airplane's public relations in Los Angeles, KHJ refused to air the commercials on the grounds they were "too far out" and "too controversial." Another KHJ complaint, Miss Gardner said, was that there was no direct sales pitch on Blackman's tapes. And unlike KRLA, which spliced the tapes to get spots suitable to the station's format, KHJ refused to rework the ads.

(Continued on page 34)

Music Supply Firm Formed

NEW YORK—Bob Reno has launched MRC Music to supply music for radio and TV commercials. First assignment by the new firm was music for an Eastern Airlines commercial from Young & Rubicam. The commercial was written and produced by MRC staffers Vic Millrose and Alan Bernstein and arranged by Lor Crane.

Reno, general professional manager, said this is part of a general expansion move by MRC, whose general manager is Al Peckover. Stan Costa, formerly of Dick James Music, has also joined the firm.

"I think that the advertising agencies have finally realized that there are a number of young, heretofore untapped talents working in the music business who can do a superior job in writing and producing commercials," Reno said.

Newsletter Is Bowed by Edel

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

Independent record producer Tom Wilson, composer-performer Neil Diamond, producer-writer Felix Papallardi, and Epic Records' Dave Kapralik have been selected to guest-write future columns for the newsletter.

Ad Notes

By CLAUDE HALL
Radio-TV Editor

McCann-Erickson in New York took musical honors at the ninth annual International Broadcasting Awards held in Los Angeles a week ago. The product was Coca-Cola, and Ray Charles of ABC Records sang "In Between the Heartaches." . . . And no sooner than that event was over the American Marketing Association in New York announced an award event with "Effies" being given out for "effective advertising," not as works of art. Robert Grayson of Daniel & Charles made the announcement last week with Jerry Harwood, chairman of the awards committee, Needham, Harper & Steers; chapter president Wallace Wegge, Harold J. Siesel Agency; Alan Greeberg, Doyle, Dane, Bernbach; Ed Berdy, Bristol-Myers. Any TV commercial or print ad that appeared between Jan. 1, 1968, and Feb. 1969, can be submitted. Entry blanks can be obtained at the chapter office, 528 Madison Avenue.

Artist Jake Holmes is doing a Kodak commercial through Herman Edel Associates. . . . Last week, Boonie Herman, represented by Ralph Mattress, Dr Pepper, Sears and Dodge. . . . Bob Willey, Seattle advertising writer, wrote and produced the new radio spots which will sell the idea of church attendance for the dioceses of the Episcopal Church. The one-minute "hard sell" spots were recorded in Bell Studios, Hollywood. . . . Mort Ascher, president of Emil Aschers, Inc., has signed Warren Music Production Service in Miami and renewed some other firms like Fred Singer, a commercial film production company in Miami. Ascher, a distributor of background music, has about 300 hours of music available. . . . The firm of Kingen Feleppa O'Dell has moved to 295 Madison Avenue, New York. Phone: 689-6877.

Nakano, Cohen Set Up Duo

NEW YORK—Duo Productions, a commercials production firm, has been formed by George Nakano and Bob Cohen. Cohen, president and executive producer, has been associated with several film production companies in New York, including Savage Friedman and Toni Ficalora Inc. Nakano, winner of many national awards, has worked as art director for Young & Rubicam and has been live action director for Herb Skoble Associates. He also worked a year with VPI. Among the major accounts on which he has worked are Contac, Bulova, Jello and Eastern Airlines.

The Two Worlds of Tom Oliver

By ELIOT TIEGEL

LOS ANGELES — If you're a producer of recordings for sale to the public and you also produce commercials for broadcasting, you live in a world measured by two sets of pressures.

Working in the milieu of the advertising commercial, says Tommy Oliver, who crosses back and forth in the two industries, is a lot easier than producing a record for sale.

"When you're going for a hit record, you're worried about airplay and whether the consumer will like your product and buy it. When you're working with commercials, you're only concerned about whether the agency will buy it."

But that's a major concern, Oliver concedes. Among the accounts Oliver has worked on are three Barbi dolls for Mattel's national TV campaign, McDonalds drive-in restaurants and Mid-Western Bell Telephone. For the first two accounts, Oliver created original music. For Bell Telephone, he arranged the music written and sung by the Love Generation, an act he records for Liberty. For the three Bell Telephone TV spots (two 30's and one 60 second), the

Love Generation adopted its "Groovy Summertime" tune as an advertising weapon, with John and Tom Baylor of the group writing appropriate lyrics. This campaign will be unveiled this summer in its region. "The commercial is a pitch for long distance phoning," says Oliver. "You know, it's the groovy Bell Telephone system."

Oliver recorded the spots at TTG Studios in Hollywood. Instruments used included two trumpets, one trombone, one woodwind, two guitars, drums, bass, piano, percussion.

Oliver feels the ad agencies are using commercial recording producers more often because the a&r men "are in tune and know what's happening with current musical trends."

The problem in working with some agencies, Oliver claims, is

that "they put you in a box" by dictating the mood of the commercial. The Barbi doll spots had to have swiftly paced music because the copy was all quickly spoken dialog.

Oliver recalls one instance where he wanted to change one word of copy from two syllables to one syllable so his music could fit the rhythm of the lyrics better. His suggestion was turned down.

Does the fact that agency copy is written in a positive state of mind subliminally help the composer? Oliver answers, "Yes. Because there is no midground in commercials and all statements are positive, my music is more assertive," he says. "I would never write a minor melody for a commercial because it has a down feeling. You write melodies which are catchy."

Blore Lyric Writer With Ring of Poet

LOS ANGELES—The message is really the medium in commercials, so to keep his competitive edge, Chuck Blore writes lyrics with a poetic ring.

Blore strives for a message which is often as pretty as the words in a regular song. Blore's words and Stan Hoffman's music are published through the firm's own company, Million-Air Music.

For a beer commercial, Blore created the following: "There are mountains peeking over one another's shoulder . . ." When he got the account to publicize Palm Springs, Blore wrote: "The silence of the desert sings a warm welcome to the spring." For a Chevrolet spot, Blore chose to design his lyrics around the environment, rather than the auto itself, beginning: "Trees hugging hills, birds rubbing bills. . ."

When Blore's radio specialty firm got the account for the Jack-In-The-Box chain of drive-in restaurants, the musical sound went psychedelic, with a sitar, tambura, flute and harp-

sichord working in unison, while the lyrics stayed simple.

Of all the national accounts Chuck Blore Creative Services has worked on recently, the national campaign for STP, the motor oil additive, is perhaps the one which most people recognize, primarily for Blore's development of the copy slogan put to music of "the racer's edge."

For the past several TV seasons Blore has been creating the promotional spots for the CBS-TV Network's new programs. On one such TV spot, for "Hawaii Five-O," Blore blended native music with a good rock beat to create a Hawaiian rock 'n' roll sound which came out better than anything the Islanders have been able to accomplish.

Music—and especially lyrics—have a longevity which cannot be duplicated by any other ingredient. Comedy routines run down and then get tired, the executive believes. "But create a good melody and people will start humming it."



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

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

HEY JUDE
Recorded by the Beatles
Composers: John Lennon
Paul McCartney
Publisher: Maclen Music, Inc.

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

- **Best Original Score Written for a Motion Picture or Television Special**
THE GRADUATE
Composer: Paul Simon
Publisher: Charing Cross Music
- **Album of the Year**
BY THE TIME I GET TO PHOENIX
An album recorded by Glen Campbell and containing these BMI-licensed works:
BY THE TIME I GET TO PHOENIX
Publisher: Johnny Rivers Music
HOMEWARD BOUND
Composer: Paul Simon
Publisher: Charing Cross Music
TOMORROW NEVER COMES
Composers: Ernest Tubb
Johnny Bond
Publisher: Noma Music, Inc.
MY BABY'S GONE
Composer: Hazel Houser
Publisher: Central Songs, Inc.
BACK IN THE RACE
Composers: Glen Campbell
Vic Dana
Publisher: Campbell-Allison Music
HEY LITTLE ONE
Composers: Barry DeVorzon
Dorsey Burnette
Publisher: Tamerlane Music, Inc.
BAD SEED
Composer: Bill Anderson
Publishers: Stallion Music, Inc.
Moss Rose Publications, Inc.
I'LL BE LUCKY SOMEDAY
Composers: Lee Martin
Dicky McBride
Bob Wills
Publisher: Hill and Range Songs
YOU'RE YOUNG AND YOU'LL FORGET
Composer: Jerry Reed
Publisher: Vector Music Corp.
LOVE IS A LONESOME RIVER
Composers: Glen Campbell
Kella Christian
Publisher: Campbell-Allison Music
- **Best New Artist**
Jose Feliciano
- **Best Instrumental Theme**
- **Best Instrumental Arrangement**
- **Best Instrumental Performance (non-jazz)**
CLASSICAL GAS
Recorded by Mason Williams
Composer: Mason Williams
Publisher: Irving Music, Inc.
- **Best Performance by a Contemporary Pop Vocal Duo or Group**
MRS. ROBINSON
Recorded by Simon and Garfunkel
Composer: Paul Simon
Publisher: Charing Cross Music
- **Best Performance by a Chorus**
MISSION: IMPOSSIBLE/NORWEGIAN WOOD
Recorded by the Alan Copeland Singers
MISSION: IMPOSSIBLE
Composer: Lalo Schifrin
Publisher: Bruin Music Co.
NORWEGIAN WOOD
Composers: John Lennon
Paul McCartney
Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Song**
- **Best Rhythm and Blues Male Vocal Performance**
(SITTIN' ON) THE DOCK OF THE BAY
Recorded by Otis Redding
Composers: Otis Redding
Steve Cropper
Publishers: East/Memphis Music Corp.
Time Music Co., Inc.
Redwal Music Co., Inc.
- **Best Rhythm and Blues Female Vocal Performance**
CHAIN OF FOOLS
Recorded by Aretha Franklin
Composer: Don Covay
Publishers: Fourteenth Hour Music, Inc.
Pronto Music, Inc.
- **Best Performance by a Rhythm and Blues Duo or Group**
CLOUD NINE
Composers: Norman Whitfield
Barrett Strong
Publisher: Jobete Music Co., Inc.
- **Best Country Female Vocal Performance**
HARPER VALLEY P.T.A.
Recorded by Jeannie C. Riley
Composer: Tom T. Hall
Publisher: Newkeys Music, Inc.
- **Best Country Male Vocal Performance**
FOLSOM PRISON BLUES
Composer: Johnny Cash
Publisher: Hi-Lo Music, Inc.
- **Best Performance by a Country Duo or Group**
FOGGY MOUNTAIN BREAKDOWN
Composer: Earl Scruggs
Publisher: Peer International Corp.
- **Best Folk Performance**
BOTH SIDES NOW
Recorded by Judy Collins
Composer: Joni Mitchell
Publisher: Siquomb Publishing Corp.
- **Best Instrumental Jazz Performance (Small Group)**
BILL EVANS AT THE MONTREUX FESTIVAL
An album recorded by the Bill Evans Trio and containing these BMI-licensed works:
ONE FOR HELEN
Composer: Bill Evans
Publisher: Ludlow Music, Inc.
NARDIS
Composer: Miles Davis
Publisher: Musical Frontiers Publishing Co., Inc.
WALKIN' UP
Composer: Bill Evans
Publisher: Acorn Music Corp.

- **Best Sacred Performance**
BEAUTIFUL ISLE OF SOMEWHERE
An album recorded by Jake Hess and containing this BMI-licensed work:
WHEN I'VE LEARNED
Composers: Buddy Killen
Ray Baker
Delbert Whitson
Publisher: Tree Publishing Co., Inc.
- **Best Soul Gospel Performance**
THE SOUL OF ME
An album recorded by Dottie Rambo and containing these BMI-licensed works:
THE SOUL OF ME
JUST ENOUGH HEAVEN
REACH OUT FOR THE LIFE LINE
HE AIN'T NEVER DONE ME NOTHING BUT GOOD
I'VE BEEN TALKIN' TO THE LORD
Composer: Dottie Rambo
Publisher: Rambo Music Co.
HIS STEPS DIDN'T STOP AT CALVARY
Composer: Dottie Rambo
Publisher: Heartwarming Music Co.
WHEN THE GREAT TRUMPET SOUNDS
I HAVE A FATHER WHO CAN
Composer: James Hendricks
Publisher: Heartwarming Music Co.
- **Best Gospel Performance**
THE HAPPY GOSPEL OF THE HAPPY GOODMAN FAMILY
An album recorded by the Happy Goodman Family and containing these BMI-licensed works:
THE ONE WHO DIED FOR ME
Composers: Ike Davis
Ray E. Heady
Publishers: Canaanland Music
PITY THE MAN
Composer: Joe Hemphill
Publisher: Journey Music Co.
THE KEYS TO THE KINGDOM
Composer: Jenny Lou Carson
Publisher: Hill and Range Songs
WELCOME HOME
Composer: Lester George Beasley
Publisher: Beasley & Barker Music Publications
WHEN THEY RING THE BELLS OF HEAVEN
Composers: Albert Brumley
Marion Easterling
Publisher: Stamps-Baxter Music Co.
I SEE THE LIGHTS
Composer: Ray Lewis
Publisher: Journey Music Co.
I'M WILLING LORD
Composer: Joe Hatfield
Publisher: Journey Music Co.
- **Best Album Cover**
UNDERGROUND
An album recorded by Thelonious Monk and containing these BMI-licensed works:
UGLY BEAUTY
RAISE FOUR
BOO BOO'S BIRTHDAY
GREEN CHIMNEY
Composer: Thelonious Monk
Publisher: Thelonious Music
EASY STREET
Composer: Alan Rankin Jones
Publisher: Beechwood Music Corp.
- **Best Album Notes**
JOHNNY CASH AT FOLSOM PRISON
An album recorded by Johnny Cash
Annotator: Johnny Cash

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Radio-TV programming

RX for Radio

By **THOMAS C. HARRISON**
President, Blair Radio

In recent years the radio broadcasting industry has witnessed the whirlwind emergence of a new phenomenon in its midst: A bold genre of healers for ailing stations—the radio doctors.

The problems of maintaining a "healthy" radio station have grown exceedingly complex in the medium's recent history and, in this context, the use of outside experts represents an effort by station operators to solve accumulated problems on a crash project basis. Sometimes it works; sometimes it doesn't.

There is an intriguing analogy here between the efforts required by a parent to maintain the health of a child and those of a station operator to maintain the health of his station.

A child must be constantly nurtured—physically and mentally—if he is to grow into a healthy, mature, productive person. It is a continuing process and requires a total commitment that allows no cessation of effort in seeing that all his fundamental needs are filled so he can continue to grow to the full extent of his potential.

At the initial signs of any illness we take corrective action, and if the illness is serious enough to warrant it, we summon a doctor to restore his pattern of growth.

Mentally, the child must be stimulated through the learning

experience. He must be made aware of, and reactive to, his environment if he is to derive the most from his life. He must understand change and develop the ability to adapt. He must never become complacent.

The analogy fits well when you consider the characteristics of the radio medium. Despite its chronological age, radio is a young, vigorous medium that reflects the fast-paced energetic American populace it serves today. Radio is the "now" medium, that more than any other is affected by the rapidly changing market environments that constitute a fact of business life today.

Station Operators

Station operators who have nurtured their stations through the various stages of growth are keenly aware of the essentiality of constant attention to all aspects of that growth. When this attention lapses—even for a relatively short period of time when a station thinks it has achieved full growth—the station generally contacts a highly contagious, growth-inhibiting malady known as complacency. The onset of this disease is subtle and often goes undetected until the primary symptom appears: an abrupt flattening of the station's growth curve.

If, in the best judgment of the station operator, the malady requires strenuous efforts and

(Continued on page 40)



Ready for 2d Billion?

By **BEN H. HOLMES**, Executive Vice-President
Edward Petry & Co., Inc.

In spite of the incredible abuse to which it has been subjected by many of its practitioners . . . in spite of the absurd abandonments by many of its early owners . . . in spite of the fickle desertion by faddish advertisers . . . in spite of the costly under-measurement to which it has submitted . . . in spite of the modest goals set for it by many of its beneficiaries, radio will bill over a billion dollars in 1969.

It all goes to prove that you can't stamp out a good thing.

In the words of Will Rogers, "You ain't seen nothing yet."

The second billion is going to come faster than the first . . . after a few things are tied up. For instance, radio will benefit when more people sell radio and radio station values, not rating service opinions. Radio needs more direct and specific advocacy, less anonymity when it is offered to advertisers. Take group selling of unaffiliated stations. It may be convenient for media buyers, it may get an order for smaller market stations, it may broaden the territorial attack. But, what is not good is that it buries radio. It pitches radio as a mere electronic conveyance for irrigating the land with commercials. It fails to advocate individual station values, it fails to sell radio . . . it merely presents another bargain. As the groundswell for radio continues with advertisers there will be a lessening of

bargain-oriented selling, for the natural laws of supply and demand will certainly prevail.

Another thing that will have to be squared away is the self-defeating tendency of many individual stations and their representatives to pursue the bargain theme. When the buyer is winning the argument, many good station images go down the drain as the salesman sweetens the offering with bonuses or Mickey Mouse rates. That's a terrible thing to do to beautiful radio.

There is no special virtue, either, to the sales approach that insists that historically low audience stations are victims of some great rating service conspiracy. As much as present audience assay methods leave to be desired, the medium is getting just about what it is willing to pay for. To keep knocking it in one market and praising it in the next has added to the forces that kept radio billing gains attenuated. At least one thing can be said for the latter, when ratings are absent, one must quote station values to get an order. Which brings us to the message, or closer to it.

New Generation

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

(Continued on page 36)

SPECIAL
by-lined
articles
by four
of the nation's
leading radio
experts



Top 40 Anyone?

By **RICHARD SKLAR**
Program Manager, WABC, New York

Top 40 programming was a way of amassing big audiences in the days when radio time-buying was in the stone age. That was only yesterday, so you probably remember it. A station played 40 hits, perhaps 40 more extras, ran away with 40 per cent of the audience and maybe 20 to 30 per cent of the billing in the market.

The advertising dollars rarely equaled the audience slice of the pie in those days because the agency, and often the client, felt uneasy about investing that much of the budget in the teenage sounds of early rock. And if Top 40 caused apprehension among sponsors and buyers, it was a real pain in the pocketbook to the operator of the middle-of-the-road or good music property. He was convinced that whatever the size of the spot schedule on the competing rocker, it was too large.

While the non-rock broadcasters' anger was showing itself in excessive slicing and hooking on the fairway, research weaponry, born of computer age technology, was being assembled on Madison Avenue. When the research missiles were first launched, they homed in on Top 40 stations with their huge audience shares. Sheer size alone would no longer direct the flow of dollars. New devices could measure audiences in more detailed and useful ways. Breakdown of listeners by sex and separation of adult

and teen audiences was not enough. People and families, in-home and out, were fractionalized by rating services into practical age divisions and subdivisions, approximating their consumption of advertised goods and services. i.e., the ages of acquisition, family growth, retirement, etc. Other sophisticated techniques (such as Brand Rating Index) began relating specific purchase and spending habits of listeners to particular radio stations. For the first time, for example, there was data indicating which stations' listeners in a given market appeared to make the most use of airline credit cards; whose families bought more than one car; or were the largest consumers of beer.

Technology Explodes

Research technology is exploding today and its effect on radio is not limited to the purchase of air time. As techniques improve, and the state of the science achieves a higher degree of accuracy, it will, to an increasing degree, affect the air product of the station. And that includes music.

By studying the statistical measurement of radio audiences and listening to the stations being measured, programmers have begun to make assumptions concerning who listens to what music. Programmers are making more use of research to supplement creative judgments in deciding what mu-

(Continued on page 40)

Country's 'Pains'

By **DON PAUL**
Program Director WRCP, Philadelphia



. . . and the phenomenal growth of country music radio continues. In the past year stations by the dozens have switched to country, swelling the ranks of full-time country stations to near the 500 mark.

A surprising number of these stations are realizing great success with the country format . . . others are reaping less than the desired results . . . and a scattered few have decided to drop the format.

With the over-all success of country radio have come certain perils and a generous share of growing pains. A major factor in the growth of country radio, and possibly a danger, is the "cross-over" record. Today's country artists are crossing over into the pop field; and Johnny Cash is known to almost everyone. On the other side of the fence, artists like Dean Martin, Trini Lopez, and Ray Charles have left their mark on country music.

Too many country stations, in an effort to make an impact on traditionally non-country areas, feature an almost steady diet of "cross-overs." Certainly, a modern country station is missing the boat if it fails to capitalize on the appeal of the "cross-over," but the danger comes when it completely sells out to this influence and becomes little more than a country flavored middle-of-the-road format.

To maintain a unique image, today's country station has to

program basically solid country sounds. The Buck Owens, Loretta Lynn, and George Jones sound must be the mainstay of the format.

It's time for some people to stop apologizing for country music and to start selling it, for the most part, as it is. In today's urban markets too many are taking the defensive, continually stressing that country is . . . not hillbilly . . . not what it used to be . . . not simple music for simple country folk. All of this is true, but what is country music and what does it have to offer listeners in our modern sophisticated society.

Country music is easily understood, listenable, and real. Like no other form of music or art, it reflects the moods and events which shape the life of the average working American, not just the rural American but the city dweller and suburbanite as well. It depicts our joys, tragedies, jobs, and family life with a frankness that is just not found elsewhere. Where else do you hear songs depicting the life of " . . . the everyday housewife," "truck drivin' son of a gun," or the suburbanite who . . . took the kids down to see the floats when he wanted to stay home and watch the Baltimore Colts." It is a rare person who cannot associate with modern country music.

In reality, country music is

(Continued on page 36)

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Drake Sees Demise of the 'Top' Concept Within Next 3 Years

By CLAUDE HALL

NEW YORK — "Within the next three years the basic concept of playing a top 30 record or a top 40 or a top 60 will go out the window, according to Bill Drake, programming consultant. Stations just won't be doing that sort of thing any more . . . at least not those stations that want to appeal to a mass audience. In my opinion, there are again going to be many radio stations where the records played will be a matter of judgment." To survey record stores is great; it's possibly the only base you have of determining whether a record is popular or not in your market, he said. But some of the albums today are selling whether they get played on the air or not. He felt that some stations with a small audience are going to make a larger impact on record sales than some stations with larger audiences.

Many radio stations today are not reaching the full potential of the possible mass audience . . . just as record sales on many records are not meeting their full potential.

"As far as reaching a mass audience is concerned, you have to have some sort of foothold at a broad base of appeal. When your music approach or the approach of your personalities is too hard or too soft, the broad base of audience is going to dwindle," he said.

No Danger Flags

"There are no real danger flags to tell when a station is slipping or not doing its job right. It's almost intuition. It's more of a feeling than anything else. It may be a lack of interest in the sound or it may be that you feel you're not really stimulating any more. Actually, I guess it's a lot of little things."

And there's no magic wand to correct things. Every station has to control its own destiny. You can't operate a station by remote control.

"What we have going for us, to tell the truth, is a braintrust. Any time any of the stations we consult have difficulty, I can bring almost a dozen top-notch radio men into the market to analyze the situation, starting with Bill Watson, who's over-all national programmer for our firm. But we also have such minds as Ron Jacobs and Gary Mack on tap. I've never gone out and shouted about any ratings we've achieved because you first have to substantiate it. I've always taken the attitude that you can have a fluke success in a ratings book, but all of the ratings firms will agree over a long period of time. This is why it's so stupid to fire a deejay because his ratings dropped. I feel it's my duty to constantly go back and improve and if something bad does happen, then it needs special concentration on it—like KFRC in San Francisco where no Top 40 station has a very good ratings picture at this time. Four members of the braintrust went into the market to study the situation. This, again, brings you back to the music problem: You have to reach for that broad appeal. So many people in radio are afraid they will miss the latest fad. But it's a sad state of affairs if you have to depend on the latest fad in radio or records like the Beatles

or Elvis because when the fad changes you'll be left with egg on your face and find your audience has disappeared.

One Secret

"I think one of the secrets in mass appeal programming is related to the fact that Motown Records doesn't want to produce r&b records—they want to turn out records that are both pop and r&b. Country artists are now trying to be both pop and country.

"Part of our KFRC situation was as a result of paying too much attention to a fad. I was told: 'But this type of music is drawing 3,000 kids a night into the Avalon Ballroom.' And I said: 'Great. But you should hang around the Cow Palace when Billy Graham is there. He'll pack that place. Yet this is not exactly the best reason I know for rushing back to a radio station and putting on your George Beverly Shea records.'"

The character of the people has changed in the world, he said. Everybody talks about the generation gap. There has always been one, but it's probably wider today than ever before. If you admit that the gap does exist, then you have to consider that Fats Domino today is middle-of-the-road. This is why in "Parade '69" syndicated programming "we went after the largest possible audience available to FM—the 18 to 34 age group that we felt would own FM sets.

"WOR-FM in New York, one of the stations we consult, just ranked fifth in a January/February ARB—among all stations. And in adults 18-34, we were second by WABC in the 6 a.m.-midnight Monday through Sunday period. What this survey also showed was that WOR-FM had a cume of 1,880,000 during a week, reaching 146 per cent more listener impressions than the next highest FM station in New York.

"If you had to compare the programming on WOR-FM, I guess you'd classify it as a little more rocky and r&b than our 'Parade' programming. Bot 'Parade' is already showing threes and sixes in some of the markets where it's on the air. We've signed agreements for 25 stations and it's now on the air on 15 of these.

"Personal judgment plays a major role in the selection of the music for this programming—we might only be playing 17 of the top 20 records of the time. And personal judgment was a key factor in the 48-hour "History of Rock 'n' Roll" special that we put together. Like many people, I'm a record buff and when I get some friends over to the house I'll put one some albums and would find myself telling everybody: 'Did you know that Berry Gordy wrote nine of the songs on this album?' That led me to thinking what a groovy thing it would be to do this on radio. You can't tell me that people would have been as interested in the special, which gathered astronomical ratings everywhere, if we'd just played the records because we play 80 per cent of them anyway. It was the information about the artists and the interviews with the artists and record producers that created a special kind of excitement about the show. A major auto manufacturer now wants to buy the show to introduce its new cars with this September. Two TV producers are thinking of transferring the concept to television. We've had countless requests for the show and it's now in syndication."

Collective Effort

Programming, in general, has to create a collective effect, he said. There's not any individual record that can make you a success. And this is where personal judgment in the records a station plays will be more and more significant in years to come.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Tom Reed of KGFI in Los Angeles has been elected president of the new Western States Chapter of the National Association of TV-Radio Announcers, headquartered in Los Angeles at 4306 Crenshaw Boulevard. . . . George Toles, program director of KIBQ-FM in Seattle, is going back on the air in the midday slot at KIRO in that city. He replaces Don Clark, who reportedly is going to KNBR, San Francisco; no news yet about who'll be the new program director at KBIQ-FM. . . . Dave Diamond at KFRC, San Francisco, asks for equal time against KYA, saying: "Those of us here at KFRC do want our friends to know that we're still in the ball game." Diamond sends in the January/February ARB advance figures to show KFRC topping KYA. This is one mean battle, but not as vicious as the one in Pittsburgh between KQV and WIXZ.

★ ★ ★

A record executive who shall be nameless, said last week that the days of the record promotion man may be numbered. He predicted that there will probably be no

promotion men—or, at least, very few—within five years. The reason, he said, is that the basis of a good promotion man, who should no longer be called that, must be a man who knows public relations, publicity and promotion. He should be a man who can make a contribution to his firm. "What the hell purpose does the guy serve who merely delivers a record and runs. Record companies are wasting several thousands of dollars just to deliver records to secretaries at radio stations—records that most stations will not play. There should be more thinking at the record company management level behind the release of a record. There should be more excitement created about it." The end of the promotion man will be the end of an era, he said, "but there's no longer any need for him." He pointed out that many smart independent record promotion men have seen this happening and are leaving to join record companies. I run these comments from this record man because of the Letters to the Editor column last week and the argument presented by Jimmy Bishop of (Continued on page 38)

Programming Aids

Programming guidelines from key, pacesetting radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

HOT 100

Albany, N. Y. (WSUA), Jan Rosen, Music Director, Personality

BP: "First of May," Bee Gees, Atco. BLFP: "This Love," Love Potion, Kapp. BH: "Hair," Cowsills, MGM. BLFH: "I'm Free," Wilmer and the Dukes, Aphrosidiac.

Altoona, Pa. (WFBG)

John Anthony, Program Director

BP: "Sweet Cherry Wine," Tommy James and the Shondells. BLFP: "Brother Loves Traveling Salvation Show," Neil Diamond. BH: "Dizzy," Tommy Roe, ABC. BLFH: "These Are Not My People," Johnny Rivers. Imperial. Watch—"Move in a Little Closer Baby," Mama Cass, Dunhill.

Bluefield, W. Va. (WKOY)

Arty Simon, Music Director

BP: "Mama Soul," Soul Survivors. BLFP: "Morning Girl," Neon Philharmonic. BH: "Blessed is the Rain," Brooklyn Bridge. BLFH: "Time Was," Canned Heat.

Galveston, Tex. (KILE)

Michael O'Conner, Music Director

BP: "It's Only Love," B.J. Thomas, Scepter. BLFP: "My World Ended," David Ruffin, Motown. BH: "Galveston," Glen Campbell, Capitol. BLFH: "The Letter," the Arbors, Date.

Los Angeles, Calif. (KLA)

Steve Abelman, Music Director

BP: "Twenty-Five Miles," Edwin Starr. BLFP: "First of May," the Bee Gees. BH: "Aquarius/Let the Sun Shine In," 5th Dimension, Soul City. BLFH: "The Letter," the Arbors.

Middletown, N. Y. (WALL)

Larry Berger, Program Director

BP: "Hair," the Cowsills, MGM. BLFP: "The Chokin' Kind," Joe Smith, Sound Stage 7. BH: "Galveston," Glen Campbell, Capitol. BLFH: "The Pledge of Allegiance," Red Skelton, Columbia.

Phoenix, Ariz. (KRIZ) Steve Martin

BP: "My Way," Frank Sinatra, Reprise. BLFP: "Darkness," Youngblood, RCA. BH: "Aquarius/Let the Sun Shine In," 5th Dimension, Soul City. BLFH: "Sea-attle," Perry Como, RCA.

Pittsburg, Kan. (KOAM), Rick Gannon

BP: "Tear Drop City," the Monkees, Colgems. BLFP: "Time Is Tight," Booker T. and the M.G.'s, Stax. BH: "Dizzy," Tommy Roe, ABC. BLFH: "Mew Babe," the Invictas, Rama Rama.

Plymouth, N. C. (WPNC), Harry Myer,

Music Director, Personality

BP: "Brother Loves Salvation Traveling Show," Neil Diamond. BLFP: "Hot Smoke and Sassafras," Bubble Puppy, International Artists. BH: "Only the Strong Survive," Jerry Butler, Mercury. BLFH: "Back Door Man," Derek Bang.

San Antonio, Tex. (KTSa)

Kahn Hamon, Program Director

BP: "I'll Try Something New," the Supremes and Temptations, Motown. BLFP: "Twenty-Five Miles," Edwin Starr, Gordy. BH: "Dizzy," Tommy Roe, ABC. BLFH: "Time of the Season," the Zombies, Date.

Scranton, Pa. (WSGR)

Jim Drucker, Personality

BP: "It's Your Thing," Isley Brothers, T Neck. BLFP: "Rhythm of the Rain," Gary Lewis and the Playboys, Liberty. BH: "Made Me Happy," Blood, Sweat, and Tears, Columbia. BLFH: "Mornin' Girl," Neon Philharmonic, W7.

This Unusual Path

• Continued from page 30

A compromise was eventually worked out, whereby KHJ did its own more conventional spots which were aired for one week, beginning March 17. The following week, the national campaign finished up.

Blackman, who uses the name Jackie Owl when writing commercials, designed the covers for the Airplane's "Bathing at Baxter's" LP as well as the latest one. He also did some commercials in a similar style two years ago for Levi-Strauss that were aired only locally. He is no longer art director for the Airplane, but said he probably will do commercials for the LP the group is working on now.

Syracuse, N. Y. (WOLF)

BP: "Sweet Cherry Wine," Tommy James and the Shondells, Roulette. BLFP: "It's Your Thing," Isley Bros., T-Neck. BH: "Hair," Cowsills, MGM. BLFH: "Aquarius," 5th Dimension, Soul City.

Troy, N. Y. (WTRY), Mike Mitchell,

Music Director, Personality

BP: "Memories," Elvis Presley, RCA. BLFP: "Guitarzan," Ray Stevens, Monument. BH: "Rock Me," Steppenwolf, Dunhill. BLFH: "Snatching it Back," Clarence Carter, Atlantic.

Wichita, Kan. (KEYN AM & Stereo FM)

Greg Dean, Program Director

BP: "I'm Your Puppet," Dionne Warwick, Scepter. BLFP: "Long Way Around," Linda Ronstadt, Capitol. BH: "Aquarius/Let the Sun Shine In," 5th Dimension, Soul City. BLFH: "You Been Talkin' 'Bout Me," Surfs, Capitol.

COUNTRY

Ashland, Ky. and Huntington, W. Va. (WTCR), Mike Todd

Program Director, Personality

BP: "Please Don't Go," Eddy Arnold, RCA. BLFP: "The Hour of Separation," Billy Grammer, Mercury. BH: "Just Blow in His Ear," David Wilkins, Plantation. BLFH: "There Never Was Time," Jeannie C. Riley, Plantation.

Cincinnati, Ohio (WZIP)

Bob Tiffin, Program Director

BP: "Kick the Can," Johnny Preston, ABC. BLFP: "L.A. Angels," Jimmy Payne, Epic. BH: "Galveston," Glen Campbell, Capitol. BLFH: "There Never Was Time," Jeannie C. Riley, Plantation.

Columbus, Ohio (WMNI), Roger Miller

BP: "You Gave Me a Mountain," Johnny Bush, Stop. BLFP: "One More Mile," Dave Dudley, Mercury. BH: "My Woman's Good to Me," David Houston, Epic. BLFH: "Beautiful Downtown Burbank," Harper Valley P.T.A., Plantation.

Flint, Mich. (WKMF), Jim Harper,

Program/Music Director, Personality

BP: "Like a Bird," George Morgan, Stop. BLFP: "I'm Tied Around Your Finger," Jean Shepard, Capitol. BH: "Our House is not a Home," Lynn Anderson, Chart. BLFH: "Dreaming Again," Redd Stewart, Bell.

Gallatin, Tenn. (WHIN)

Benny Williams, Program Director

BP: "There's Better Things in Life," Jerry Reed, RCA Victor. BLFP: "Gotta Lotta Hen House Ways," Jerry Chestnut, United Artists. BH: "The Conspiracy of Homer Jones," Dallas Frazier, Capitol. BLFH: "What Will I live on Tomorrow," Vernon Oxford, Stop.

Indianapolis (WIRE)

Lee Shannon, Personality

BP: "There's Better Things in Life," Jerry Reed, RCA. BLFP: "The Family Way," Weldon Myrick, Dot. BH: "Kaw-Liga," Charlie Pride, RCA. BLFH: "She's Lookin' Better by the Minute," Jay Lee Webb, Decca.

Philadelphia, Pa. (WRCP)

Don Paul, Program Director

BP: "There are Better Things in Life," Jerry Reed, RCA. BLFP: "Good Morning Love," Kay Adams, Tower. BH: "Who's Gonna Mow Your Grass," Buck Owens, Capitol. BLFH: "Guitarzan," Ray Stevens, Monument.

Phoenix, Ariz. (KTUF)

Woody Starr, Program Director

BP: "Kaw-Liga," Charlie Pride, RCA. BLFP: "It's All Over Now," Butch Lowry, Dot. BH: "There Never Was Time," Jeannie C. Riley, Plantation. BLFH: "The Wedding Cake," Connie Francis, MGM.

Phoenix, Ariz. (KRDS), Bob Pond,

Program/Music Director, Personality

BP: "Little Glass House," Jodie Owens, Harry's Capri (local). BLFP: "It's All Over Now," Butch Lowry, Dot. BH: "Only The Lonely," Sonny James, Capitol. BLFH: "That's How I Got to Memphis," Bill Haley, UA.

Tarboro, N. C. (WCPS)

Ed Tuck, Music Director, Personality

BP: "Sweet Wine," Johnny Carver, Imperial. BLFP: "In a Way," Bud Logan, RCA. BH: "Son of a Preacher Man," Peggy Little, Dot. BLFH: "Love Me or Leave Me," Ashley Singleton, Ashley.

Xenia, Ohio (WBZI), Chad Chester,

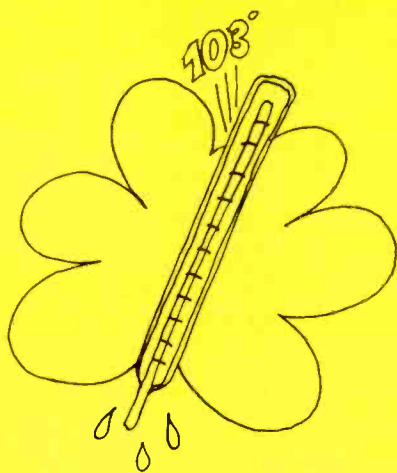
Music Director, Personality

BP: "Mr. Walker, It's All Over," Billy Jo Spears, Capitol. BLFP: "Games People Play," Freddy Weller, Columbia. BH: "A Baby Again," Hank Williams, Jr., MGM. BLFH: "Son of a Preacher Man," Peggy Little, Dot.

(Continued on page 36)

SMASH/FONTANA COVERS THE WIDE SPECTRUM OF HITS

POP



**I GOT THE FEVER
THE PROPHETS
S-2161**

Produced by Tommy Witcher and Roy Smith

A hot, hot record on the air—first on KSOL—
San Francisco and KOKA—Houston. This record is
selling in both areas.

R&B



**PROBLEM CHILD
GLORIA LYNNE
F-1639**

Produced by Ed Townsend

A list of key stations with the 1st being KDIA—
San Francisco. Record starting in Chicago,
New York, Philadelphia and New Orleans.

GOOD MUSIC



**HELP YOURSELF
"FANTASTIC" JOE HENDERSON
F-1638**

Over 50 important Good Music stations in every key
market across the country playing this record. One-
stops have the perfect box record with "Fantastic
Joe."

POP

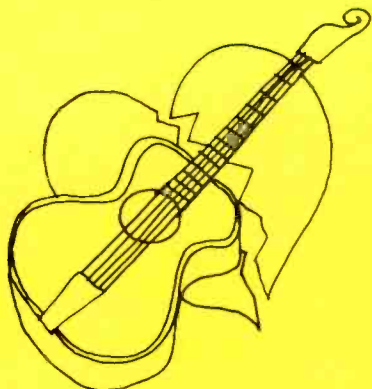


**BRYANT HOTEL
THE LEFT BANKE
S-2209**

Produced by Paul Leka for Heather Productions

The LP (SRS 67113) is a Billboard pick and is
already showing strong sales. The 45 will back up
the east coast action. This is a hit.

C&W



**SLOWLY DYING
BILL NASH
S-2212**

Produced by Jerry Kennedy

C&W stations starting to pick up this newest Smash
star. This will go pop so stock up for the sales.

C&W



**T-H-E E-N-D
LINDA GAIL LEWIS
S-2211**

Produced by Jerry Kennedy

Her 2nd in a row. Picks and plays on major C&W
stations. Linda has a hit—make sure you have it.

C&W/P



**LOVE COMES BUT ONCE IN A LIFETIME
NORRO WILSON
S-2210**

Produced by Jerry Kennedy

Norro Wilson is on most C&W and Pop stations
throughout the country. Norro's "Only You" started
a landslide. A big LP (SRS 67116) coming this week.

GOOD MUSIC



**SCARBOROUGH FAIR/CANTICLE
NANA MOUSKOURI
F-1641**

Nana Mouskouri has cut an outstanding record in
English. In honor of Nana's "Rave" Carnegie Hall
appearance, we have released a great new LP
(SRF 67594). **Scarborough Fair/Canticle is Bill
Gavin's personal pick.**

NOW!

by
popular
demand!

**DON
CHERRY**
sings

"WHIPPOORWILL"
(MONUMENT 45-1130)

from his latest
album

**"Take a
Message to
Mary"**

(MONUMENT SLP-18109)

and

following
his second
tour of
England
and the
Continent

**TONY JOE
WHITE**

sings about

**"POLK SALAD
ANNIE"**

(MONUMENT 45-1104)

BOTH ON
★ MONUMENT RECORDS ★
THE SOUND OF ARTISTRY



monument record corp.
NASHVILLE HOLLYWOOD

Programming Aids

• Continued from page 34

RHYTHM AND BLUES

Beaumont, Tex. (KJET)

Larry Joe, Personality
BP: "San Francisco," Bobby Womack, Minit. **BLFP:** "T.C.B. or T.Y.A.," Bobby Patterson, Jetstar. **BH:** "I'll Try Something New," Supremes and Temptations, Motown. **BLFH:** "Foolish Fool," Dee Dee Warwick, Mercury.

Columbus, Ga. (WOKS), Ernestine Mathis, Music Director, Personality

BP: "Keep On Laughin' Baby," Ila Vann, Roulette. **BLFP:** "There's a Break in the Road," Betty Harris, SSS. **BH:** "Runaway Child," Temptations, Gordy. **BLFH:** "It's Your Thing," Isley Brothers, T-Neck.

Memphis (WDIA), Bill Thomas

BP: "It's Your Thing," Isley Brothers, T-Neck. **BLFP:** "Music for My Mother," Funkadelic, Westbound. **BH:** "Runaway Child," Temptations, Gordy. **BLFH:** "It's a Miracle," Willie High-tower, Capitol.

Miami Beach (WMBM), Donny Gee, Program/Music Director, Personality

BP: "Mama Soul," Soul Survivors, Atco. **BLFP:** "Whole Lotta Shakin' Goin on," Little Richard. **BH:** "Only The Strong," Jerry Butler, Mercury. **BLFH:** "It's Your Thing," Isley Brothers, T-Neck.

EASY LISTENING

Atlanta, Ga. (WSB Radio) Chris Fortson, Music Librarian

BP: "The Rhythm of the Rain," Gary Lewis and the Playboys, Liberty. **BLFP:** "Windmills of Your Mind," Henry Mancini, RCA Victor. **BH:** "Somehow, Someway," Glenn Yarbrough, Warner Bros./7 Arts. **BLFH:** "One of the Nicer Things," Richard Harris, Dunhill.

Brunswick, Ga. (WMOG)

Joe B. Gregory, Music Director, DJ
BP: "You Gave Me A Mountain," Frankie Laine, ABC. **BLFP:** "Always Keep Me in Your Heart," The Four Aces, Radnor. **BH:** "In the Still of the Night," Paul Anka, RCA. **BLFH:** "Always Keep Me in Your Heart," The Four Aces, Radnor.

Indianapolis (WXLW)

Jay Williams, Personality
BP: "Memories," Elvis Presley, RCA. **BLFP:** "Oh, What A Fool I've Been," P.K. Limited, Colgems. **BH:** "This Magic Moment," Jay and the Americans, UA. **BLFH:** "Traces," Classics IV, Imperial.

Miami, Fla. (WGMA)

Frank Wiltse, Personality
BP: "Too Much of a Man," Arlene Harden, Columbia. **BLFP:** "Mississippi Woman," Jerry Inman, Columbia. **BH:** "Son of a Preacher Man," Peggy Little, Dot. **BLFH:** "Pledge of Allegiance," Red Skelton, Columbia.

Norwich, Conn. (WICH)

Bob Craig, Program Director
BP: "My Way," Frank Sinatra, Reprise. **BLFP:** "Where Do You Go To," Peter Sarstedt, World Pacific. **BH:** "Aquarius," Fifth Dimension, Soul City. **BLFH:** "Grazing in the Grass," Friends of Distinction, RCA.

Pensacola, Fla. (WONF-FM)

Kenny Wiggins, Program Director
BP: "Galveston," Glen Campbell. **BLFP:** "July You're a Woman," Pat Boone. **BH:** "The Way It Used to Be," Engelbert Humperdinck. **BLFH:** "Hawaii Five-O," the Ventures.

San Francisco, Calif. (KNBR)

Michael Button, Music Director
BP: "Love is a Four-Letter Word," Joan Baez, Vanguard. **BLFP:** "Happy Heart," Andy Williams, Columbia. **BH:** "Aquarius," Let the Sun Shine In, 5th Dimension, Soul City. **BLFH:** "Move a Little Closer Baby," Mama Cass, Dunhill.

South Lake Tahoe, Calif.

(KTHO-AM-FM)
Bill Kingman, Program Director
BP: "My Way," Frank Sinatra, Reprise. **BLFP:** "Switched-On Bach," Moog Synthesizer, Columbia. **BH:** "The Letter," The Arbors, Date. **BLFH:** "Will You be Staying After Sunday?" Peppermint Rainbow, Decca.

Springfield, Mass. (WSPR)

Budd Clain, Program Director
BP: "Zazueira," the Tiajuana Brass. **BLFP:** "Always Keep Me in Your Heart," The Four Aces. **BH:** "First of May," the Bee Gees. **BLFH:** "Hey Jude," Booker T. and the M.G.'s.

Washington, D. C. (WWDC)

Terry Green, Music Librarian
BP: "Happy Heart," Andy Williams,

Columbia. **BLFP:** "Pledge of Allegiance," Red Skelton, Columbia. **BH:** "Aquarius/Let the Sun Shine In," 5th Dimension, Soul City. **BLFH:** "Day After Day," Shango, A&M.

Wichita, Kan. (KFH-AM)

Barry Gaston, Operations Director
BP: "Somehow, Someday," Glen Yarbrough, Warner, Brothers. **BLFP:** "Wichita Lineman," Charlie Byrd, Columbia. **BH:** "You'd Better Go," Nancy Wilson, Capitol. **BLFH:** "After Hours," Ray Bryant, Cadet.

COLLEGE

Rochester, N. Y. (WRUR)

Philip Fenster, Music Director
BP: "Back in the USSR," Chubby Checker, Buddah. **BLFP:** "Gitarzan," Ray Stevens, Monument. **BH:** "Play-girl," Thee Prophets, Kapp. **BLFH:** "Atlantis," Donovan, Epic.

OTHER PICKS

HOT 100—Tracy Larkins and Steve Soul, Montgomery, Ala., WRMA, BP: "Just a Little Closer," Archie Bell and the Drells, Atlantic. . . . Bob James, Racine, Wis., WRJN, BP: "Build Me Up Buttercup," The Foundations. . . . Rick Shannon, Pittston, Pa., WPTS, BP: "Mercy," Ohio Express, Buddah. . . . Sebastain Tripp, Manchester, N. H., WKBR, BP: "Carolina on My Mind," James Taylor, Apple.

(Continued on page 78)

Ready for 2d Billion?

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been discovered by the creative people. It is sheer, shimmering pleasure for many writers, musicians, directors and talent to create radio commercials. Radio has become their thing.

Greater Values

To them, at least, radio has values far greater than those quoted by the majority of deal-oriented station representatives and station salesmen. Instead of some CPM bargain, they see it for the dynamic, ubiquitous, many-hued, multi-shaped, cheerful, entertaining people-motivating force that it is. To these beautiful people it is vital, exciting, soothing, persuasive, penetrating, tireless, timely and alert. It is woven into the social fibers of our age through its music, its conversation and its reportage. It sings, shouts, purrs and loves. It's universal, it's unquenchable. It sells.

A medium with such manifold powers deserves better selling than it has been getting. It's coming, as you shall see.

In looking toward the second billion dollars, here's a brief glance at the past for the sake of those who still live in it and for the sake of those new wave, hard-nose "now" people who don't want to talk about the future . . . who only want to "hear it like it is now, not like it's going to be." There are badge-bearing citizens roaming around who sold stations for under a half-million dollars that have since fetched multimillion dollar prices . . . and that have since earned millions in revenues.

They were the "now only" guys of the past. For them, radio had too many problems. How about that!

They would have thrown anybody out of the room who told them at the 10th annual convention of the National Association of Broadcasters that independent stations would be radio's top billers, that income

from networks would drop from about half of stations total income to today's tiny fraction of today's billion dollar handle. It was inconceivable to many that phonograph records . . . music . . . would be the mainstream programming effort and that non-network news would exceed wired-in reports in popularity.

The electric ear of the Petry Co. hears some familiar sounds from the past being incanted today, but to different rhythms. One of the most hypnotic is the "computer wail." Proponents of electronic selling of electronic media fail to realize that everything thus far exposed to the trade merely insinuates the computer into traditional, hence motionless thought areas. It perpetuates CPM evaluation of available positions with a consequently accelerated rate at which bargains are thrust under buyer's noses. It's just a faster way to do the same old thing . . . to rehash the same scant audience data . . . give radio away but it adds another horror . . . it sets up an electronic auction of time . . . it buries radio's qualities . . . its more gutless bargaining.

What is new is the way advertisers think about the consumer . . . the audience. They spend real money on dimensional estimates of consumer habits and preferences. They test, measure, and experiment. They have found ways to observe the quarry in its native habitat. It will not be long before the media community will have to respond with equally valid and comprehensive estimates of audience concentrations.

Radio, because it is the remarkable personal experience for its universe of listeners, will be high on the list of influences most visible and most desirable to advertisers.

What a gorgeous prospect for those who already know how to make good radio, how to sell good radio. The second billion is on the way.

• Continued from page 32

no longer country alone; it's city . . . suburban . . . farm . . . factory . . . or, in general, people music. Country music is misnamed; but the term country has stuck and, right or wrong, we'll have to continue to live with it. Many people, regardless of racial, economic, or educational background, will get to like country if they are exposed to it in the right light.

Too often stations have switched to country music and sat back waiting for listeners to just naturally come flocking to their position on the dial. They do, of course, attract that ever faithful country audience that exists everywhere; but it's usually too small a group to make much of a difference. The result is less than satisfactory.

To make an impact, today's successful country station has to sell country music. Stations that fail to make a complete effort to win through outstanding news coverage, promotion, and community involvement rarely make the grade. No station should hope to win by merely changing its music. Country music can certainly give a station a valuable edge, but this must be followed up with all the ingredients which go into making any station a success. I have almost become convinced that today's top country stations would have made an impact in their respective markets even if they had programmed German march music with the same thorough effort with which they've programmed country.

Another valuable tool in expanding the influence of a modern country station is a carefully selected schedule of "oldies" or "country classics." Here again, "cross-over" records from out of the past can play a key part and stir the nostalgia of even the most recent convert to country music. The rock-billy hits of the fifties are a must. In a recent telephone promotion in Philadelphia, WRCP country listeners cast over 55,000 votes for "country classics" and showed a strong preference for the

rock-billy influence. "Wake Up Little Suzie" gathered more votes than such hits as "Crazy Arms," "I Fall to Pieces," and "For Loving You." Country listeners showed more preference for Elvis Presley's "Hound Dog" than for Johnny Cash's "I Walk the Line." (Of course, the solid country artists won out over-all with Jim Reeves, Hank Williams, and Bill Anderson grabbing the top number of votes.) The power of the rock-billy influence obviously shows the strength of the "rock" graduate in today's country audience.

Among the problems facing the still growing field of country radio is that of locating good on-the-air personalities. I have been asked on several occasions, "Where do you get a good country disk jockey?" The answer is don't look for a country disk jockey. A country background is of little or no importance. What is needed is a bright, likeable middle-of-the-road personality with strong masculine appeal and an interest in country. If he discovers country and falls in love with it on the-air, he will carry his whole audience along with him.

With country music radio coming of age there are more and more mature country disk jockeys on the market; but beware of the man from the "howdy, friends and neighbors" school or the "hipper-than-thou" old personality who has little more than a knowledge of country music to his credit. Today's country disk jockey must be primarily a bright, smiling human being (not a golden voiced star of radio) and an all around good broadcaster who can lend his talents well to country music.

In short, a broadcaster feeling the country music growing pains has to take a positive, balanced look at his product. Consider country music a valuable edge and not a magic formula for instant ratings. Take modern country music and add all those things which make any radio station great. Country music won't make a bad station good, but it is a valuable tool for making a good station better . . . much better.

BOBBY RUSSELL

"LITTLE GREEN APPLES"

SONG OF THE YEAR

ASCAP PUBLISHER: RUSSELL-CASON MUSIC

GEROME RAGNI & JAMES RADO

"HAIR"

BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM

ASCAP PUBLISHER: UNITED ARTISTS MUSIC CO., INC.

BOBBY RUSSELL

"LITTLE GREEN APPLES"

BEST COUNTRY SONG

ASCAP PUBLISHER:
RUSSELL-CASON MUSIC

JIM WEBB

"MAC ARTHUR PARK"

PERFORMED BY RICHARD HARRIS

BEST ARRANGEMENT ACCOMPANYING VOCALIST

ASCAP PUBLISHER: CANOPY MUSIC

JUDY COLLINS

BEST FOLK

PERFORMANCE

BURT BACHARACH & HAL DAVID

"DO YOU KNOW THE WAY TO SAN JOSE"

PERFORMED BY DIONNE WARWICK

BEST CONTEMPORARY-POP

FEMALE VOCAL PERFORMANCE

ASCAP PUBLISHER: BLUE SEAS, INC.
and JAC MUSIC CO., INC.

ROD MCKUEN

"LONESOME CITIES"

BEST SPOKEN WORD

RECORDING

ASCAP PUBLISHER:
EDITIONS CHANSON MUSIC

DUKE ELLINGTON

"AND HIS MOTHER

CALLED HIM BILL" (ALBUM)

BEST INSTRUMENTAL

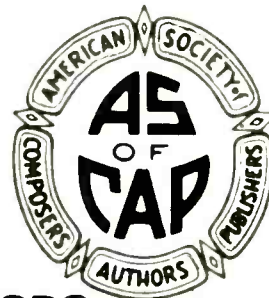
JAZZ PERFORMANCE

(LARGE GROUP)

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
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RADIO-TV MART

This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$5.00 per one half inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment to:

RADIO-TV JOB MART
Billboard
RADIO-TV JOB MART
165 W. 46th St.
New York, N. Y. 10036

POSITIONS OPEN

Morning Newsman—Top 40 Format Large Northeast Market Heavy Weights Only Salary Open Bend Tape, Resume and Photo WTRI, 92 Fourth St. Troy, N.Y. 12180

KKJO, 5,000-watt station in St. Joseph, Mo., 816-279-6346, needs Top 40 DJ. 1st phone. Call collect. Program director Greg Everett.

FIRST PHONE announcer needed on 5 kw. 24-hour modern country music sta. Good position with future. \$475 to \$625. SE part of nation, good market. Contact Claude Hall, Billboard, Box DD.

Wanted: Mature-sounding Newcomer for Hot 100 station in Southern Vermont. Must be bright, good board and news. Minimum six months' experience at commercial station. Must have car. New studios. Good opportunity to learn and express yourself. Send tape, resume and photo to: Ron Bastone, WCFR Radio, Box 800, Springfield, Vermont 05156.

No. 1 rated station in top-30 market wants First-Phone, all-night Jock. Mature "Top-40" type or bright, brief good-music personality. \$7,500 to \$8,500 plus. Exceptional opportunity with large radio tv chain. Write: Billboard, Box 098, 165 W. 46th St., New York, N. Y. 10036.

NEEDED FOR SUMMER
Announcer available to travel with professional sports shows. College radio or TV student preferable.
Write:
VARIETY ATTRACTIONS, INC.
GEORGE MOFFETT
P.O. Box 2276
Zanesville, Ohio

Program Director for contemporary station in Midwest Metro Market. 24 hour, 5000 watt operation needs strong man with ability to guide and lead a top personality station. Small air shift. Send tape and resume to Box 087, Billboard, 165 W. 46th St., New York, N. Y. 10036.

WLEE, Richmond, Va., needs a program director. Contact: Harvey Hudson, general manager. 703-288-2835.

Major market operation with immediate opening for a strong (Top 40) personality with production ability. Salary open. Send tape and resume. Write: Billboard, Box 0102, 165 W. 46th St., New York, N. Y. 10036.

Detroit easy listening FM station needs young personality on the way up. Contemporary background acceptable. \$8,000-\$12,000. Contact program director Tom Coleman, 1-313-689-1737.

First phone "drake" housewife personality needed for St. Louis' KIRL. New 5 kw. station grabbing good ratings. Immediate opening, man got drafted. Rush tapes, please no phone calls, to program director Dave Scott, KIRL, Box 3993, St. Louis 63136.

Immediate opening for reasonable guy with superior sense of humor. Modern country signal covers 250,000 suburban Washington-Baltimore. Salary based on experience. Send tape, resume and picture (all returnable) to Frank, Radio WTRI, Brunswick, Md. 21716.

Like to live in Southern California? If you're a heavyweight modern country pro, strong production, ready for the fastest-growing market in the United States, send tape, resume, photo to Box 0103, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Top 40 station KEEL in Shreveport, La., needs a personality. The station is No. 1 in the market. We want an experienced personality who can become a part of a good team. Contact program director Larry Ryan, 318-425-8692.

Note to all applicants: If you're sending resume tape, and/or other material to a box number, please enclose a stamped envelope. We will address it to the proper radio station.

KOA, Denver, needs bright, easy-listening personality. Call program director Dan Tucker, 303-244-4141.

Year-old North Carolina station, best equipped in the state, needs Top 40 personality strong in production for four-hour board shift. Salary is wide open; will pay whatever is necessary. Contact: Dave Hedrick, WIXE, Monroe, N. C. 704-289-2525.

Soul personality needed for medium market top 40 station. Must be strong in production, aggressive, ambitious. We have a friendly staff and the working conditions are excellent. The salary will depend on the man, his contribution to the station and to the community. Letter, resume, photo, and aircheck to Claude Hall, Box JJ, Billboard Magazine, with stamped envelope for forwarding to station.

Medium market easy listening station willing to pay \$600-\$650 to start for a good personality who can also handle production. This station is part of a major broadcasting chain. The opportunities for advancement are unlimited. Contact Claude Hall, Box KK, Billboard.

WAKY in Louisville needs super heavy personality for morning or evening drive time. Excellent salary. Send aircheck airmail to program director Bob Todd, WAKY, 554 S. Fourth St., Louisville, Ky. 40202.

Canadian Top 40 station needs evening personality. Must be strong, with some production experience. Contact: Claude Hall, Billboard, Box NN.

Progressive rock personality who knows the music needed for medium market East Coast station. Must have first ticket for this night show. Contact Claude Hall, Box LL, Billboard.

Major market top 40 station has opening for all night personality. Tight, controlled "Drake" format. No ticket needed. Contact Claude Hall, Box MM, Billboard.

POSITIONS WANTED

Available Immediately: Top-notch "Pro" top 40 man. 10 years' experience, excellent references, age 25. Real strong on 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.

"College student seeking summer employment in radio. Three years in a market of 100,000 people. Currently with No. 1 MOR station in four-station market. Third-endorsement. Am looking for a position with a large station to gain experience to coincide with my college studies and with my planned career development in radio." Write: Billboard, Box 097, 165 W. 46th St., New York, N. Y. 10036.

Young, bright-sounding Top 40 Personality looking for a chance to move up. 3 years' experience. Would prefer the Pennsylvania, Maryland, West Virginia area. No military obligations. 3rd phone, endorsed. Contact: Billboard, Box 095, 165 W. 46th St., New York, N. Y. 10036.

College freshman looking for summer job. First professional one (REMEMBER WHEN?)—tops on high school station. Third-class. Prefers r&b blue-eyed(?). Take peanuts for the chance. Have tape. Anywhere! Bruce Markman, 21841 Church, Oak Park, Mich. 48237. (313) 545-5459.

Top-notch Jock at a top station in a major market quitting. Looking for a P. D. position in a smaller one. Will go anywhere if right gig comes along, in rock, MOR, or progressive. Married, first phone, draft exempt. No calls. Write Box 087, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Contem. Pro. Dir.: Have been top jock in three major markets, p.d. in one of them. College degree. Currently employed with the nation's most exciting medium market chain. Looking for p.d. or operations dir. opportunity. \$15,000 mon. Top references. Write Box 088, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Need an extra man during the summer? I'm young but have 2 years' experience, part time, a third endorsement, and a desire to "live radio" this summer. Let me send you a tape and resume. Call collect: (217) 544-2017.

Young, bright-sounding personality, 2 yrs. experience, is seeking rock or MOR station in D.C., Md., Va., Pa. area. Tight board—excellent production. No military obligations. 3rd endorsed. Contact Claude Hall, Billboard, Box 094, 165 W. 46th St., New York, N. Y. 10036.

22-yr-old Canadian (no ticket) with creative ideas and good head seeks top 40 or FM station. DMS grad. Interested in announcing, news, prod., sales. Believes discretion in radio should be stressed. Will relocate willingly. Brad Miles (213) HO 4-5161.

Is \$15,000 too much to pay for a pro? If not, maybe I'm your man. 14 years' experience include sales, programming, production, continuity, traffic. 2 yrs this market. Looking for challenging position with future. Write Billboard, Box 095, 165 W. 46th St., New York, N. Y. 10036.

Major market radio program consultant is looking for medium market AMers and medium and major market FMers as clients. Proven format ready to get ratings and billings in the right markets. Management with foresight can get the full story in writing or detailed market analysis can be made if your station and your competition. More information is available by writing in confidence to Box 096, Billboard, 165 W. 46th St., New York, N. Y.

Third-class phone. Limited experience. Student of broadcast school. 3 years college. Prefer easy listening, jazz or news. Bob Rymell, 415 Springfield Drive, Richmond, Ky. 40475. (606) 623-1761.

Young college student looking for summer talent job... have own show writing or can send tape but would prefer personal interview. I think I can do a good job for your station as a summer replacement. Ken Kraus, 626 Jefferson St., Ashland, Ohio.

I'm in a pretty stable setup, but frankly the advancement possibilities look pretty limited. I have managed a station (put it on the air, in fact) and I'm now a music director. I'm looking for a program director position in a medium market... something with a challenge. Have experience with both easy listening and top 40 formats. Will be glad to provide an air check and a complete resume. Contact Claude Hall, Box M, Billboard.

Music director of major market easy listening station is looking for a program director's position in medium or large market. Know music inside and out, production, programming. Consider myself one of the pathblazers in the new, modern uptempo approach that gains young adult listeners and can build up housewives in the midday. Extremely good references. Mike Button, 415-924-5719.

Canadian, 20, two years college (marketing major), wants Top 40 position. Money, hours of work of little concern; want experience and chance to learn. George Pollard, 483 Blair Rd., Ottawa 8, Ont.

Managers, Attention!!! Programming in a slump? Sales ideas lacking? Production creativity stalemated? Ratings slipping? Community involvement shy? Employees unenthusiastic? On-the-air sound short of professionalism? If "yes" answers one or more question and you're a full-time medium/major market above 100,000, preferably contemporary, then let's talk. Call 404-622-2396.

No. 1 rated shows—3 1/2 yrs. solid experience. Broadcast school trained, first phone, syndicated army show for 2 years, to 38 stations weekly, and also had top-rated weekend show during 2 yrs. in army at KCLU, Rolla, Mo. Ready for the big move! Complete military obligation April 30. Available May 15. Audition tape and complete resume available now. Write: J. J. Mitchell, Box 3, Box 37, Newburg, Mo. 65550 or call 314-364-3008 weekdays after 9 p.m.

"Need an experienced newsmen for the summer?" Journalism major with desire to move up to a good market. Authoritative voice, strong delivery. 1 year more in college. Would go anywhere if the job is right. Dependable, unmarried, and willing to dig. For tape and resume, write: Box 0101, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Heavyweight major market morning man looking. Experienced with "drake" and heavy personality formats, top 40 or MOR. Creative copy and production. Married, vet, college, no problems and excellent references. Tape and resume to major markets on request. Write: Billboard, Box 0100, 165 W. 46th St., New York, N. Y. 10036.

Announcer with three years' experience with MOR station seeks employment at MOR station within the Southeastern U. S. Tape and info available upon request. Prefers small market. Contact: Randy Gallaher, 3907 Angol Place, Jacksonville, Florida 32210, or call: (904) 771-2905.

Small market program director would like to move up. Have been in my present position four years. 29 yrs. old. Married, three children. Good reputation. Stable, reliable. Only a stable situation will be considered. Contact Claude Hall, Box R, Billboard.

Voice talent and ego—in that order. Want a summer job, preferably in California or Oregon. Third-class endorsed. Radio-TV major at UCLA. Have worked on a Drake-style rocker for 15 hours a week since September. Send for tape. Mark Lutter, c/o KLA, 308 Westwood Plaza, Los Angeles, Calif. 90024.

Connoisseurs of Radio-TV — Now available: the personality soon to be hailed the most dynamic star of this era. No brags, just facts. Credentials personified, but one must pay money for honey. Will consider contemporary formats or talk. Mr. Charisma is your panacea. Write: Billboard, Box 0106, 165 W. 46th St., New York, N. Y. 10036.

Program director at major college campus station would like work in Top 40 or Easy Listening station for the summer. Excellent references. 3rd endorsed. Would consider permanent position if in major market. Write to Robert Sherlock, KUTE Radio, University of Utah, Salt Lake City, Utah 84112.

Rock Jock with first phone and 15 years of solid experience. Tight, happy sound from a mature 35-year-old turned-on pro. Afternoon drive or evening gig. Need at least a bill sixty. Write: Box 0104, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Progressive rock, jazz, gospel. R&B, country. College and broadcast school graduate. 3rd endorsed. Some experience. Exceptional knowledge of music. Witty, articulate. Draft exempt. Need break. Write: Billboard, Box 0105, 165 W. 46th St., New York, N. Y. 10036.

Connoisseurs of radio tv. Now available—the personality soon to be hailed the Most Dynamic Star of This Era. No brags, just facts. Credentials personified, but one must pay money for honey. Will consider all contemporary formats or talk program. Mr. Charisma is your panacea. Contact Claude Hall, Box Q, Billboard.

Gary Davis, for the past two years music director and afternoon top 40 DJ of WBAZ, Kingston, N. Y., is leaving. Third ticket. Four years exp. 21 years old. Looking for a challenging position in a medium or major market, a job that will allow me to put creative ideas into action.

Hoosier, 21, third phone, some college, limited experience. Looking for opportunity in Top 40 radio. Would prefer Midwestern market, but will not be picky. Mike Corsi, 2425 South D. St., Richmond, Ind. 47374.

Boss Jock Production. 1st phone. Draft exempt. Have major market experience and ratings. Phone: (303) 777-2165. Call: Denver time (noon to six). Available immediately.

Super personality, 27 years old, college grad. Now on major market top 40 station. Looking for an easy listening station that wants an uptempo personality. Not a screamer. Reliable. Excellent references. Can win numbers. Knowledge of all types of music. Contact Claude Hall, Box S, Billboard.

34-year-old major market personality. Now on one of the nation's dominant Top 40 stations. Seeks program director position in medium or major market on Top 40 or easy listening station. Experienced in music director and program director duties. It's not that I'm tired of being a personality; radio has been good to me and I've tried to be good to it. But now I think it's time to step up into programming. Would like to discuss the situation with any general manager who feels he might be able to use a good man. Contact Claude Hall, Box T, Billboard.

Ex-Drake employee and boss radio program director wishes to relocate. Tapes of station supplied on request. Single, young, draft exempt. No. 1 stations are my bag. Let me put your station in that category. Results guaranteed! Write to: Claude Hall, Box U, Billboard.

Know anybody who needs a very sharp, very neat deejay who gets all wrapped up in his work? Mike Swanson, former music director of WCHA in Chambersburg, Pa., can be reached at 717-263-9029.

Call 803-846-8909 anytime after 6 p.m. if you're looking for a 23-year-old with three years' experience in radio and TV. Have also worked in radio-TV advertising agencies, plus have done voice character work for ad agencies. Now morning man and operations manager at WSIB in Beaufort, S. C.

Announcer-Salesman, recent broadcast school grad. 3rd ticket. Limited exp. 25, married. B.S. Degree in Bus. Adm. Mil. ser. completed. Excellent sales, production, copywriting. Seeking permanent career position. Money, location, hours of work of little concern. Want chance to prove my ability. Write: Gerald J. Mose, General Delivery, Dallas, Tex. 75201.

Steve Byrd, 3316 Laclede Ave., Apt. U5, St. Louis. Phone 314-JE 4-3635. Was program director and afternoon drive personality for the past two years with r&b-formatted KXLW here and before that was with WJAS in Philadelphia. 23 yrs. old. Married. One child. Currently student at Washington University and only six hours from a degree. Would prefer a Top 40 position.

Enthusiastic, creative DJ. seeks job with progressive East Coast station. Six years' experience in the Top 40, mod and c&w. Prefer metropolitan area. 24 years old. 3rd phone. Contact: Billboard, Box 0107, 165 W. 46th St., New York, N. Y., or phone: 301-896-9157 after 5 p.m. (EDT).

Jack Armstrong, a wild type of deejay with personality-plus and zooming excitement on the air. Experience includes WIXY in Cleveland and CHUM in Toronto. Not inclined toward the "Drake" approach, but if you believe in letting a deejay do it, then here's the perfect man for your Top 40 radio station. References available. Call: 416-630-8155.

Hey, everybody! Turn on your music machine! Sweet Willie W is on the scene! New, exciting talent, draft exempt, approx. endrs. Need \$10,000. W. Williams, 1416 New York Ave., Brooklyn, N. Y. 11210.

Of course, we're an Equal Opportunity Employer. But qualification is our main concern. You find us a black personality with at least 10 years' experience in contemporary and/or easy listening formats and good appearance, who takes directions, wants to move up and settle down, and by God, we'll hire him! Here I am. Reply to: Music and Drama Associates, 111 W. 57th St., New York, N. Y. 10019.

Vox Jox

Continued from page 34

WDAS in Philadelphia. Bishop refers to an article from Lee Sherwood of WFIL, Philadelphia. I must point out that Sherwood was only against bad promotion men; he knows and likes a vast number of those who visit him. Also, Sherwood recommends a training course for the people out of the stockrooms. And this I endorse. There should be a school of some type.

★ ★ ★

Program director Woody Lester of WAQI, P.O. Box 236, Ashtabula, Ohio 44004, needs easy listening, soft rock and country records. Lester does the morning show; other deejays include Dale Sterling, Dan Houston and Dave Lynn. KLMS in Lincoln, Neb., has a new music director—Russ Bradley, the 5:30-9:30 a.m.

personality. Ed Riley has joined the station from KOZN in Omaha; he'll also work with production director Frank Newell.

★ ★ ★

Mike McCarthy, music director of WIUS at Indiana University, 617 East 8th Street, Bloomington, Ind. 47401 needs Hot 100 records. Complaints of service from A&M, Epic, Liberty, Mercury, Bell, and says that his college carrier current station is the only Top 40 station within 50 miles. Robert St. John has been promoted to music director of KFH-FM in Wichita, Kan., a progressive rock station. Dean Tyler is assistant program director at WJBK in Detroit, reporting to program manager John M. Grubbs; I'd said previously that he'd been named program director. Sorry.

Rhythm & Blues

Soul Sauce

By ED OCHS

SOUL SLICES: Rhythm and blues is once again turning out that valuable cultural commodity—the “artist.” A new generation of black professionals, bolstered by the soul movement in America, has risen to succeed **Nat King Cole** and the **Mills Brothers** as polished performers who have retained their black identity along with their inevitable major (white) market appeal. **Dionne Warwick**, the **Fifth Dimension**, **O. C. Smith**, **Nancy Wilson**, **Lou Rawls** and **Diana Ross** have gone to the head of the “good music” class, while bidding for broader audiences are **Jerry Butler**, **Aretha Franklin** and jazz stars such as **Eddie Harris** and **Ramsey Lewis**. Waiting in the wings, and still nourishing growing reputations with r&b-turned-pop are **Joe Simon**, **Bobby Womack**, **Martha Reeves**, **Bettye Swann** and a fleet of Copacabana-experienced Motown acts. Still defying category is the master, **Ray Charles**, who appeals to anybody who can breathe, hear and feel. . . **Dionne Warwick** due with an exclusive r&b album this week, touted by Scepter as her best yet. . . **Sly & the Family Stone** follow an appearance at the Westbury Music Fair, Saturday (29) with a stint at the Electric Circus, Tuesday (3) through April 10. The group's latest single is the title song from their new “Stand!” LP on Epic. . . **Chubby Checker** back on Buddah with the “Beatles’ Back in the U.S.S.R.”. . . **Brook Benton** has completed an LP for Cotillion in Muscle Shoals, Alabama. . . **The Isley Brothers** finished their first Buddah-distributed album on the T-Neck label as their “It’s Your Thing” single establishes the “Twist and Shout” gang as comeback winners. They are also writing material for their recently discovered act, the **Brothers Three**. . . Saxman **Eddie Harris** plays the Colonial Club in Toronto for one week beginning Monday (31) before moving on to Detroit for a concert at the Masonic Hall, Sunday (6). . . **Mack Rice**, one of the original **Falcons** (“You’re So Fine”) with **Wilson Pickett** and **Eddie Floyd**, is now working with **Ted White**, **Aretha Franklin**'s husband and manager (?), on Rice's “Coal Man” disk. White, who is also Rice's personal manager, teamed on Rice's soul classic, “Mustang Sally,” a big seller for **Wilson Pickett**. “Coal Man” is his first disk for Atco. . . **Curton** hosted a coming-out party last week at Barbaby's in Chicago, for label mates **Cubie & the Five Steps** and newcomers **Baby Huey** and the **Babysitters**. . . **Aretha's** “Tracks of My Tears” has been officially rescheduled to deejays for a run at a million-seller. Any predictions? . . . **The Temptations**, who plan a tour of England, return to the Apollo Theatre in June. Their second LP with the **Supremes**, now being completed, will feature in addition to “I’ll Try Something New”—“Make Me Yours,” “Ain’t Nothing Like the Real Thing,” “I’ll Be Doggoned” and “Sing a Simple Song.”

★ ★ ★

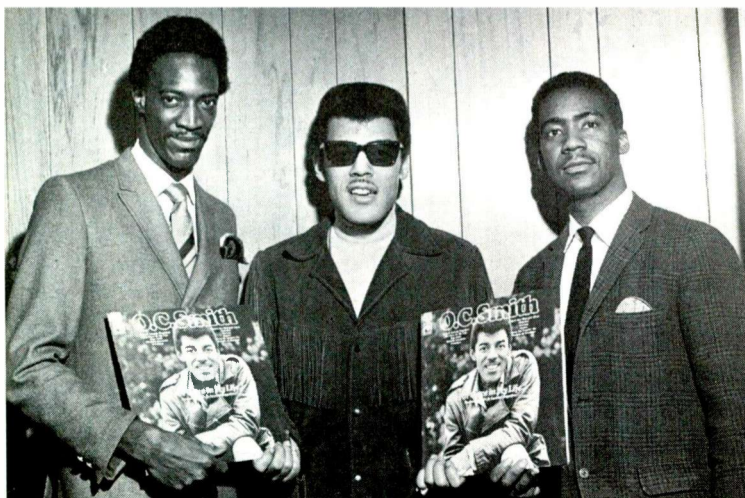
FILETS OF SOUL: A year and a half after the death of **Otis Redding**, the king of soul is still winning the honors and praise that was about to come to him on the crest of the soul boom. The magnitude of his musical presence won for the late soul star the Grammy as 1968's best male r&b singer for his “Dock of the Bay” classic, which took top honor as best r&b song of the year. He was also the only nominee to pass the severe entrance vote into England's brand-new R&B Hall of Fame. . . Jazz pianist **Joe Harnell** (“Fly Me to the Moon”) has joined Motown. . . Congratulations to Atlantic promotion vice-president **Henry Allen**, named Businessman of the Year by the New York Club of the National Association of Negro Business and Professional Woman's Club. He will accept the award May 4 at the Americana Hotel. . . **Betty Everett** previews her new Uni single, “I Can't Say No to You,” on **Dick Clark's** “American Bandstand” April 5. . . **Laura Greene** and **Johnny McKinnis**, scoring with the **Johnny Ace** hit, “Pledging My Love,” tape the “Merv Griffin Show” on Friday (28). Miss Green has recently worked her first feature film “Putney Swope,” a pop satire with a planned showing at the Cannes Film Festival, while McKinnis just completed a stint in the West Coast production of “Hair.” His “Do Unto Others” was a success for **James And Bobby Purify**. . . The duo records for the **Shelby Singleton-Leland Rogers** label, Silver Fox. . . Mercury is rushing to deejays an edited version of **Dee Dee Warwick's** “Foolish Fool” single, penned by **Ed** (“For Your Love”) **Townsend**, who also wrote **Gloria Lynne's** latest, “Problem Child.”. . . **Debbie Taylor's** “Never Gonna Let Him Know” on GWP should kick up the charts when it hits New York. . . **C and The Shells**, moving on Cotillion with “You Are the Circus,” starts a one-week concert tour Monday (24) in Kingston, Jamaica, with **Joe Simon**. . . **Martha Reeves** and the **Vandellas** tour England with **Marv Johnson** Tuesday (1) through Sunday (6). . . The **Foundations** (“Build Me Up Buttercup”) play **Bill Graham's** Fillmore East on April 19-20, featuring new lead singer **Colin Young**. . . **James Brown** receives a plaque, Tuesday (23), from the Cuyahoga County (Ohio) Welfare Department in recognition for his aid to welfare groups. . . **Ramsey Lewis** due soon at the Hotel Plaza's Plaza 9 jazz club. . . Author **James Baldwin** is vouching for Imperial's new duo, **Jimmie and Vella Cameron**, whose “Heartbeat” LP is the sweetest soul music since **Marvin & Tammi**. Baldwin also wrote the album notes. . . **Hosea Wilson** of Uni Records in Hollywood reads Soul Sauce. Do you?

BEST SELLING Billboard Rhythm & Blues Singles

Billboard SPECIAL SURVEY For Week Ending 3/29/69

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

Billboard Award	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1		RUN AWAY CHILD RUNNING WILD Temptations, Gordy 7084 (Jobete, BMI)	5	26	35	WHEN HE TOUCHES ME (Nothing Else Matters) Peaches & Herb, Date 2-1637 (Painted Desert, BMI)	4
2	5		ONLY THE STRONG SURVIVE Jerry Butler, Mercury 72898 (Parabut/Double Diamond/Downstairs, BMI)	4	27	25	I'M JUST AN AVERAGE GUY Masqueraders, AGP 108 (Press, BMI)	11
3	4		THE WEIGHT Aretha Franklin, Atlantic 2603 (Dwarf, ASCAP)	5	28	28	SING A SIMPLE SONG Sly & the Family Stone, Epic 5-10407 (Daly City, BMI)	9
4	2		MY WHOLE WORLD ENDED David Ruffin, Motown 1140 (Jobete, BMI)	6	29	31	ICE CREAM SONG Dynamics, Cotillion 44021 (Dief-Cotillion, BMI)	5
5	9		SNATCHING IT BACK Clarence Carter, Atlantic 2605 (Fame, BMI)	4	30	19	GOOD LOVIN' AIN'T EASY TO COME BY Marvin Gaye & Tammi Terrell, Tamla 54179 (Jobete, BMI)	6
6	3		GIVE IT UP OR TURN IT LOOSE James Brown, King 6213 (Brown & Sons, BMI)	9	31	20	ONE EYE OPEN Maskmen & the Agents, Dynamo 125 (Catalogue/Den, BMI)	11
7	11		THIS GIRL'S IN LOVE WITH YOU Dionne Warwick, Scepter 12241 (Blue Seas-Jac, ASCAP)	5	32	22	EVERYDAY PEOPLE Sly & the Family Stone, Epic 5-10407 (Daly City, BMI)	15
8	21		IT'S YOUR THING Isley Brothers, T Neck 901 (Brothers Three, BMI)	3	33	—	AQUARIUS/LET THE SUNSHINE IN 5th Dimension, Soul City 772 (United Artists, ASCAP)	1
9	14		TWENTY-FIVE MILES Edwin Starr, Gordy 7083 (Jobete, BMI)	6	34	40	WITHOUT YOU Vernon Garrel & Marie Franklin, Venture 632 (Mikin, BMI)	2
10	12		I LIKE WHAT YOU'RE DOING (To Me) Carla Thomas, Stax 0024 (East Memphis, BMI)	6	35	36	TOO LATE TO WORRY TOO BLUE TO CRY Esther Phillips, Roulette 7031 (Dexter/Norma/Presley, BMI)	4
11	7		THERE'LL COME A TIME Betty Everett, Uni 55100 (Jalyne, BMI)	12	36	—	I CAN'T DO ENOUGH Dells, Cadet 5636 (Chevis Music, BMI)	1
12	6		BABY BABY DON'T CRY Smokey Robinson & Miracles, Tamla 54178 (Jobete, BMI)	11	37	44	NEVER GONNA LET HIM KNOW Debbie Taylor, GWP 501 (Millbridge/MRC, BMI)	2
13	8		SOPHISTICATED SISSY Meters, Josie 1001 (Marsaint, ASCAP)	9	38	45	COUNTRY GIRL Johnny Otis Show, Kent 506 (Shuggie, BMI)	2
14	10		GIVE IT AWAY Chi-Lites, Brunswick 55398 (Dakar BRC, BMI)	8	39	41	TRACKS OF MY TEARS Aretha Franklin, Atlantic 2603 (Jobete, BMI)	2
15	17		FOOLISH FOOL Dee Dee Warwick, Mercury 72880 (Chappell, ASCAP)	7	40	42	I DON'T KNOW Esquires, Wand 1195 (Don C, BMI)	4
16	16		I DON'T KNOW WHY Stevie Wonder, Tamla 54180 (Jobete, BMI)	4	41	43	GIVING IT UP Ad Libs, Share 104 (Trio, BMI)	3
17	18		DO YOUR THING Watts 103rd Street Rhythm Band, Reprise 7250 (Wright-Gersti/Tamerlane, BMI)	6	42	—	IS IT SOMETHING YOU'VE GOT Tyrone Davis, Dakar BMI 605	1
18	—		CHOKIN' KIND Joe Simon, SS7 2628 (Wilderness, BMI)	1	43	47	BORN AGAIN Sam & Dave, Atlantic 2608 (Birdees/Walden, ASCAP)	2
19	26		I'LL TRY SOMETHING NEW Diana Ross & the Supremes with the Temptations, Motown 1142 (Jobete, BMI)	2	44	46	HALLWAYS OF MY MIND Dells, Cadet 5636 (Chevis, BMI)	2
20	23		BABY MAKE ME FEEL SO GOOD Cubie & 5 Steps, Curtom CR 1936 (Camed Music, BMI)	7	45	33	AM I THE SAME GIRL Barbara Acklin, Brunswick 55399 (Dakar/BRC, BMI)	6
21	29		LOVER'S QUESTION Otis Redding, Atco 6654 (Progressive/Eden, BMI)	3	46	—	YOU'D BETTER GO Nancy Wilson, Capitol 2422 (Vogue, BMI)	1
22	39		DON'T YOU KNOW Gladys Knight & the Pips, Soul 35057 (Jobete, BMI)	2	47	48	UPTIGHT GOOD WOMAN Solomon Burke, Bell 759 (Fame, BMI)	4
23	13		SOUL SHAKE Peggy Scott & JoJo Benson, SSS International 761 (Singleton, BMI)	7	48	—	COAL MAN Mack Rice, Atco 45-6645 (Dief, BMI)	1
24	27		DON'T TOUCH ME Betty Swann, Capitol 2382 (Pamper, BMI)	2	49	49	PLEDGING MY LOVE Laura & Johnny, Silver Fox 1 (Lion, BMI)	2
25	30		MY DECEIVING HEART Impressions, Curtom 1937 (Camad, BMI)	4	50	—	GAMES PEOPLE PLAY Donald Height, Jubilee 5648 (Lowery, BMI)	1



O. C. SMITH, Columbia artist, visits New Orleans and WBOK deejay Roscoe Floyd, left, and Howard Clark, station program director, on a promotion swing through the South for his album, “For Once in My Life.” Smith, who recently struck gold with his “Little Green Apples” disk, recently appeared in concert at Felt Forum in Madison Square Garden, New York, in addition to completing a tour of England.

Looking for
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Booking an Act
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has the ANSWER !

Billboard SPECIAL SURVEY For Week Ending 3/29/69

BEST SELLING
Rhythm & Blues
LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
2	1	CLOUD NINE Temptations, Gordy GLPS 939 (S)	3	26	28	HOME COOKIN' Jr. Walker & the All Stars, Soul SS 710 (S)	7
2	1	SOUL '69 Aretha Franklin, Atlantic 8212 (S)	7	27	27	ARETHA IN PARIS Aretha Franklin, Atlantic SD 8207 (S)	18
3	3	TCB Diana Ross & the Supremes with the Temptations, Motown MS 682 (S)	13	28	19	LOVE CHILD Diana Ross & the Supremes, Motown MS 670 (S)	17
4	4	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	13	29	31	ON TOP Willie Mitchell, Hi SHL 32048 (S)	5
5	5	DIANA ROSS & THE SUPREMES & THE TEMPTATIONS Motown MS 679 (S)	17	30	32	THE DYNAMIC CLARENCE CARTER Atlantic SD 8199 (S)	6
6	7	THE ICE MAN COMETH Jerry Butler, Mercury SR 66198 (S)	12	31	30	SPECIAL OCCASION Smokey Robinson & the Miracles, Tamla TS 290 (S)	27
7	8	WHO'S MAKING LOVE Johnnie Taylor, Stax STS 2005 (S)	10	32	34	SLOW DRAG Donald Byrd, Blue Note BST 84292 (S)	2
8	9	PROMISES, PROMISES Dionne Warwick, Scepter SPS 571 (S)	14	33	33	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	6
9	11	JAMES BROWN LIVE AT THE APOLLO, VOL. 2 King (No Mono); 1022 (S)	30	34	35	MUCH LES Les McCann, Atlantic SD 1516 (S)	2
10	10	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	14	35	44	CAN I CHANGE MY MIND Tyrone Davis, Dakar SD 9005 (S)	3
11	6	LIVE AT THE COPA Temptations, Gordy GS 938 (S)	13	36	37	SOUL SHAKE Peggy Scott & Jo Jo Benson, SSS International SSS 1 (S)	5
12	16	SMOKEY ROBINSON & THE MIRACLES—LIVE! Tamla TS 289 (S)	7	37	36	BEST OF PERCY SLEDGE Atlantic, SD 8210 (S)	4
13	13	FOR ONCE IN MY LIFE Stevie Wonder, Tamla TS 290 (S)	12	38	38	POWERHOUSE Jazz Crusaders, Pacific Jazz ST 20136 (S)	6
14	18	ALWAYS TOGETHER Dells, Cadet 822 (S)	5	39	39	NANCY Nancy Wilson, Capitol ST 108 (S)	6
15	15	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla TS 285 (S)	24	40	40	BEST OF SAM & DAVE Atlantic, SD 8218 (S)	5
16	17	SOUND OF SEXY SOUL Delphonic, Philly Groove LP 1151 (S)	6	41	29	IN PERSON AT THE WHISKEY A GO GO Otis Redding, Atco SD 33-265 (S)	17
17	12	HICKORY HOLLER REVISITED O. C. Smith, Columbia (No Mono); CS 9680 (S)	39	42	48	FOR ONCE IN MY LIFE O. C. Smith, Columbia CS 9756 (S)	2
18	14	THIS IS MY COUNTRY Impressions, Curtom CRS 8001 (S)	20	43	43	CARAMBA Lee Morgan, Blue Note BST 84289 (S)	4
19	20	GREATEST HITS Intruders, Gamble SG 5005 (S)	6	44	46	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 821 (S)	4
20	22	UP TIGHT Soundtrack, Stax STS 2006 (S)	8	45	—	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	1
21	21	IT'S TRUE! IT'S TRUE! Bill Cosby, Warner Bros.-7 Arts WS 1770 (S)	7	46	—	A HIGHER PLATEAU John W. Anderson, Capitol ST 157 (S)	1
22	23	HEY JUDE Wilson Pickett, Atlantic SD 8215 (S)	6	47	—	RELIGHT MY FIRE Rheffa Hughes, Tetragrammaton T 111 (S)	1
23	24	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	4	48	49	NATCH'L BLUES Taj Mahal, Columbia CS 9698 (S)	2
24	26	SILK 'N SOUL Gladys Knight & the Pips, Soul SS 711 (S)	13	49	50	THINK Lonnie Smith, Blue Note BST 84290 (S)	3
25	25	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M 4160 (S)	17	50	41	IRRESISTIBLE Tammi Terrell, Motown MS 652 (S)	4

RX for Radio

• Continued from page 32

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

A competent practitioner would first study the station, looking at it as a whole organism to determine the sources of weakness. He would try to relate the station to its market environment to determine their compatibility. He would also examine competitive influences. And, once understanding the nature of the problem in its entirety, he can then—and only then—begin to formulate a plan for restoring the station's health.

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

Advocates of the stringest, pre-packaged approach that offers relatively inflexible solutions before the problems even have been determined, should more properly be termed "radio surgeons" than "radio doctors."

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

Methodical Way

When we at Blair Radio are requested by our stations to recommend procedures for improving their "health," we follow the deliberate, methodical approach. We try to determine all the causes that have resulted in the station's current condition: the signal, the audience flow or audience polarization, the types of audience, local sociologic and economic

conditions, etc. Every possible element that could affect the station is examined and re-examined.

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

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

Once the station is again a vigorous, thriving entity in its market, attention can be focused on maintaining its youthful vitality. Its programming must be stimulated with new, exciting sounds, program structures and content that attract today's listeners. It must have an insatiable curiosity about its community to build new creative concepts to serve it better. It must constantly regenerate its physical facilities by taking advantage of up-to-date, advanced equipment. It must have an irrepresible drive to keep up with everything that is new and exciting and to adapt everything that can contribute to its growth.

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

Top 40 Anyone?

• Continued from page 32

sic will attract which target audiences. They are even considering dipping the first cautious toe into the icy waters of psychographics (exploring the types of music that will: (a) put audiences into a receptive frame of mind to want products or services; (b) attract audiences that want to "feel young" and "buy young" despite their demographic category; (c) motivate audiences to whatever the objective may be).

Top 40 radio was based mainly on music from the Hot 100 singles chart. But a high percentage of the music on the chart is not capable of building the desired target audiences in today's radio market place! Therefore, it is not being played.

The evolution of the Top 40 station into the tight playlist station has come about because programmers are exercising an extreme selectivity in both composing their playlists, and exposing portions of same with a sensitive ear to audience demographics—both round the clock

and on a time of day (and are using only small portions of the current lists, certain album cuts and carefully selected goldies and moldy oldies). The answer to the question, "Is anybody playing Top 40?" is no.

But if everyone has gotten the smarts, why does one tight playlist station get the desired audience while another does not? It's not always the station with the lowest commercial load, and it's not always the station with the depersonalized deejays that has the right numbers in the right columns of the rating books. Obviously, one tight playlist is not another. Methods of music selection, the type and quality of music research, plus superior promotion, on-air radio-sensemanship, and people power must be united to create that rare combination—the great radio station.



The charts tell the story—**Billboard** has THE CHARTS



RAY BARRETTO stops by radio station WWRL, during his recent 20-city promotion tour for his Fania Records album, "Hard Hands," and is greeted, from left to right, by: Chuck Fly, Uptite and Fania Records national promotion director, who accompanied Barretto; Barretto; WWRL music director Reggie Lavong, and deejay Hal Atkins.

THE MEMPHIS SOUND

THE HERITAGE
THE MUSIC
THE ARTISTS
THE ARRANGERS
THE ENGINEERS
THE PRODUCERS
THE STUDIOS

A BILLBOARD SPOTLIGHT

SOUL RIVER: THE MISSISSIPPI AT MEMPHIS



the MEMPHIS SOUND

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★ Howlin
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King

★ Ike
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★ Bill
Justis

★ Elvis
Presley

★ Junior
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★ Roscoe
Gordon

★ Warren
Smith

★ Rufus
Thomas

★ Little
Milton

ALSO

★ Johnny Cash

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& FIFTEEN OTHERS LESS WELL KNOWN

BUT NONE THE LESS HELPED

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Perkins

★ The
Prisonaires

★ Roy
Orbison

★ Charlie Rich

★ James
Cotton

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

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

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

Paul Ackerman

Music Editor, Billboard

Home of Blues and Soul

By **BILL WILLIAMS**

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

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

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

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

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

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

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

Later Spaniards under Gayoso fought U. S. Government troops there. Significantly, there later was to be a Gayoso Hotel which, along with the historic Peabody, housed the first Memphis recording studios. And Gayoso Street, which paralleled Beale, later became

the "Street of Shame," the red-light district which became an issue in a W. C. Handy song.

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

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

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

One of his contemporaries was W. C. Handy, and another was Lt. George Lee, who sat in his office on Beale Street and recalled some of the past. Lee, beside having been a close friend of Handy (and the man instrumental in getting a statue erected to the great writer/musician on Beale Street), was his biographer. He recalls that Handy drew his first musical sounds from the jawbone of a dead horse. He had studied formal music, too, at the Florence District School for Negroes, where he learned a little of Wagner, Bizet, Verdi and other masters. He also learned gospel hymns. At the age of 13 he bought an ancient cornet for \$1.75. It wasn't long after this that Jim Turner came to town.

Turner, a musician who had undergone a broken love affair, staggered to the Memphis and Charleston Depot, so the story goes, and told the ticket seller to give him a ticket to "anywhere." This turned out to be Florence, Ala. As he played the violin in Florence, he talked about Beale Street. Later Turner hired Handy to play a date at Russellville, Ala., and Turner became Handy's teacher.

Handy later organized his own group, went to the

World's Fair in Chicago with 20 cents in his pocket, found the fair had been postponed, and he went to St. Louis, where he knew nothing but misery. Later he said that a "good bit of that hardship went into the making of the "St. Louis Blues."

The great blues man kicked around and in 1903 he became director of the Negro Knights of Pythias band in Clarksdale, Miss. Everywhere he went, he picked up the music of the people. He once wrote of his music: "I got it from the Negro and put it on a silver platter and handed it back to him just a little more beautiful."

And then came 1909, the year the blues were really born.

Lieutenant Lee has told the story over and over again "because I feel someone ought to tell it right."

Most of what happened in 1909 (and in subsequent years) happened in Peewee's, the site of which was on Beale Street, perhaps 60 yards from what is now Handy Park. Peewee was Vigelio Maffi, an Italian immigrant who stood some 4 ft. 6 inches tall, but could out-Indian-wrestle anyone willing to challenge him. It was in Peewee's, leaning against the cigar counter, that Handy wrote virtually all of his hit tunes, at least those which were the blues giants: "St. Louis Blues," "Beale Street Blues" and "Memphis Blues." Handy wrote the "St. Louis Blues" after hearing a little plantation Negro man sing a lament about being so unhappy he would put his head on the railroad track, but if the train came along he'd pull it back.

Another regular customer at Peewee's was Wallace Saunders, best known as the author of the "Casey Jones" ballad. That's where "Frankie and Johnny" was written (originally "Frankie and Albert"), with verses added by various people from time to time. The original verses reportedly told of Albert coming to Memphis to buy a \$100 watch and chain, and he saw those girls around Peewee's all dressed up in their fancy clothes, and he did Frankie wrong. That, too, happened on Beale Street.

This street, and specifically Peewee's, was the home of the famous three-day card game battle between Mac Harris and Casino Harris, and earlier it had been the hangout of Jim Turner. It was the Saturday night haven of the plantation Negroes who spent their cotton money.

It was here the famous "Hadden Horn was invented.

(Continued on page MS-4)



TENNESSEE
EXECUTIVE CHAMBER
NASHVILLE 37210

BUFORD ELLINGTON
GOVERNOR

March, 1969

Greetings:

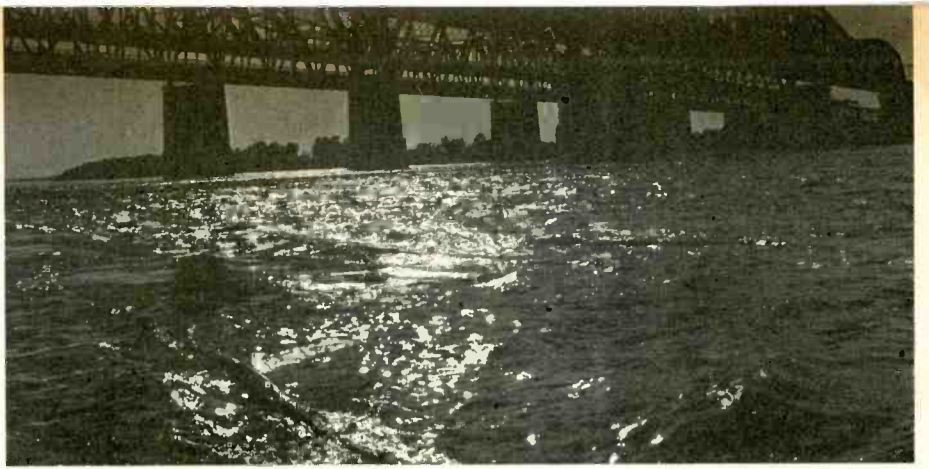
As a regular reader of Billboard Magazine, I am pleased that this special edition features a "Spotlight on Memphis." On behalf of the people of Tennessee, it is a pleasure to salute our State's largest city upon its phenomenal growth and progress as one of the nation's largest inland river ports, as the world's largest hardwood lumber center, as the world's largest inland spot cotton market center, and last but in no way least, as one of the nation's major recording centers - a distinction shared by its sister city, Nashville.

Recognized as the cultural center of the seven-state Mid-South, Memphis has a rich musical history and each season, it offers a wide selection of symphony, ballet, metropolitan opera, repertory theatre, touring Broadway plays and art exhibits. Home of W.C. Handy, Father of the Blues, and Elvis Presley, King of Rock'n Roll, Memphis, through its music, has made notable contributions to the economy of the City of Memphis and the State of Tennessee.

As her star continues to rise and as the mighty Mississippi rolls by her front door, Memphis has a bright future and we believe that, like the champion she has always been, she will meet the challenges. Certainly she has our confidence and very best wishes.

Sincerely,

Buford Ellington
Buford Ellington



Ole Man River, keeps on rolling along . . .



This remarkable photograph, taken by Jim Shackleford, is titled "Beale Street, Morning After." This is how it must have been.

• Continued from page MS-3

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

And this really is where Crump and Handy became unknowing allies. Handy penned a song with these lyrics: "Mister Crump won't 'low no easy riders here, Mister Crump won't 'low no easy riders here, I don't care what Mr. Crump don't 'low, I'm gonna bar'l house anyhow Mr. Crump can go and catch himself some air."

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

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

There was another song he wrote under another title. It was "Jongo Blues." He changed it one night on Beale Street. This was followed by "Yellow Dog Rag," "Joe Turner Blues," "Hesitating Blues," "Shoeboots' Serenade" and then the "Beale Street Blues."

In 1918, Columbia Records offered Handy a contract to bring 12 musicians to New York to make records.

"Handy might not have gone to New York had he not had an argument with some members of his band," Lee recalls. "They had played a date in North Carolina and made a great deal of money. The men in the band wanted to return to Beale Street, to Peewee's, and Handy wanted to keep other dates. Because of this, Handy took his dozen musicians to New York and eventually made his home there."

William Christopher Handy opened a couple of publishing companies there, and spent out his life, but he often returned to Memphis, even though Peewee's had been torn down.

In its place on Beale Street now is the New Stardust Club, half bar and half pool hall, but the ghost of Handy still walks the streets.

Between the day of Handy and Sam Phillips there was a gap, perhaps a pause to reassemble the instruments. Paradoxically, Phillips and Handy shared at

least one common denominator: each was born in Florence, Ala.

In North Alabama, Phillips learned the best of Africa on "the knee of old Uncle Silas Payne," a Negro sharecropper.

Young Sam worked for stations in Florence, Nashville, and then to Memphis. In 1945 he joined the staff of WREC, working as an announcer and engineer. He wanted to build a recording studio (mostly on impulse) but wanted to keep his job, so his old boss, Hoyt Wooten, gave him his approval.

Phillips built a studio, and his first records were cut by B. B. King and Roscoe Gordon, then Jackie Brenston. The song "Rocket 88" had a lot of those Memphis Sound ingredients, and Phillips exploited them with his Sun Recording Co. Then came Johnny London, and then Rufus Thomas (later a mainstay with Stax), and the Prisonaires. Next was Junior Parker, and then Elvis.

Presley came into Sun studios to cut a record wishing his mother a happy birthday. Presley had grown up in Tupelo, Miss., influenced both by Negro blues and country music. After experimenting first, Phillips gave him a rhythm and blues song, and Elvis added a little pop. "That," said Phillips later, "is when the white man put rhythm to the blues." The other Sam Phillips discoveries were legend: Johnny Cash, Carl Perkins, Roy Orbison, ad infinitum.

In 1948, Jim Stewart had come to Memphis from nearby Middleton, working first in a packing house and then a bank, and played country fiddle in a band. His story with Stax is detailed elsewhere. Then came producers such as Stan Kessler, Chips Moman, Dan Penn and many more. They came from the farms and the delta, and each brought a little something into Memphis.

The artists who evolved from this are legend: Otis Redding, Carla and Rufus Thomas, Bill Black, Sam and Dave, Booker T. and the M.G.'s, the Staple Singers, William Bell, Albert King, Eddy Floyd, Judy Clay, Johnny Taylor, the Box Tops, Herbie Mann, B. J. Thomas, Joe Tex, Tommy Cogbill, Mark James, Sam the Sham, etc.

In Memphis they'll tell you that the U. S. had to pay \$300,000 more for that city than Peter Minuit paid the Indians for Manhattan, and they feel it's worth much more.

Greater Memphis has grown to a present population of nearly a million, and ironically much of that growth has to be into other States. Go into the Southern suburbs and you're in Mississippi; cross the bridge and you're in Arkansas.

It's a rough, tough river town, and a clean, cosmopolitan metropolis. Surrounded by rich agriculture and

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

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

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

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

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

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

(Continued on page MS-8)

Hi RECORDS 1957-1969 Memphis, Tenn.

DISTRIBUTED BY LONDON RECORDS

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

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

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

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

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As Long As There's A Sound  There'll Be A Memphis Sound



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CHIPS MOMAN
DAN CREWS

SUN RECORDING STUDIOS, MEMPHIS

SAM PHILLIPS
STAN KESSLER

ARETHA FRANKLIN, WILSON PICKETT,
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ARTHUR CONLEY, JOE TEX,
JERRY JEFF WALKER, DUSTY SPRINGFIELD,
BROOK BENTON, THE DYNAMICS, MACK RICE,
OTIS RUSH, OTIS CLAY



this is the exposure they have needed to move on to better things.

The fair complex covers 150 acres, and it is utilized year round by the city government. During the fair itself the coliseum is leased by the fair officials and usually is sold out. Last year's entertainment, for example, included a rodeo, the Gunsmoke show, the Cowbills and the Johnny Cash Show. Cash, by the way, drew 14,000 into the coliseum. It is a leader in the "forward Memphis" program.

And where is Memphis going? Well, it's geared for what it calls "a bold new era of greatness." It has successfully completed a \$4 million investment drive for a four-year program of the Memphis Area Chamber of Commerce. Heading it all is Lewis McKee, board chairman of the Chamber, and one of those friendly bankers. Already Memphis is the seventh fastest growing city in the nation. Climate might be mentioned, too. The annual maximum average temperature is 72 degrees, the annual minimum average is 52.

From his business place (Atlanta Life Insurance) on Beale Street, Lee watches the changes take place and he keeps abreast of the music. This is the man who was one of the rare Negro infantry officers in World War I, the man who at the 1952 convention pleaded for the nomination of Robert Taft, the man who had been an organizer under Boss Crump, and who—at 72—is "the Boswell of Beale Street," the street's greatest and most authoritative historian.

Lee once said: "The clouds are at last rolling back, and Beale Street sleeps serenely as it has slept for many years, under Southern skies near Old Man River. The glory that was Greece, the grandeur that was Rome, the 'blues' that is Beale."

And these were the words he once wrote, which were read in Congress, and perhaps tell the history of Memphis better than anything—at least a fractional part of the history:

"Rivers full of muddy water have rolled down to the sea since that night back in 1909 when Handy first got a song right in his head and set it down on music paper and gave it everlasting voice with his golden trumpet. Through the mist of the years, he beheld the golden towers of his dreams rise at last against a background of reality. . . . When the last sun goes down, a shaft of lightning will thwart the inky sky and reveal (a musical mansion) for W. C. Handy, built out of the Memphis and St. Louis Blues and resting on the solid foundation of those who sow in tears and reap in joy.



Mahalia Jackson sings at the dedication of a statue of W. C. Handy in Handy Park on Beale Street. Directly behind Miss Jackson is Lt. George Lee, the biographer of Handy.



Part of the Memphis powerhouse. Left to right, Paul Bonarito, Joe Coughi, Raymond Dickey, Rudolph Russell and Robert Matthews. They represent business, finance, music and information.

Licensing Organizations Speak on Memphis



Stanley Adams



Edward M. Cramer



W. F. Myers

Adams: Incubator of the Blues

By Stanley Adams
President, ASCAP

The city of Memphis has been the incubator of one of the most beloved American musical idioms; namely, the blues.

We, in ASCAP, take great pride in the fact that so many of our writer members have contributed to this uniquely American musical form. The late W. C. Handy, a distinguished member of the Society for more than 34 years, has been immortalized as "The Father of the Blues," and it is of special interest to note that Mr. Handy wrote many of his great songs—such as "St. Louis Blues," "Memphis Blues" and "Beale Street Blues"—while he was a resident of Memphis.

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

Cramer: In Catalogues From First

By Edward M. Cramer
President, Broadcast Music, Inc.

The recognition, on an international basis, of Memphis as a major music center is a matter of both pleasure and pride to us at BMI. We are pleased to witness the success of the Memphis writers and publishers affiliated with us, and of those artists whose interpretations of their music contribute so greatly to the Memphis scene and sound.

BMI's involvement with Memphis is not a recent one. Our first catalogues listed the works of Memphis writers. Included in our early repertoire were many of the city's pioneers: Gus Cannon, Hosie Woods, the Memphis Jug Bands, Furry Lewis, Charlie Williamson and other writers of the post-World War I era.

The late Ralph Peer, founder of Peer International Corporation, one of our very first publisher affiliates, was another true Memphis pioneer. The full story of his role in American music history still awaits complete recounting. It was Peer, for example, who started what has developed into today's rhythm and blues recording industry with his 1920 Mamie Smith Okeh releases. As an Okeh, and then Victor, field scout and executive, Peer enlivened and illuminated the Memphis musical tradition with a series of recordings which continue to preserve the country blues that found voice in that city. Much of our earliest Memphis music came to BMI because of Ralph Peer.

Through the years since 1940, thousands of talented and vital songwriters and publishers have joined the BMI roster. Memphis' current stature is one measure of the ability of those who came to us from that city.

BMI's pride stems from our firm conviction that the opportunity we continue to provide writers and publishers to share in performing rights revenue has been a major factor in the growth and importance of many new music capitals: Nashville, Detroit and Memphis, among them.

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

We are happy to share our pleasure and pride in Memphis with the thousands of BMI-affiliated writers and publishers.

Myers: Gospel Music Center

By W. F. "Jim" Myers
Executive Administrator and Director of International Relations SESAC, Inc.

There was always Memphis. Once the capital city on the Nile, now a city with its proud head on the banks of the mighty Mississippi. Memphis, deep in the heart of King Cotton. . . . Memphis, claiming its share in the birthright of the blues. . . . Memphis, moaning low. . . . Memphis, shouting the gladness. . . . Memphis, the Mecca of gospel music.

Pulsating through America today is a fast, ever-growing network of gospel music activity: composing, publishing, editing, concerts, recordings, radio and television appearances and conventions. Gospel sing conventions have been a part of the American way for generations. They are local, county, state and national in scope. Annually the National Singing Convention meets in a city or town designated by its membership the year before. This year the National Singing Convention will be held in Cleveland, Tenn. The gospel music publishers concerned with the National Singing Convention are professional. The singers both in the audience and on stage are from all walks of life and for the most part are not professional performers. They are simply dedicated lovers of gospel music and their number is legion.

In October each year gospel music hearts and faces in the United States, Canada and even abroad all turn toward Memphis. Here gather thousands of fans, publishers, composers, record company and trade paper personnel and promoters to see and hear the top names in the gospel quartet profession. For five days and nights Memphis sings. Hotel rooms and seats in restaurants are as hard to come by as an income tax refund. Performers and fans are untiring in their drive—they sing—they shout—they share the glory—they believe. This is Memphis, city of gospel music.

SESAC INC.—proud of its broad and highly diversified repertory—country, classical, popular, folk, band, sacred—is intimately involved in all aspects of gospel music: its representation of the performance, mechanical and synchronization rights of many of gospel music's stellar publishers and writers; its development and promotion of gospel music through agreements with licensing organizations and music publishers throughout the world. What happens musically in Memphis, like the volley first fired at Lexington, is heard round the world.



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FOR THE **MEMPHIS SOUND...**

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BAR-KAYS
WM. BELL
BILL BLACK COMBO
BOBBY
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BOXTOPS
SOLOMON BURKE
JAMES CARR
JUDY CLAY
ARTHUR CONLEY
KING CURTIS
NEIL DIAMOND
DYNAMICS

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

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

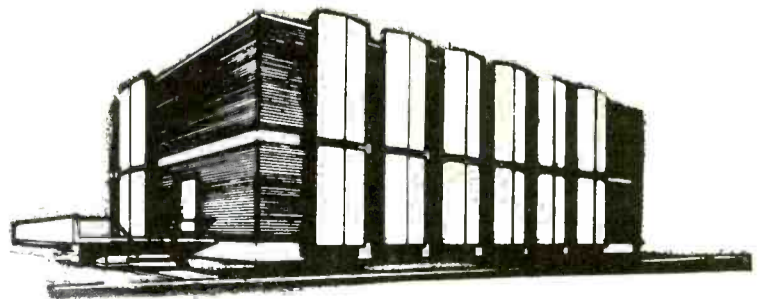
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Stewart Sees Pop Music Enriched

By PAUL ACKERMAN

"Changes in music go hand in hand with changing social patterns. Today, people are seeking the truth . . . they are looking for reality . . . and this accounts for the popularity of contemporary music. The blues-oriented music of today—and much of country music—is valid and true; and these r&b and c&w influences have enriched the pop field."

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

Stewart continued: "We are in a great musical era, for the merger of the musical categories has become a fact . . . and the talent and imagination of the new groups is such that in a modern record one may find such diverse influences as Bach and Howlin' Wolf." Stewart added that he dug the new groups, including the psychedelic musicians. He termed them sincere and characterized their product as close to the concept of soul. Additionally, he added, "I admire their professionalism and their striving for perfection."

There are two chief aspects to Stewart's creative philosophy. He explained it in this way: "We keep abreast of changing trends, but at the same time we remain close to the roots. . . . The roots are basic, and that pure, virgin stream must remain uncontaminated."

The influence of British artists and producers is regarded by Stewart as having played a vital part in the creative resurgence of the American record industry. "Were it not for the so-called 'British years' we would be 10 years away from where we are now," said Stewart. He added: "In 1963-'64, the British were digesting our product . . . they dissected it, analyzed it and studied all its ingredients . . . and the Beatles and others did our soul songs . . . and the Beatles together with the Rolling Stones, the Animals and other groups built a mass popularity for this material."

Stewart commented that this phenomenon was not unlike that which obtained in the early years of traditional jazz, when overseas aficionados in France and Great Britain did so much to spread the gospel for this great American cultural commodity.

"Prior to the British years," Stewart pointed out, "there was a vacuum in the American pop field. The great achievements of Sam Phillips and his roster of Sun Records artists had already peaked, and the industry entered a period of declining creativity."

"It was at this time that I got into the record business, and I became involved in the country and rhythm and blues fields because I felt that the pop product lacked validity."

It was at that time, just about 10 years ago, that Stewart organized his Memphis operation. He literally built the chief studio himself—hanging the drapes, installing the acoustic tiles and recording equipment in a building which was formerly a theater. The facilities are now greatly expanded . . . but it was here in this studio that Stewart and his associates and artists, including Steve Cropper, the late Otis Redding, Booker T and the MG's, Rufus and Carla Thomas, Sam and Dave and others made their great records.

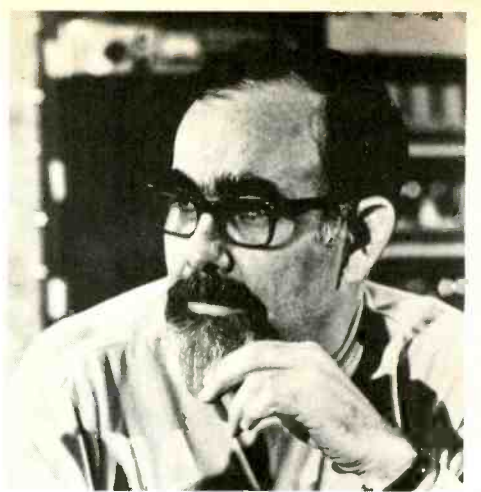
"So whereas the contemporary pop field was once so pallid and uninteresting, it is now so rich and vital," Stewart commented. He added that the root streams of rhythm and blues would never recede, but would grow even stronger.

There is a strong element of freedom in the music-record scene today. This is evident, according to Stewart, in many aspects of the industry. "Writers like Jim Webb, for instance, are free of restrictions and inhibitions and therefore have something of importance to say . . . and whereas in years gone by a record was limited to a length of two minutes and 35 seconds, today it can run for four minutes or so if it really has something of value to say."

Freedom, creativity, the merger of the root influences with new trends, has made the record not only an entertainment but also a prime communications medium, Stewart concluded.



Billboard's Paul Ackerman reminisces with Jim Stewart of Stax.



Jerry Wexler

Wexler: Key Elements Synthesized

"The Memphis Sound represents the synthesis of the most genuine native elements of American music," according to Jerry Wexler, vice-president of Atlantic Records.

Wexler, a noted hitmaker and student of the contemporary music scene, says there is nothing mysterious about the Memphis Sound. "It is the musicians, the producers and the writers. . . . You can put these fellows in Murmansk or Alaska and they will continue to make great Memphis records . . . but they have to keep their roots there."

Wexler regards Muscle Shoals, Ala., in the same category as Memphis as a source of great musicians, producers and records. The musical communities of both areas are part of what Wexler calls the "Southern ferment"—the complex of root influences and sophisticated musicianship which is now such a powerful ingredient in the mass music market. In both Memphis and Muscle Shoals, Wexler pointed out, the method whereby records are made is very important. "The musicians use head arrangements . . . they improvise without charts . . . they are sensitive and they listen to every take and criticize it. . . . They are so dedicated that they will not allow a sloppy passage to get by."

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

Many musical influences are discernible in the records produced at Memphis and Muscle Shoals. Wexler points out that the streams include not only blues in its infinite variety, but also considerable country and gospel influence.

"Many musicians who started in the country field," said Wexler, "sought new challenges in other areas of American music . . . and with this motivation they became immersed in the great heritage of blues and gospel music."

Wexler added, "The contribution of the Southern musical community to the world of contemporary music derives from both the black and the white musical genius. In the early and middle 1950's Sam Phillips of Sun Records was a tremendous influence . . . and today

one can point to such men as Jim Stewart and Steve Cropper of Stax, Chips Moman of American studios and many others . . . their leadership and inspiration made Memphis what it is."

Wexler reeled off the names of some of the great Memphis musicians: Cropper, Al Jackson, Booker T. Jones, organist Bobby Emmons, drummer Gene Chrisman, trumpeter Wayne Jackson and saxist Andrew Love, guitarist Chip Moman, Willie Mitchell's group at the Hi Record studios—including trumpeter Bowlegs Mitchell and saxists James Mitchell and Aaron Varnell. Wexler termed Charles Chalmers of Sun studios another fine arranger. In addition he named many of the Muscle Shoals musicians, such as guitarist Duane Allman, drummer Roger Hawkins, guitarist Reggie Young, organist and pianist Barry Beckett, bassist David Hood, writer and organist Eddie Hinton. Wexler also noted the importance of writers Dan Penn and Spooner Oldham. "Penn," Wexler said, "is by far the most soulful Caucasian singer I have heard. . . . When he sings Otis Redding he makes you cry."

As for Redding, Wexler said, "With regard to his contribution to the Stax sound, one cannot say enough. . . . His greatness as an artist, as a producer and leader, as an arranger of horn parts continues to permeate our music."

Wexler concluded, "One must be aware of the work of the devoted engineers . . . talents such as Mickey Buckins and Rick Hall cannot be overlooked in evaluating the final product."

Atlantic, of course, has recorded many of its greatest artists in the South. These include Aretha Franklin, Wilson Pickett, Dusty Springfield, King Curtis, Arthur Conley, Sweet Inspirations, the Soul Survivors and others. The records cut by these artists, Wexler pointed out, represent a combination of purity and sophistication. "The roots are always present, yet the harmonies and rhythms are sophisticated." Wexler added that in making these records, the musicians, artists and producer pay great attention to the musical value of a song. "They are not content to merely sell a lyric message . . . the music itself must be deep, and have emotional validity . . . these record men are proud and meticulous . . . and they will never be satisfied with an inferior product."

Pepper Spices Scene

Some will insist that Pepper is the spice of Memphis.

This is particularly true when one speaks of the recording and talent division of Pepper.

Most of the energies of this division are spent in the recording and release of top 40, r&b and country records, the whole works. The Memphis Sound comes through strongly on the Pepper label. Heading this operation and the publishing firms, Alpep (ASCAP) and Hut (BMI) is an intensely dynamic, straight-from-the-shoulder sort of guy named Marty Lacker.

Ask anybody around Memphis about Marty Lacker and they'll be glad to tell you. He was a disk jockey, and a good one. He was a radio promotion man, and a successful one. He also, for five years, was personal secretary to Elvis Presley. Actually, he was much more: close friend, confidant, adviser, critic and student of his music.

When Lacker joined Pepper in September of 1967, things began to happen almost at once. They are still happening. Now under his wing are such artists as Rita Coolidge, the Short Kuts, John Phillip Soul, Ollie Jackson and Darlene Austin. Although there has been some strong success already, Lacker insists that he is taking things slowly but surely. Every step, he insists, is carefully measured and weighed, and each progression has been deliberate.

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

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

"Right now we are going to concentrate on the talent we have," he explained. With his assistant, Tim Riley, and his national promotion man, Bennie Mabone, the move is in that direction. There has been strong air play and sales, particularly for the Short Kuts in the r&b and pop fields, and Rita Coolidge in pop.

Lacker makes no bones about the musicians he uses. "I use those from American Studios," he said. "They're the most versatile I've ever seen."

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



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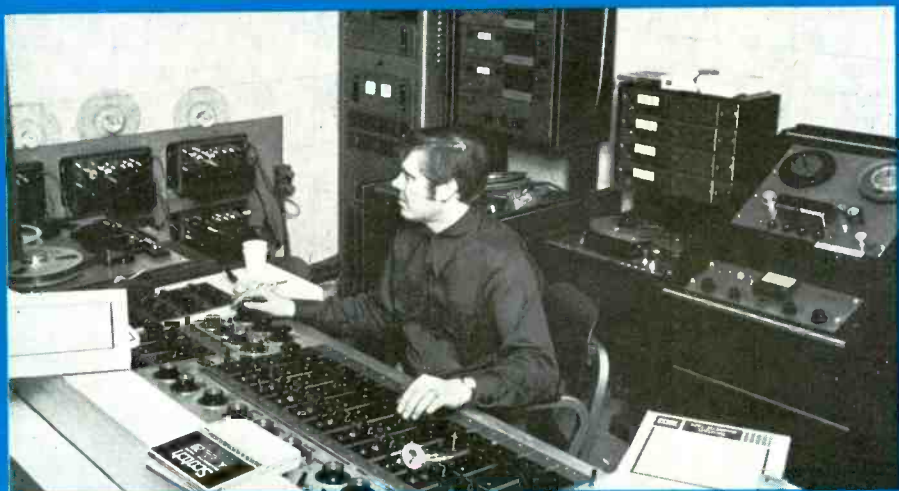
AMERICAN
GROUP PRODUCTION



AMERICAN
GROUP PRODUCTION

AMERICAN RECORDING STUDIOS

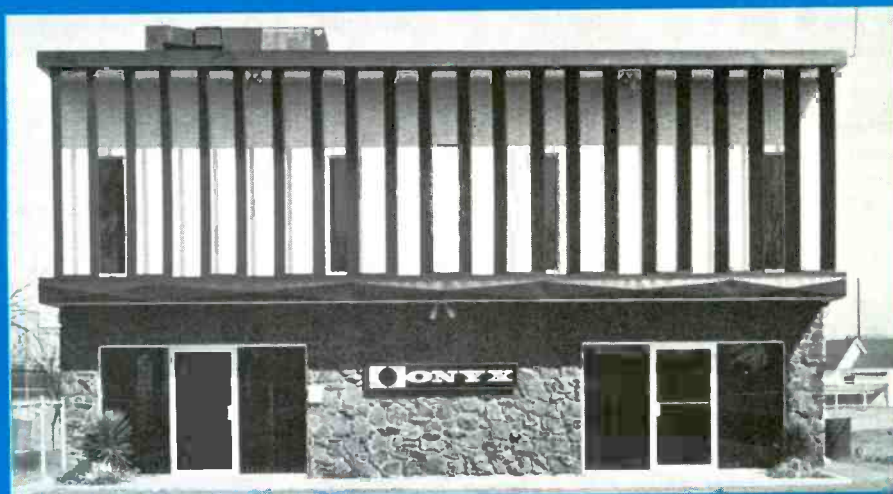
"MEMPHIS MUSIC-TODAY"



AMERICAN NORTH

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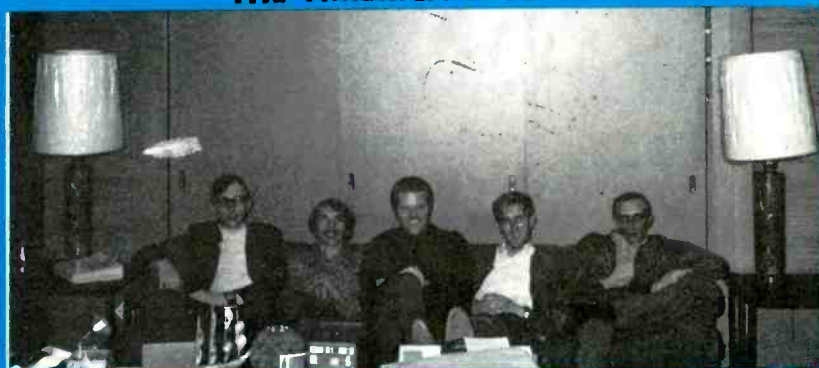


DON CREWS



TOMMY COGBILL

THE AMERICAN GROUP



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

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!64 Chart Records in 18 Months!

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

But then, there was that time not many years ago when he didn't have a studio to go into. If he wanted to record he had to go to Muscle Shoals or Nashville.

He has a studio now, he and his partner, Don Crews. From out of it have come 64 chart records in the past 18 months, a good many of them under the guidance of the same Chips Moman. That's not a bad track record, as the saying goes.

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

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

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

"I couldn't even do a session in Memphis," he recalls. So he took Sandy Posey to north Alabama, and cut her hits there. Some of the work started in Memphis with other artists had to be completed in Nashville.

It was in 1962 when Moman went on his own, and he has been totally independent ever since.

For a time, he was a partner of Seymour Rosenberg, a Memphis attorney, but this association lasted only a year. He tried his luck in Nashville, but this was the Nashville Sound, not the Memphis Sound. So he returned to his home, and he met Crews.

Crews, a farmer, had once bought a master. A se-

quence of subsequent events led him to buy a studio, a onetime dairy on the north side of Memphis, on Danny Thomas Boulevard. A monaural studio, it became a 4-track in 1966, and moved to 8-track last summer. Also last year Crews and Moman set up offices next door to the studio, over a restaurant. There is still a little of the primitive there. One needing use of the restroom must go downstairs and next door into the studio.

Even before meeting Crews, Moman and Tommy Cogbill had gone to Muscle Shoals and there cut the first sessions of Aretha Franklin. Tommy played bass on all her early sessions, and Chips played guitar. Together, they were to write a song which has become a standard: "The Dark End of the Street."

But, back to Memphis. Crews and Moman were partners in the spring of 1964, and this is when Chips cut "Keep on Dancing" by the Gentrys. Then he took Sandy Posey, who had been working as a secretary and a back-up singer for the Moman group, and did five records on her for MGM. Three of those five were in the top 20.

Then Chips Moman found the Box Tops, produced them for Amy-Mala-Bell, and they hit on their first record. He had scores of other first-record hits, too, and it has been a continued success story since then.

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

was called upon to produce it. The list of recording artists who do their thing in the American studio is impressive. So is their list of hits.

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

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

With his American studio booked almost solidly, Moman now has added American East, a model of his Northside studio which is situated at the East end of the city.

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

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

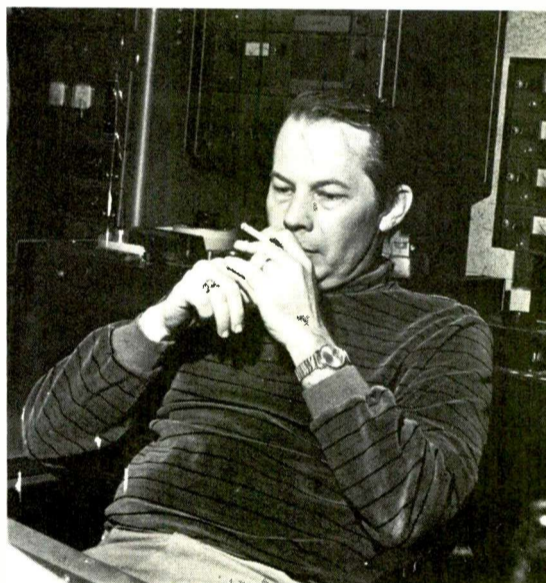
Recently Chips signed Roy Hamilton to his label, and has produced what he feels will be a hit. He said Hamilton has always had the talent to "come back." He just needed the song and the sound.

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

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



A study in concentration at American Studios. Eddie Kollis, left, with Chips Moman.



Tommy Cogbill at American Studios.



This is the pride and joy of the American Studio organization, the musicians. On the bass is Tommy Cogbill; on drums, Gene Chrisman; on piano, Bobby Woods; on guitar, Reggie Young, and at the organ, Bobby Emmons.



The back-up voices at American Studio contain some well-known names. Left to right are Donna Rhodes, Mary Holiday, Sandy Posey and Sandy Rhodes.

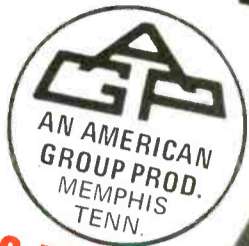


Dead broke a few years ago, Chips Moman (right) now has his own plane. Among the passengers, at left, is Jack Grady.



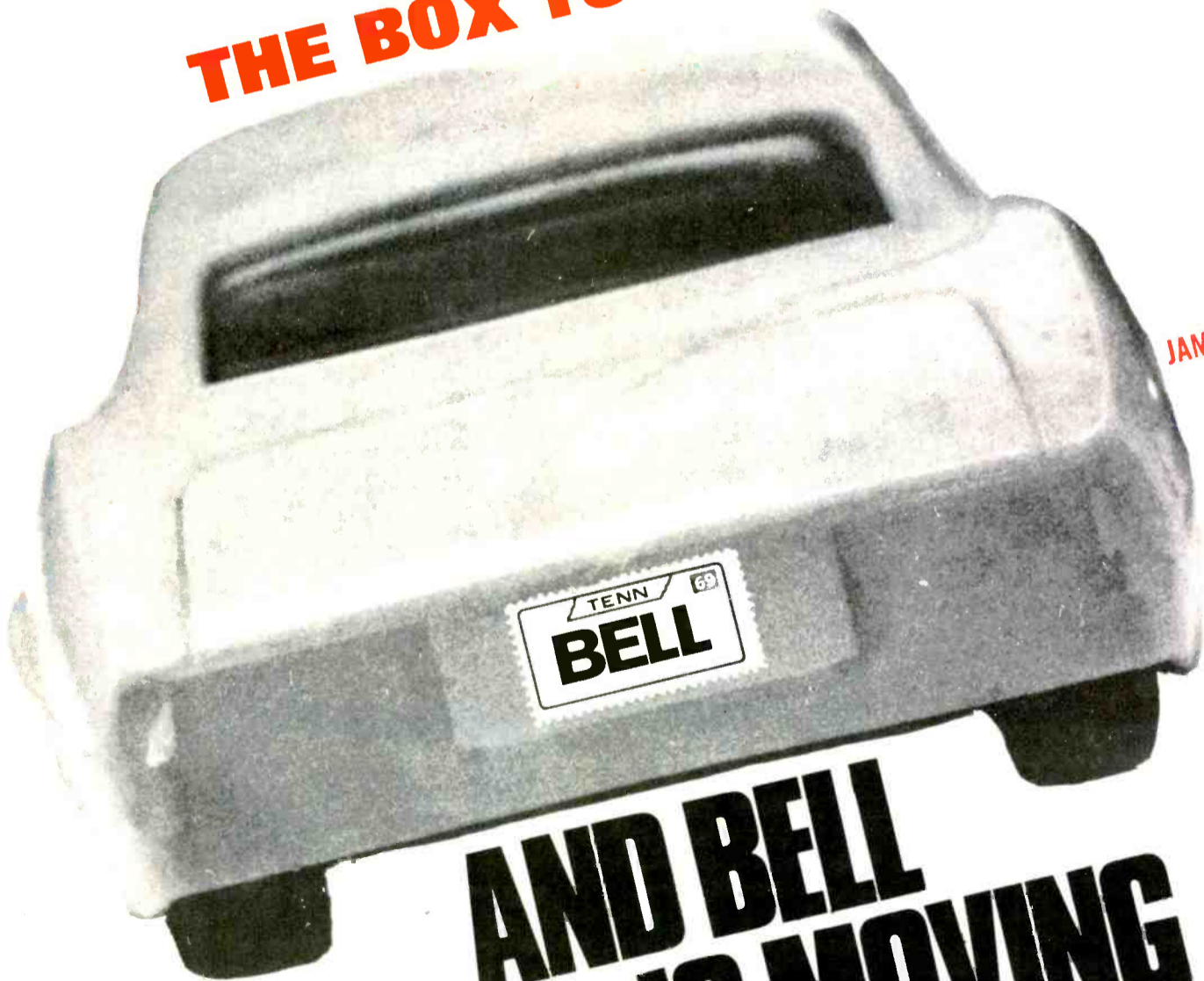
Chips also keeps horses now. Here training one for him is Kitty Stutz.

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Ray Harris, Hi producer; Stan Terry, national promotion manager for Hi, and Stan Daniels, promotion man for Record Sales of Memphis, a top distributor.



The man of the hour at Hi Records, Willie Mitchell, and his brother, James.

Cuoghi's Stature Looms Large

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

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

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

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

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

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

Cuoghi wasn't content to relax with his birds in

hand. He went beating around other bushes, and came up with Murray Kellum, buying the master of the Mop Label, of "Long, Tall Texan." After that came "Haunted House" (the tune Sam the Sham recorded, and bombed).

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

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

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

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

Scenes From Hi's Fifth

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



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



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



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



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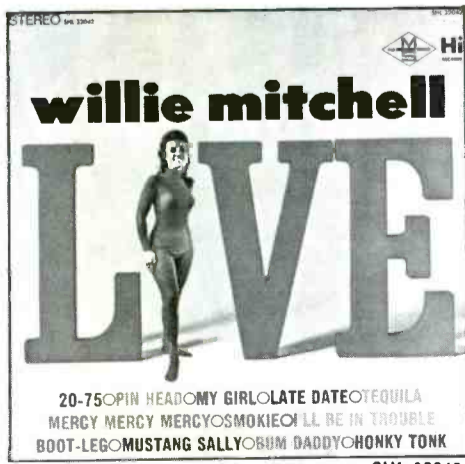


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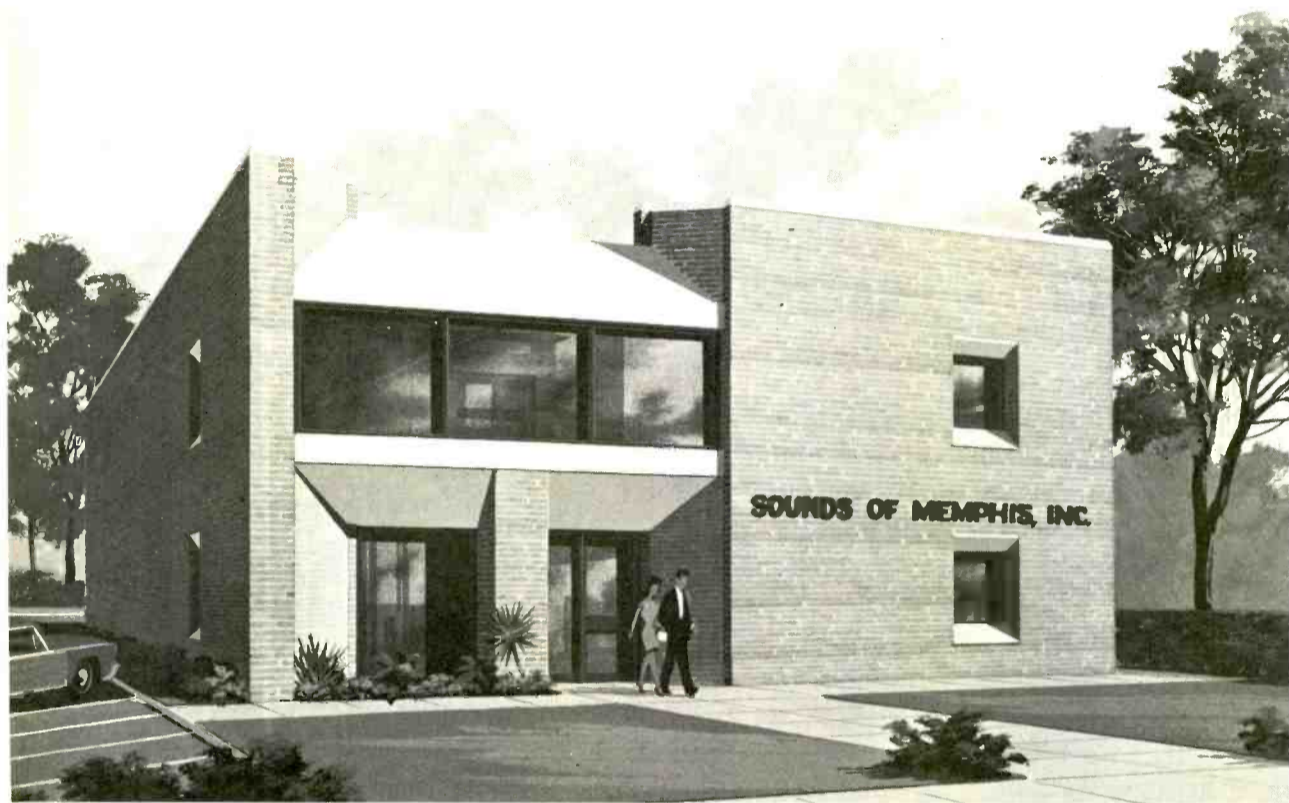
N.

P.

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R.

*The city's newest studio,
Sounds of Memphis,
scheduled for a
formal opening this June.*



Stan Kessler, left, and Dickie Lee who function separately but together at the Sounds of Memphis studio, flank Bettye Berger, a leading music executive.



Rudolph Russell, president of Goldwax Records, in a production session at Sounds of Memphis Studios. In the center is Stan Kessler, and at right is Quinton Claunch, vice-president of Goldwax.

Sounds to Sound in June

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

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

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

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

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

While Wood was fighting for survival, Kessler discovered a Mexican youngster playing clubs in the Memphis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his way as an organ player, and because of his real inability to perform on the instrument, called his work a sham. In fact, he renamed himself Sam the Sham.

Kessler took Sam and his local band, called the Pharaohs, and tried to "do something with them." First he recorded a tune called "Haunted House" on the Dingo label, and not much happened. This same tune was put out by Joe Cuoghi on the Hi label with another

artist, and it became a big hit. The other artist was Gene Simmons, a close friend of Sam's. Cuoghi, paradoxically, is a cousin of Lucchesi, a partner in the other company.

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

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

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

Once the formula for success had been discovered, the string continued. They found Tommy Tucker, and he made it with "You Don't Love Me." Bobby Wood, back from his accident, had three in a row. Barbara and the Browns, produced jointly by Kessler and Chips Moman, began to move and their record "Big Party" was leased to Stax. Sam hit again, and other artists kept pace.

All of these hits were cut at Sam Phillips' Sun Studio, which was leased to any and all. It was to become apparent later that a studio of their own was needed.

In 1966, Allen Reynolds and Dickey Lee joined the organization, which really was a conglomeration of organizations, and formed one of the strongest artist-writer combinations possible. Both previously had been with Screen Gems. They first formed Il Gatto Publishing Co., owned by Margaret Streibich, daughter of the lawyer-member, and turned out a succession of hits.

They formed Golddust music, which now is a separate entity, and Cockad, an ASCAP company, which now is Rivertown Music, part of the Rivertown Group. This includes a production company and two publishing companies.

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

In the meantime, Kessler had to record, as did Dickie Lee (who now heads Rivertown), so the two of them built a makeshift studio in the rear of a cigar company warehouse. As things turned out, they were able to come up with a "good sound," and the studio now stays in use 20 hours a day.

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

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

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

The combination is an unusual one, but it has spelled success.



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Two generations of musical genius.
Sam Phillips, left, and his sons, Knox and Jerry.



Memphis Spurs Country/Blues Merger

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

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

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

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

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

and others from the old Sun stable sell in all the key musical categories: pop, blues and country.

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

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

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

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

Continental Books Memphis Sound

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

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

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

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

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

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

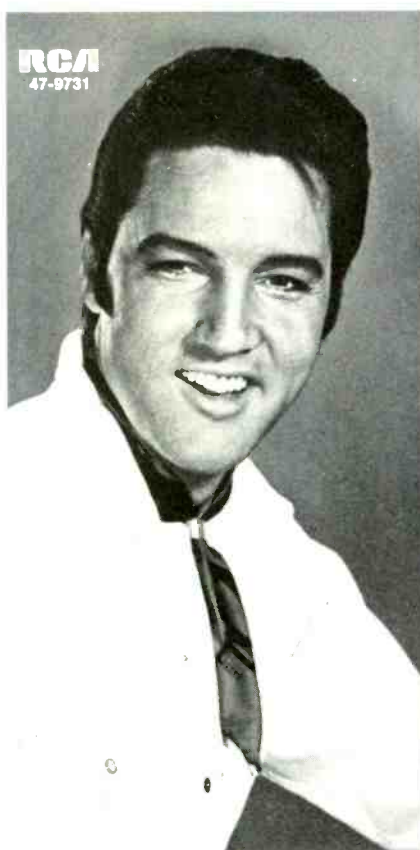

Miss Berger and Dortch are now planning a one-hour network special on the Memphis Sound. Plans are to have the show originate on the West Coast in late spring or early summer. The agency execs, with the aid of Jud Phillips, are now lining up talent.



The boss-lady, Bettye Berger

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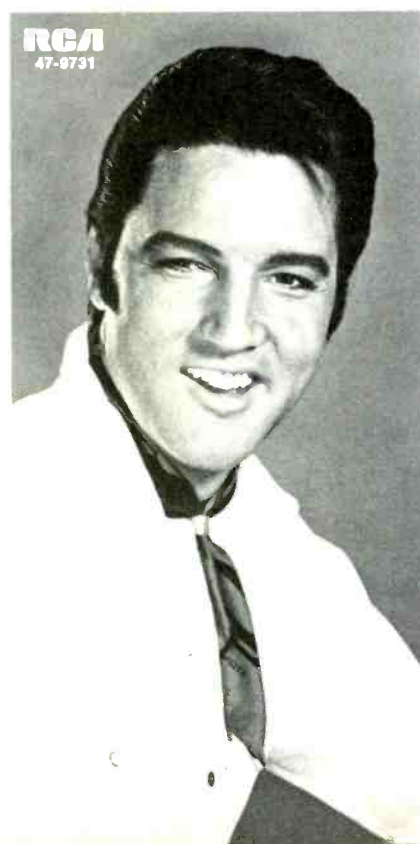

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Redding's Greatness Lives On

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

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

Another writer, Philip Elwood, in a story in the *San Francisco Examiner* August 18, 1967, said: "There is no performing artist in the world with a more dynamic and magnetic stage presence than Otis Redding."

And Ralph Gleason, whose widely syndicated column, "On the Town," is carried by the *Chronicle* and many newspapers across the nation, in one of his pieces some months ago, said of Redding: "His performance, whether the song is a reprise of an old ballad or one of his own compositions, is always touched with the blues. He adds to a ballad the style of the blues and a wildly propulsive rhythmic concept that frequently has him singing syllables rather than words. . . . Redding has humor, too, and sophistication. . . . his basic use of deeply driving rhythms, vocal sounds of emphasis and ejaculated phrases couples the audience and the performer in a rhythmic trance that can really produce visions, ecstatic movements and, one suspects, speaking in tongues at any minute."

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

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

these years that he met Phil Walden, who became his manager.

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

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

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

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

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

Still a Winner

"(Sittin' on) the Dock of the Bay" by Otis Redding, Stax/Volt Records artist, brought two Grammy Awards March 12 at the annual banquet ceremonies of the National Academy of Recording Arts & Sciences. Grammy Awards, the highest tribute of the record-music industry, were presented to Redding for "Best R&B Male Vocal Performance" and to him as a songwriter for "Best R&B Song," which he wrote along with Steve Cropper.



Otis Redding

Elvis Returns to the Fount

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

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

Thus the circle has been completed: Memphis

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

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

The rest, as they say, is history. Despite the opposition of the establishment to the oncoming rock and roll

wave, Presley swept the charts. He scored in all fields—pop, rhythm and blues and country—establishing the fact that in the world of music, integration had already occurred.

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

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

BILL BLACK LEAVES LEGACY

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

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

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

In addition Rogers is recording the Promise for Scepter and produces on his own labels for the company. Other artists include Shelia Hearn and Tricey Carter. Rogers specializes in engineering for others on rental basis.

However, Dan Penn, who recently signed a long-

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

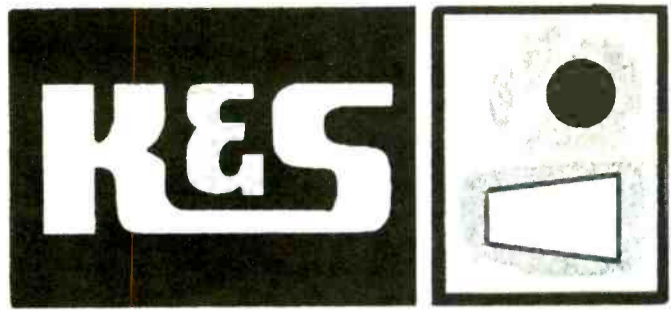
Penn worked for several years with Chips Moman at American, until American became such a big operation that time became scarce for other producers.

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

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



Bill Black



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

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



MUSIC MEMPHIS PROMOTES

A strong belief in the old truism about strength in unity helped foster a corporation known as Music Memphis.

The organization, with its ambitious goals, was chartered by some of the big names in the industry in Memphis: Jim Stewart, Harold Streibich, Betty Hays, Knox Phillips, Andy Ledbetter, Dickey Lee and Stan Kessler.

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

Bob Taylor, vice-president of the Memphis Musicians' Union, echoed the sentiments.

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

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

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

Streibich is the sort of person who can get the job

done. Even though his term of office is about to expire (he'll be succeeded by Jim Stewart of Stax), he plans to keep working toward these aims.

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

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

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

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

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

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

Tree's Successful Branch

When Tree branched into Memphis, things quickly bore fruit.

Although Tree Publishing Co. itself did not make a physical move from Nashville to Memphis, it created a partnership which has been healthy for all concerned.

Jack Stapp and Buddy Killen, representing Tree, formed a joint ownership with Chips Moman and Don Crews of Press Publishing, and the working arrangement, according to Killen, is "fantastic."

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

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

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

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

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

The Sound Heard Round the World

By IAN DOVE

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

It gave Redding his biggest hit in Europe.

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

Reports came in from—for example—the Scandinavian countries that 60 per cent of one of the leading record company's sales were soul and r&b oriented, with the Stax/Volt bag leading the way adding impetus.

"Dock of the Bay" was selling 3,000 a day at one point in France—a very high figure for that part of the world.

In the U. K. at one time there were four Otis Redding albums in the Top 40 LP chart with three of them firmly in the Top 20.

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

Following closely behind Redding's success came the dynamic duo, Sam and Dave, "Soul Man" became their big personal hit all over Europe, sparked off by a big Stax/Volt package that played Britain and Europe.

Other Memphis music in Britain came from Booker T. and the M.G.'s with "Soul Limbo," William Bell's homage to Otis; "Tribute to a King," and "Private Number" by William Bell and Judy Clay. Right now Sam and Dave's "Soul Sister, Brown Sugar" is moving up the British charts with the same speed as its success in the U. S. chart.

And the Memphis sounds inspire home grown and local artists.

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

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

Davis Eulogizes Handy

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

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

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

"He was born on Nov. 16, 1873, in Florence, Ala. As a child he was thrilled by the singing of his people. In his 10th year he could read music by sight and he had a good tenor voice. His father and mother wanted him to be a minister, but Handy wanted to be a musician. His first step was to get enough money for instructions. To this end, he left home and walked all the way to Birmingham, where he taught school for awhile. When the depression that marked the Cleveland administration brought general unemployment, he joined a saloon quartet and set out for the World's Fair at Chicago. The singers had no money, so they hopped a freight train and attempted to beat their way West. Luckily for them, the brakeman who discovered them had a weakness for songs. . . . and instead of being red-lighted they were conducted to a caboose de luxe.

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



W. C. Handy

It was in Memphis where Handy received the impetus that sent him along the road to renown.

"The growth of Handy's music in our times has a consequence which is still impossible to determine. I think someday this music called the blues will provide the raw material which will stimulate American culture. . . . The Beale Street Blues, the Memphis Blues, the St. Louis Blues hold fast to something deep down inside of one. They are more than songs. They are a loving, shining symbol that only the soul of man can understand. . . ."

Memphis Club Members Are Dedicated

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

Beale Street East has turn-of-the-century decor. The balustrades, says Godwin, are from Storyville, the legendary jazz district of old New Orleans.

Godwin was a friend of the late, great W. C. Handy. Mrs. Handy, who lives in Yonkers, N. Y., has given Godwin copies of Handy's early compositions.

Between 1900 and 1910, Godwin says, Beale Street in Memphis was a focal point for early blues and folk singers. "Nobody knows where the blues will end," says Godwin, "but Beale Street is where the blues began. . . . the echoes of the fantastic music of this Memphis street have been heard around the globe." Godwin added that some of W. C. Handy's greatest songs were written in "Peewee's Place," a Beale Street saloon no longer in existence.

In 1906 Handy played for Boss Crump's mayoralty campaign. Crump ran on a cleanup ticket, and the words of the Handy song "Mr. Crump Don't Allow" punched home the theme of reform. "Mr. Crump don't allow no easy riders here," the lyric stated. Godwin says Mr. Crump's opposition answered: "We don't care what Mr. Crump don't allow. . . . We gonna barrelhouse anyhow."

In 1909, W. C. Handy rewrote these thoughts in "Memphis Blues." It was over Peewee's Place that



Harry E. Godwin

he wrote "St. Louis Blues" and "Yellow Dog Blues." On that spot today, at 347 Beale Street, in the Negro section of the city near Handy Park, there is a rock and roll spot.

Members of the Memphis Jazz and Blues Club each pay dues of \$10 annually. The organization was set up about seven years ago, dedicated to the slogan: "Bringing Dixieland Back to Dixie." Most of the lectures are delivered by Godwin, who also lectures to garden and civic clubs about old Memphis music. Godwin adds: "I also go down into the Delta to talk and listen to the people. . . . Some of the old guitarists there still play in the archaic finger-pickin' style, using a bottleneck or a beef bone or a conduit pipe. . . . This gives the guitar a whining, almost human tone."

Godwin has been asked to prepare six one-hour programs for the University of Tennessee. These will be aired on WMPS-FM and 23 more FM stations throughout Tennessee. The material of the program series will be blues, jazz, folk and spirituals.

Godwin and the club have been active in getting the Postmaster General to issue a stamp honoring W. C. Handy. The issuance of the stamp will coincide with ceremonies in Memphis on May 17. On June 8, Godwin said, there will be a three-hour concert in the Coliseum (3 to 6 p.m.) tracing the history of the blues. Mostly local talent will be used, including Furry Lewis, Bukka White, Joe Dobbins and Gus Cannon (writer of "Walk Right In").

New Labels Take to Blues

Once each year, for the past three years, a group of fanatical blues fans who have joined together to form the Memphis Country Blues Society have presented a blues concert at Overton Park in Memphis, highlighted by the appearance of local country blues greats including Booker (Bukka) T. Washington White, Furry Lewis, Fred MacDowell, Nathan Beauregard, the Rev. Robert Wilkins and Joe Callicott.

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

Mike Vernon, of Blue Horizon, one of Britain's leading authorities on the blues, flew 4,000 miles from London to produce the album. He was assisted by Seymour Stein, managing director of Sire. The live stereo recording was engineered by Mrs. Margaret Tucker of Century Sound, Memphis. Among the notables in attendance was a contingent from Nashville, headed by Billboard's Bill Williams and songwriting great John D. Loudermilk.

Sire and Blue Horizon also produced three albums at Ardent Studios in Memphis—one each by Bukka White, Furry Lewis and Joe Callicott. These albums, like the live albums, were produced by Mike Vernon. Seymour Stein was executive producer and John Fry of Ardent was engineer. These albums will be released soon and like the Festival album, will be available on Sire in the United States and Canada, and on Blue Horizon for the rest of the world.

Barth's Interest Spurs Society

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

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

Barth first became interested in the blues through early reissues of 1920's blues records, which were known as race records when they were recorded. In California he met John Fahey, who now records for Vanguard and Henry Vestine, who is now lead guitarist for the Canned Heat. The three headed for the South in search of several blues artists who were still alive but hadn't recorded since the 1930's. This of course was long before the present revival of interest in the blues.

Among the people they found were Bukka White (of "Fixin' to Die" and "Shake 'Em Down" fame), Skip James (Barth later became his manager), and the Rev. Robert Wilkins (one of whose songs has just been recorded by the Rolling Stones). Vestine and Fahey returned to California but Barth decided to stay and continue his research.

It was this trip that led to the formation of the Memphis Country Blues Society by Barth. In 1966, Barth, with the help of several other blues enthusiasts, organized their first blues festival in Memphis. It featured bluesmen from Memphis and the Mississippi Delta, as well as jazz and r&b groups. Similar festivals were held in 1967 and 1968, the last being recorded by Mike Vernon, British producer of such groups as John Mayall and the Bluesbreakers and Ten Years After. Vernon produced an album from the tapes he made on his Blue Horizon label in England and it was released by Sire Records here in the States.

WE DIG THE
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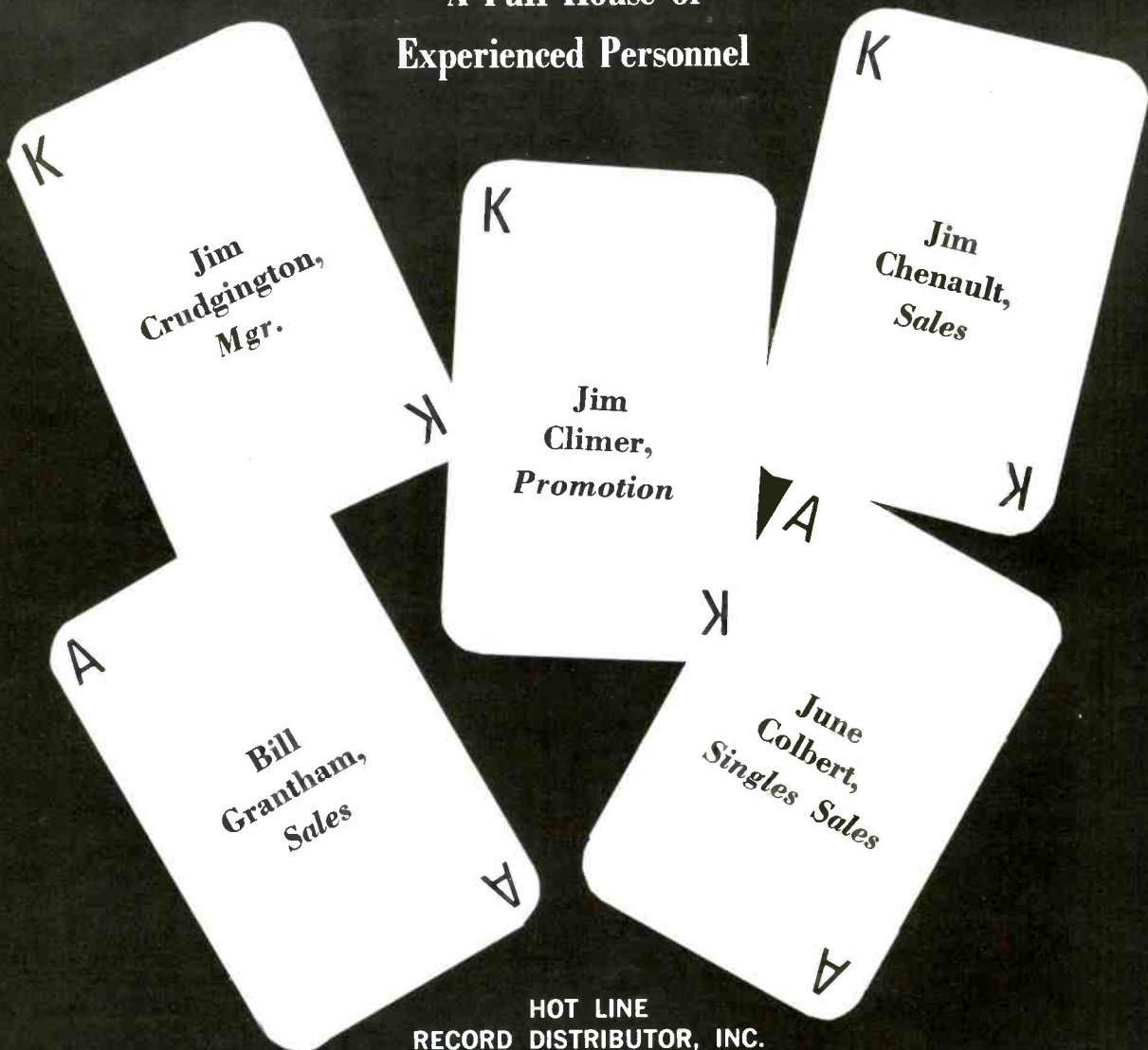
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Memphis Radio Is Steeped in Tradition

By CLAUDE HALL and JIM KINGSLEY

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

Here, too, is the headquarters of Plough Broadcasting, a chain that rewrote the history of country music radio and firmly proved that the average country music fan today is a respectable first-class citizen advertiser must have. Plough operates three of the major country music stations in the nation—WJJD in Chicago, WPLO in Atlanta, and WCOP in Boston, among other facilities. In fact, it was at Plough's WMPS here, which switched to a Top 40 format in the fall of 1955, that a disk jockey named Bob Neal signed a kid named Elvis Presley to a management contract. WMPS operations manager Ed Crump, with the station 18 years, says: "The only claim I have to fame is that I was a witness when Neal signed Elvis to a management contract in our bookkeeping office. Neal was then booking local artists for shows in high schools; Elvis became one of them. In those days, WMPS depended a lot on local artists for daily live radio shows and such names

as the Blackwood Brothers and the Louvin Brothers appeared on them. Harold Krelstein is president of Plough radio, Allan Avery is vice-president and general manager of WMPS.

Bert Ferguson is executive vice-president and general manager of WDIA, a 50,000-watt station that in a recent Hooper audience survey had a fantastic 23.9 share (Total Rated Time Periods) of the audience. Personalities on the station include Tony Quinn, Lee Armstrong, Chris Turner, Ford Nelson, Robert D. Thomas, Rufus Thomas, Theo Wade, A. C. Williams, and Nat D. Williams.

Memphis is also one of the few cities in the world with an all-female radio station. The unique thing about the station is that the president of the station is Sam Phillips, the man who owned and operated Sun Records and discovered such recording artists as Elvis Presley and Johnny Cash.

Nearly all stations in Memphis are pace setters, making the market situation one of the toughest in the nation. If WDIA leads in audience ratings, then you must take note of the fact that WMC is always close behind. WMC is managed by Dean Osmundson.

Easy listening music can be heard over WREC, WMC, WHER and WKNO. You can hear the soul

and blues over WDIA and WLOK. Country comes from WMQM.

Scott Segraves, program director for WHBQ, said, "We try to have a format of contemporary music with a published Now 30 and also play 10 to 15 hit-bound extras and three or four cuts from happening albums. Frequently we wait for proven hit action before going on a record, but also often we pick something no one has ever heard, and really wait on it.

"We strive to have non-meaningful talk eliminated, but jockeys are urged to go ahead and talk when they have something entertaining, interesting or important to say." Plans are now being prepared to get very strongly back into the presenting of live shows.

"In addition we are very heavily involved in community activities, such as George Klein's annual Christmas Hop for charity, work with the Park Commission and numerous other promotions."

In addition to Seagraves and Klein, other jockeys at the station include Phil Conner, Skip Wilkerson, Jack Parnell, John Froland, Harry Chapman and Bobby Ward. Klein, who went to high school with Elvis Presley, is one of the most influential deejays in the South in exposing new records.

From Pulpit and Soul



The Blackwood Brothers Quartet clowns it up while singing at the Leavenworth Penitentiary.

Gospel has long been an integral part of Memphis, whether spoken from the pulpit or sung from the soul.

Reverend Orris Mays knows all about one phase of Gospel. He sings it, preaches it, produces it, and propagates it.

Production is one of his strong points. He currently is doing the a&r work for labels and for artists all over the nation.

"They've come just this past week from Chicago and from Philadelphia," he said. "They know this is where real soul is, and they come to Memphis to get the genuine sound."

Peacock, its subsidiary Songbird, and Atlantic are some of the great gospel labels of the area.

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

"Our sort of gospel is one of the most important sounds in this city," he said.

Still another sort of gospel had much of its roots in Memphis, and it grew from the religion of the white man.

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

The Blackwood Brothers continue to make their home in Memphis, where they operate, among other things, a successful retail record shop. Most of the gospel acts have moved to Nashville, but the Blackwoods retain the home-town ties. And they are among the most popular of all the groups, having made two tours of the Holy Land along with European appearances in the past couple of years.

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First National Bank salutes the city's growing music industry, and the people
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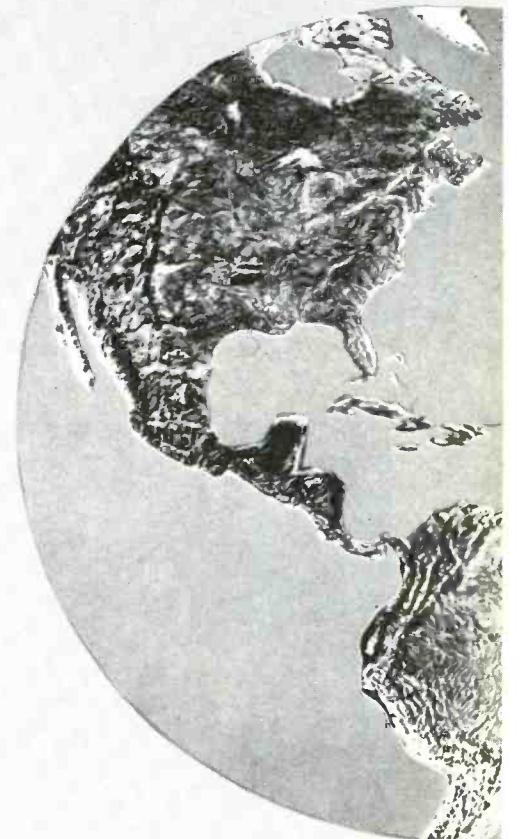
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Memphis Music Makers



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



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



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



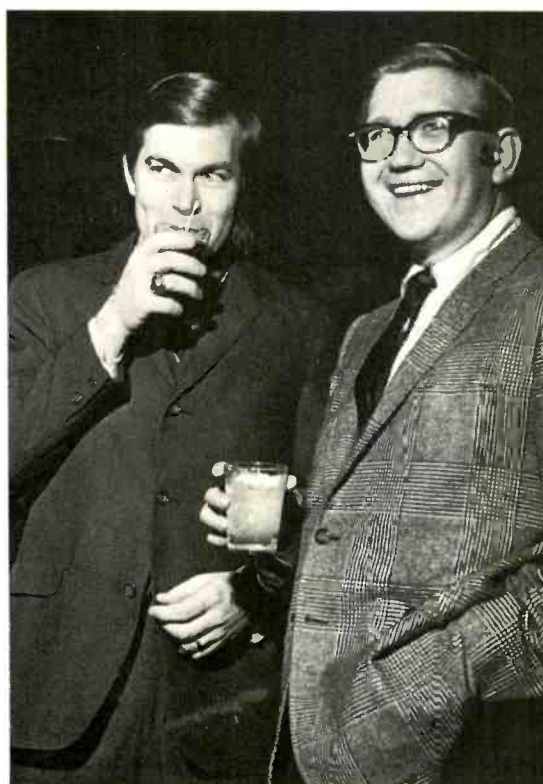
B. B. Cunningham Jr., B. B. Cunningham Sr., and AFM local vice-president Bob Taylor.



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



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



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



Roland James, owner of Sonic Studios.

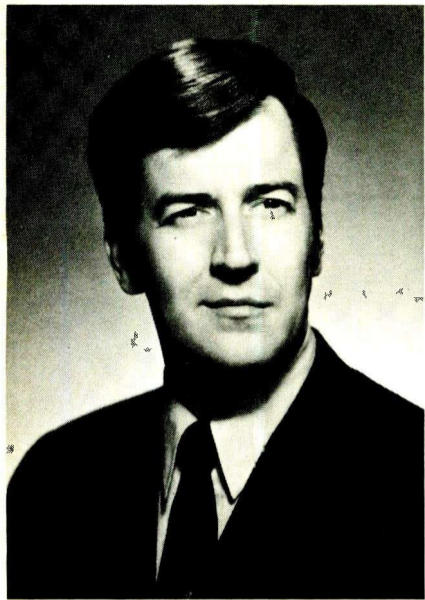
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Harry M. Warner



Mrs. Frances Preston, BMI vice-president and head of the Southern headquarters

BMI in Closer Touch

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

Warner estimates that BMI has a major segment of the Memphis writer field, including such cleffers as Dan Penn, Spooner Oldham, Chips Moman, Steve Cropper, Booker T. Jones and Al Bell. Warner says, "We want to keep our writers; we want to work with them and im-

prove their careers." He points out that these writers are drawn from many facets of the music industry—some are artists, some are producers and arrangers.

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

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

Vending Market Expanding

The operation of the vending machine market has rapidly been expanding in Memphis and the Midsouth.

One of the biggest in the recording angle is Poplar Tunes, owned by Joe Cuoghi, who also is president of Hi Records.

The outlets include several States in the Midsouth.

Companies involved in cigarettes, records, coffee, sandwiches and other machines includes ARA Services, Allen Smith Enterprises, American Vending Co., Automatic Catering Co., Barsotti and Co., Bluff City Cigarette Service Inc., Canada Dry Can Vending, Canalle

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

C. D. Gill, King Cole Vending Co., Lance Inc., Mid-South Vendors, Memphis Canteen Co., National Vending Sales and Service, Novarese & Co., S&M Distributing Co., S&M Sales Co., Inc., Southern Amusement Co., Sammons-Pennington Co., Southern Vendors, Speedy Radio & The Shop, Tom's Toasted Peanuts, Vendors Distributing Co., Inc., and West Tennessee Vending Co.

Holiday Inn in the Groove

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

"Dolly Holiday," it points out, is the featured artist in the first album released by Holiday Inn Records.

Those who have known Dottie Abbott over the years were not surprised, for she usually has been first at everything, even while under the "air" name of Dolly Holiday, the voice of "Nighttime," the radio show which receives more air time than any other in broadcasting.

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

When Holiday Inn decided seriously to go into the recording business (It had tried half-heartedly once before), it called on Dolly to perform. With almost no distribution and little promotion, her first album sold

in the neighborhood of 10,000, and still is selling, mostly through her "Nighttime" show.

In addition to her show, she cuts promotional spots, makes personal appearances, stays busy on the telephone, is a bundle of information ("If I don't have it, honey, I'll see that you get to the right person"), and sort of 24-hour public relations figure for Holiday Inn.

That first album, a mixture of the old and the new, was produced by Bill Brock and cut at Columbia Studios in Nashville. Hugh Jones, a vice-president of Holiday Inn, was in charge of the record division.

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

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

Nonetheless, there is a great deal of excitement around Holiday City, the complex which houses the label. B. B. Cunningham, who has a leading track record in the business, and Gospel great Orris Mays have been

Musicians Local 71 Grows

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

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

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

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

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

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

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

Hi With London

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

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

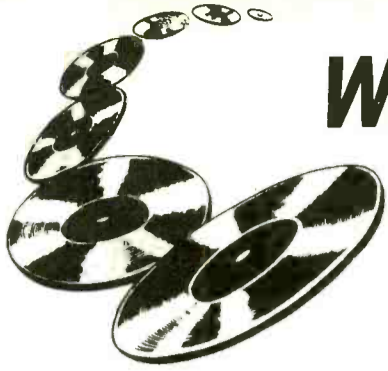
signed as producers for the label. And they in turn have brought in a whole roster of talent. They have Jerry Dyke (modern country), Rick Todd and the Jacks (psychedelic), Lee Atkins (country), Ironing Board Sam (instrumentalist), Portrait of Fun (rock), the Climates (r&b), Larry Brinkley (country), Garry Ellison (country), Charley Freeman (country), Mac White (pop), Brother James Anderson (Gospel), Rev. W. L. Jones (Gospel) and the Bogart Brothers (Gospel). In addition, some masters are leased from Stan Kessler.

And then there is the Al Rose Trio.

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

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

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



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 (DON'T WALK AWAY)

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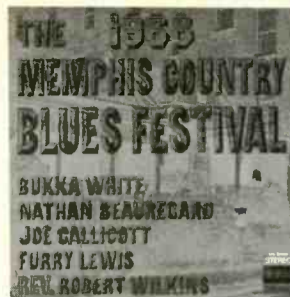
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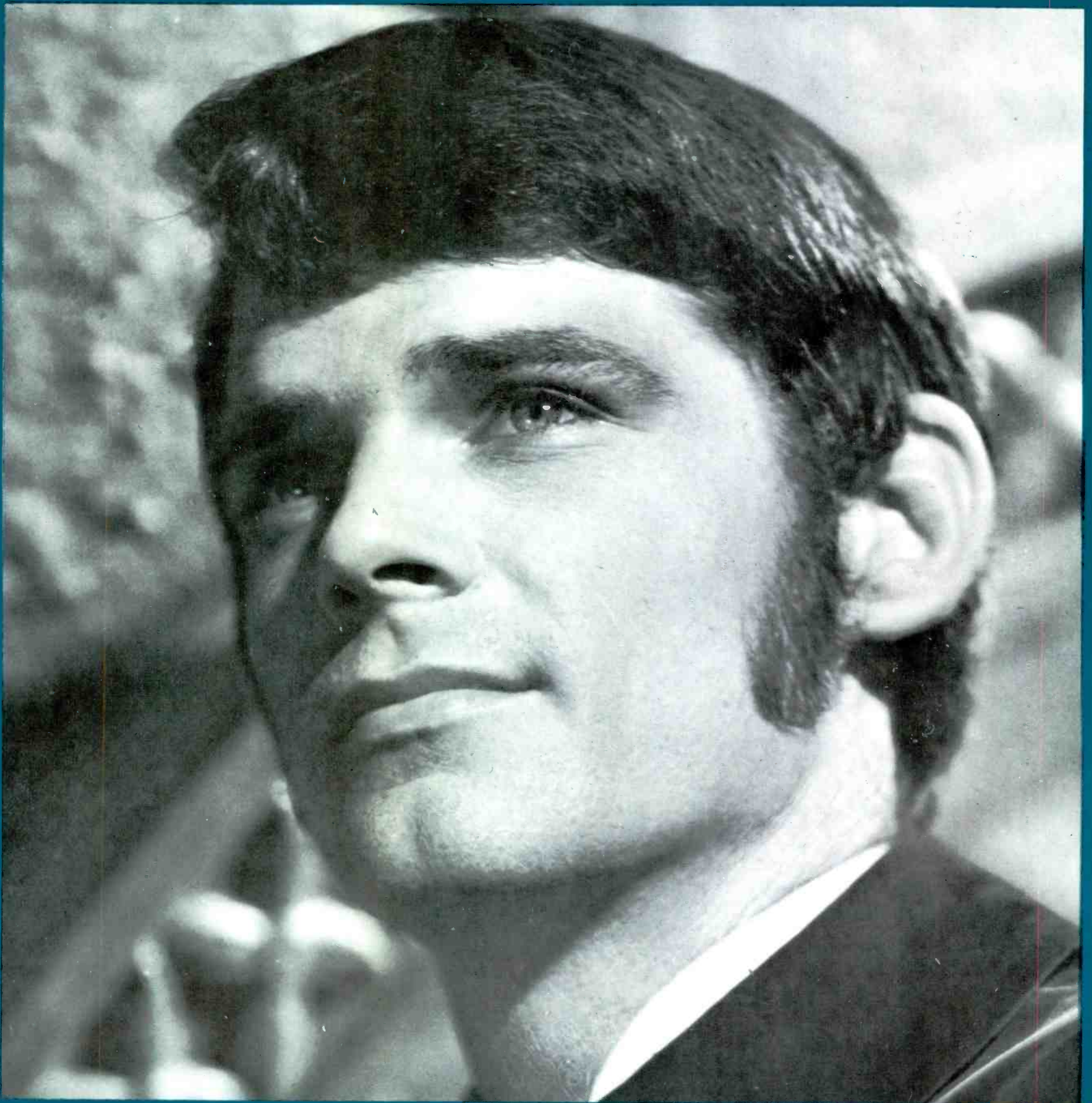
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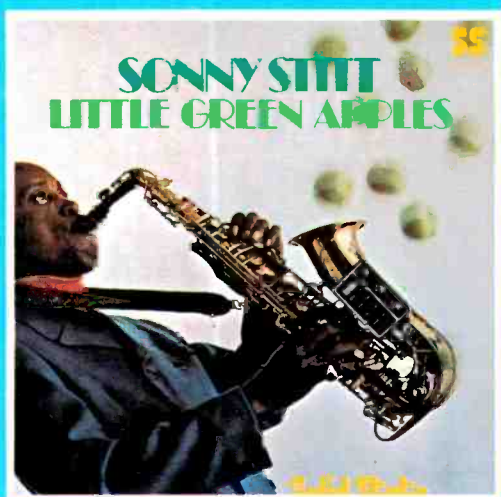
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Country Music

Musicians' Hiring Agency Formed by Ohio Woman

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

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

Miss Wager, who has managed Ronnie Blake for the past three years, said there is a need here for musician's placement. "If a promoter needs a band to back an artist on the road, he need only call here and we can provide it," she said. "Bookers constantly get calls and can't provide the service; now they

can refer such calls to me."

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

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

Additionally, she plans to place individual musicians. "If a session calls for a single drum-

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

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

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



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CMA Membership Drive in Full Steam

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

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

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

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

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

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

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



RADIO STATION KBBQ program director Bill Ward signs an agreement with Dick Clark to broadcast live interviews direct from Clark's V.I.S. Club in North Hollywood. The country music nightclub will open Wednesday 26; KBBQ will have a Celebrity Studio at the club and broadcast six nights a week from there between 9 p.m. and 2 a.m. Clark is shown sitting, signing the agreement. Looking on, from left, Ward, KBBQ air personalities Larry Scott and Harry Newman, and Jack Nance, manager of the club.

Tommy Overstreet

tells it like it are in

**"GAMES
PEOPLE PLAY"**



b/w

"Birmingham"

Produced by:
Henry Hurt

Written by:
Joe South

Published by:
Lowery Music
BMI

**DOT
Records**
#45-17228

Flatt Association to Continue With Foggy Mountain Boys

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

Flatt, who broke last week with Earl Scruggs, his partner of 26 years, said he and the band will continue to do the Martha White-sponsored television shows, and that banjoist Vic Jordan will join the group. Flatt has been using Curtis McPeak in recent appearances. Jordan, like Flatt, Scruggs and McPeak, formerly played in the Bill Monroe band.

"I am now trying to void

the contract I have with Mrs. Earl (Louise) Scruggs," Flatt said. "I hope it can be done amicably and in a friendly way." The long-term contract calls for appearances of the two men. It now is in the hands of the American Federation of Musicians.

Flatt said that once the tie is broken bookings will begin again, handled by Key, and the act will be booked as Lester Flatt and the Foggy Mountain Boys.

Meanwhile, Flatt and the group, utilizing Jordan, will continue to videotape the TV shows and to tape a morning radio show, both sponsored by Martha White.

Columbia Pact

As far as the contract with Columbia Records is concerned, Flatt said he would meet with company officials and "try to work something out." He said there might be no recording at all for a while. Columbia has several of their recordings in the can. There has been no word from Columbia producers here as to what avenues might be followed.

Scruggs was not available for comment as to his plans, although Mrs. Scruggs has indicated she will try to hold Flatt to the signed contract.

It has generally been known in the industry that there was dissension for some time between the two members of the famous act, and between Flatt

and Mrs. Scruggs. A few weeks ago, at the Inaugural Parade in Washington, the two first refused to appear together on the "Grand Ole Opry" float. However, intervention on the
(Continued on page 47)

Starday's New Cincy Plant

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

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

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

The recent sale of Starday-King to Lin Broadcasting enabled Pierce to effect the payouts to all employees regardless of length of employment. He said many "new opportunities, increases in salary and other employee benefits have resulted . . . from the sale to Lin."



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

Nashville Scene

Howard Vokes, the Pennsylvania country artist, has a new release out on the Wasp label, recorded in Nashville with the modern sound. . . . WWCO-FM, the "Nashville in Connecticut" station, celebrates its first year on the air with an all-star show in Waterbury, headlined by Tammy Wynette, George Jones, the Jones Boys, Bill Hein, Hank Cee, Jimmy Doyle and Big John and the Western Ramblers. The station is owned by Merv Griffin and man-

aged by Bob Ardrey. . . . Joyce Renolds and Rayburn Anthony have signed with the Stop label, and their first release is a Dallas Frazier song. . . . Key Talent has boosted its roster of r&b talent to eight with the signing of Johnny Soul, Robert Moore, Laura and Lance, James Duncan and Sam Baker.

Roy Frushay, Dot artist, appeared at the Tidelands Club in Houston. He recently returned
(Continued on page 46)



BOB RICE signs a contract with Wager Enterprises, becoming an exclusive writer for the firm's publishing company, Bob Kountry. Company president Lola Wager announced formation of a musician's placement company in Nashville.

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

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TOO MUCH OF A MAN

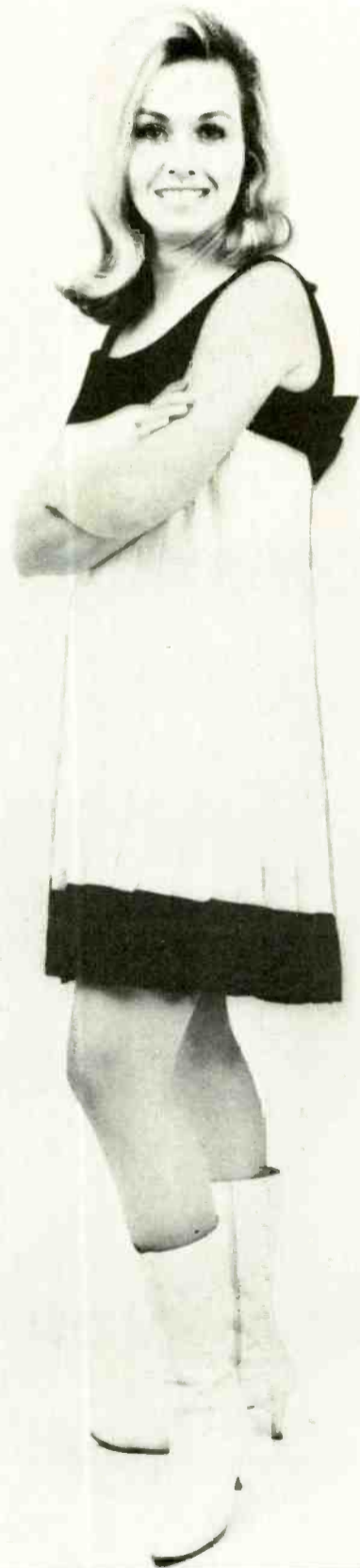
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COLUMBIA #4-44783

by

ARLEEN

HARDEN



Publisher: WINDOW MUSIC
Exclusively on COLUMBIA RECORDS

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/29/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
				38	43	WEDDING CAKE Connie Francis, MGM 14034 (Singleton, BMI)	5
				39	46	COME ON HOME & SING THE BLUES TO DADDY Bob Luman, Epic 5-10439 (Return, BMI)	6
				40	41	YESTERDAY'S LETTERS Bobby Lord, Decca 32431, (Contention, SESAC)	7
				41	47	SWEETHEART OF THE YEAR Ray Price, Columbia 4-44761 (Tuckahoe, BMI)	4
				42	45	I'VE GOT PRECIOUS MEMORIES Faron Young, Mercury 72889 (Passport, BMI)	5
				43	44	IF I HAD A HAMMER Wanda Jackson, Capitol 2379 (Ludlow, BMI)	8
				44	19	KAY John Wesley Ryles, Columbia 4-44682 (Moss-Rose, BMI)	17
				45	27	THE CARROLL COUNTY ACCIDENT Porter Wagoner, RCA Victor 47-9651 (Warden, BMI)	21
				46	23	DON'T WAKE ME I'M DREAMING Warner Mack, Decca 32394 (Page Boy, SESAC)	19
				47	42	THE THINGS THAT MATTER Van Trevor, Royal American 280 (Sumar, SESAC)	9
				48	65	YOU GAVE ME A MOUNTAIN Johnny Bush, Stop 257 (Mojave, BMI)	2
				49	61	MAN AND WIFE TIME Jim Ed Brown, RCA #4-0144 (Window Music, BMI)	2
				50	51	GLAD SHE'S A WOMAN Bobby Goldsboro, United Artists 50497 (Tamerlane, BMI)	3
				51	53	I SEE THEM EVERYWHERE Hank Thompson, Dot 17207 (Brazos Valley, BMI)	4
				52	52	SWEET LOVE ON MY MIND Claude King, Columbia 4-44749 (Gallico, BMI)	5
				53	57	IT LOOKS LIKE THE SUN'S GONNA SHINE Wilburn Brothers, Decca 32449 (Sure-Fire, BMI)	3
				54	56	SOMEBODY'S ALWAYS LEAVING Stonewall Jackson, Columbia 4-44726 (Cedarwood, BMI)	5
				55	55	HONKY TONK SEASON Charlie Walker, Epic 5-10426 (Blue Crest, BMI)	5
				56	59	SATURDAY SATAN, SUNDAY SAINT Ernest Tubbs, Decca 32448 (Cedarwood, BMI)	3
				57	60	FLAT RIVER MOUNTAIN Ferlin Husky & The Hushpuppies, Capitol 2411 (Blue Crest, BMI)	3
				58	—	THERE NEVER WAS A TIME Jeannie C. Riley, Plantation 6 (Singleton, BMI)	1
				59	69	JUST BLOW IN HIS EAR David Wilkins, Plantation 11 (Moss-Rose, BMI)	2
				60	64	JOHNNY ONE TIME Brenda Lee, Decca 32428 (Hill & Range/Blue Crest, BMI)	7
				61	62	SON OF A PREACHERMAN Peggy Little, Dot 45-17199 (Tree, BMI)	3
				62	73	JUST ENOUGH TO START ME DREAMING Jeannie Seely, Decca 32452 (Pamper Music, BMI)	2
				63	70	WHAT KIND OF MAGIC Les Seevers, Decca 32434, (Don White, Pub. ASCAP/Northern Music, BMI)	4
				64	67	THE CONSPIRACY OF HOMER JONES Dallas Frazier, Capitol 2402 (Blue Crest/Hill & Range, BMI)	4
				65	68	AN ARTICLE FROM LIFE Lefty Frizzell, Columbia 44738 (Combine, BMI)	2
				66	66	BIG WHEELS SING FOR ME Johnny Dollar, Chart 59-1070 (Yonah, BMI)	3
				67	—	I'LL SHARE MY WORLD WITH YOU George Jones, Musicor 1351 (Glad, BMI)	1
				68	72	PARTING Wilma Burgess, Decca 32437 (Blue Echo, BMI)	2
				69	75	CALIFORNIA GIRL Tompall & the Glaser Brothers, MGM 14036 (Jack, BMI)	2
				70	—	PLEASE DON'T GO Eddy Arnold, RCA 74-0120 (Robbins, ASCAP)	1
				71	71	I ONLY REGRET Bill Phillips, Decca 32432 (Combine, BMI)	3
				72	—	ONE MORE MILE Dave Dudley, Mercury 72902 (Newkeys, BMI)	1
				73	—	WHERE DO YOU GO (When You Don't Go With Me?) Ernie Ashworth, Hickory 1528 (Acuff-Rose, BMI)	1
				74	74	BACK TO BACK Jonny Duncan & June Stearns, Columbia 4-44752 (Ma-ree, ASCAP)	3
				75	—	ALL HEAVEN BROKE LOOSE Hugh X. Lewis, Kapp 978 (Gallico, BMI)	1
Billboard Award	2	WHO'S GONNA MOW YOUR GRASS Buck Owens & His Buckaroos, Capitol 2377 (Blue Book, BMI)	9				
	2	1	11				
	3	3	9				
	4	4	11				
	5	6	6				
	6	5	14				
7	12	IT'S A SIN Marty Robbins, Columbia 4-44739 (Milene, ASCAP)	8				
8	9	NONE OF MY BUSINESS Henson Cargill, Monument 1122 (Tree, BMI)	10				
9	17	HUNGRY EYES Merle Haggard, Capitol 2383 (Blue Book, BMI)	6				
10	20	RINGS OF GOLD Dottie West & Don Gibson, RCA 9715 (Acuff-Rose, BMI)	6				
	11	11	10				
	11	WHERE THE BLUE AND LONELY GO Roy Orusky, Mercury 72886 (Sands Diogenes, ASCAP)	10				
12	33	GALVESTON Glen Campbell, Capitol P-242B (Ja-Ma, ASCAP)	3				
	13	10	15				
	13	WHO'S JULIE Mel Tillis, Kapp 959 (Barton, BMI)	15				
14	21	JOE & MABEL'S 12th STREET BAR & GRILL Nat Stuckey, RCA 9720 (Tree, BMI)	7				
	15	7	14				
	15	GOODTIME CHARLIES Del Reeves, United Artists 50487 (Passkey, BMI)	14				
	16	16	8				
	16	LET IT BE ME Glen Campbell & Bobbie Gentry, Capitol 3287 (M.C.A., ASCAP)	8				
	17	13	17				
	17	DADDY SANG BASS Johnny Cash, Columbia 4-44689 (House of Cash/Cedarwood, BMI)	17				
	18	15	11				
	18	CUSTODY Luke the Drifter, MGM 14020 (Screen Gems-Columbia, BMI)	11				
	19	18	14				
	19	NAME OF THE GAME WAS LOVE Hank Snow, RCA Victor 47-9667 (Delmore, ASCAP)	14				
20	31	MY LIFE Bill Anderson, Decca 32445 (Stallion, BMI)	5				
21	24	FROM THE BOTTLE TO THE BOTTOM Billy Walker, Monument 1123 (Combine, BMI)	8				
	22	8	14				
	22	TO MAKE LOVE SWEETER FOR YOU Jerry Lee Lewis, Smash 43045 (Gallico, BMI)	14				
23	29	A BABY AGAIN Hank Williams Jr., MGM 14024 (United Artists, ASCAP)	6				
24	28	JUST HOLD MY HAND Johnny & Jonie Mosby, Capitol 2384 (Warden, BMI)	7				
	25	26	9				
	25	SHE'S LOOKING BETTER BY THE MINUTE Jay Lee Webb, Decca 32430 (Sure-Fire, BMI)	9				
	26	22	13				
	26	RESTLESS Carl Perkins, Columbia 4-44723 (Cedarwood, BMI)	13				
27	32	YOURS LOVE Dolly Parton & Porter Wagoner, RCA 74-0104 (Wilderness, BMI)	4				
	28	25	13				
	28	FADED LOVE AND WINTER ROSES Carl Smith, Columbia 4-44702 (Milene, ASCAP)	13				
29	34	RIBBON OF DARKNESS Connie Smith, RCA 74-0101 (Witmark, ASCAP)	5				
30	39	(MARGIE'S) AT THE LINCOLN PARK INN Bobby Bare, RCA 74-0110 (Newkeys, BMI)	3				
31	36	OUR HOUSE IS NOT A HOME Lynn Anderson, Chart 59-5001 (Green Grass, BMI)	4				
32	37	IF I HAD LAST NIGHT TO LIVE OVER Webb Pierce, Decca 32438 (Gallico, BMI)	6				
	33	14	16				
	33	UNTIL MY DREAMS COME TRUE Jack Greene, Decca 32423 (Blue Crest, BMI)	16				
	34	35	9				
	34	WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY Hank Locklin, RCA 47-9710 (Ah!ert/Cromwell, BMI)	9				
35	40	BACK TO DENVER George Hamilton IV, RCA 74-0100 (Acuff-Rose, BMI)	3				
	36	38	4				
	36	WHEN WE TRIED Jan Howard, Decca 32447 (Pass Key, BMI)	4				
37	49	SOMETHING'S WRONG IN CALIFORNIA Waylon Jennings, RCA 740105 (Earl Barton, BMI)	4				

**LYNN'S
BIGGEST HIT
REALLY HITS
HOME!**

*Lynn
Anderson*

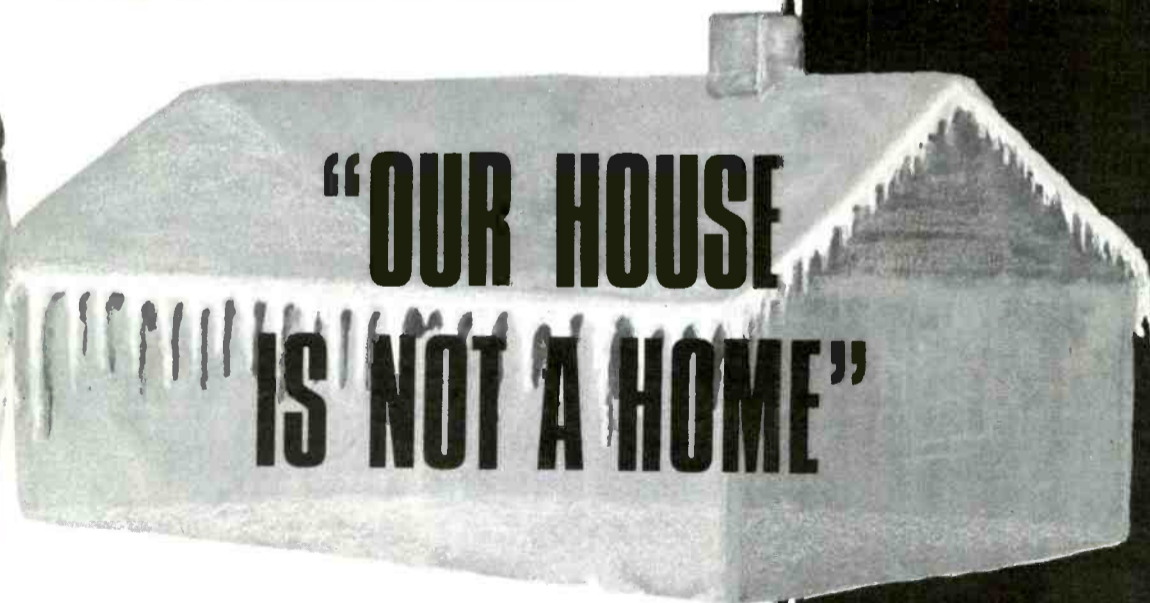


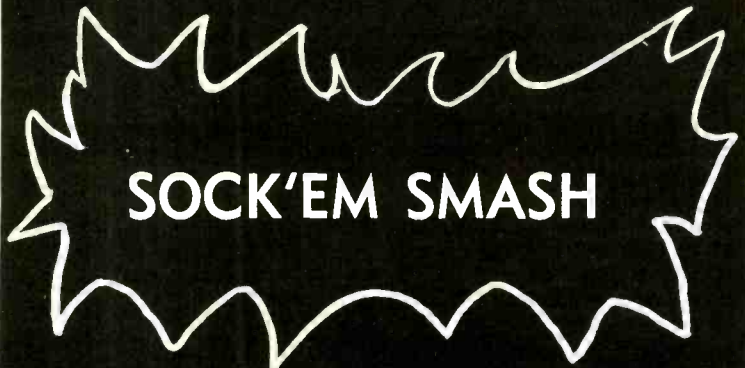
CHART RECORD # 59-5001
distributed by RCA

Written By Curly Putman and Shirley Mayo

PUBLISHED BY GREEN GRASS MUSIC



BREAKING FOR A



SOCK'EM SMASH

'MR. WALKER IT'S ALL OVER'

(I DON'T LIKE THE NEW
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BILLIE JO SPEARS"

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BARMOUR MUSIC CO.

806 16th Ave., South

Nashville, Tenn.

Country Music

Nashville Scene

• Continued from page 43

from an extended tour. After this stint, he leaves for a four-month tour with **Bob Hope**. . . . Sounds of Music Distributing at Belen, N. M., says it is taking on distribution for several new labels. . . . The "Country Music Salutes the Arts" week is coming up at WPLG, Atlanta, and the station again is looking for items of apparel and the like from artists to auction to raise money for the Atlanta Music Club. . . . Duke-Peacock has appointed **Clinton Moon** as director of project. . . . **Johnny Western** has just signed a new long-term contract with the Golden Nugget in Las Vegas, after recently having been held over for two extra weeks to replace an ailing **Waylon Jennings** and for **Dottie West** when her home burned. Featured on all his shows are **Larry Good** and the **Countrymen**. . . . K-Ark Records has signed **Dr. Charles Pruett** of Bluefield, W. Va., for an immediate session. The doctor is an M.D. at the Bluefield Sanatorium.

Wilma Lee and **Stoney Cooper** have recorded together for the first time in 18 months. Although **Wilma Lee** has recorded periodic singles for Decca, **Stoney** has not been able to record because of his health. However, now on the way to mending, he did the session, produced by **Harry Silverstein**. The tune, soon to be released, is "My Georgia Moon." The pair will leave shortly on a European tour.

Jeannie C. Riley in town for five consecutive days of sessions, working on both singles and another **Shelby Singleton** LP. . . . **John Ryles I**, moving quickly for a young man, headlines Nashville's home show. In April he heads for London. . . . **Johnny Duncan** has cut another Cedarwood song. . . . **Porter Wagoner**, in the hospital for some minor matters, was pinch hit at the "Opry" by **Hank Snow**. In turn, **Ray Pillow** filled in for Hank.

Archie Campbell and **Lorene Mann** do their thing at some food shows toward the end of April. . . . **Jim and Jessie** are doing an album of old **Louvin Brothers** songs. . . . **Tex Clark** of Brite Star Promotions off to Detroit to set up a new office to handle country and pop product for Atlanta Productions, formerly of Boston. . . . **Johnny Capps** of K-Ark has added **Joe Love**, **Shell Hicks** and **Howie Clinger** to his roster. . . . The Academy of Country and Western Music has had its preliminary round of balloting for the April 28 presentation at the Hollywood Palladium.

The **Onie Wheeler** show is about to go overseas, taking along Canary artist **Barbara Dale Garrett**, Entrance artist **Ann Baker**, and **A. J. Nelson**, **Earnest Thompson** and **Jimmy Lunceford**. . . . Epic artist **Stan Hitchcock** has top-notch artists lined up for his TV show, including **Bob Luman**, **Jimmy Dickens**, **Skeeter Davis**, **George Hamilton IV**, **Connie Smith**, **Del Reeves** and **Bobby Goldsboro**. He currently is syndicated in 37 markets. . . . **Jody Miller** having finished her Hawaii tour, moves on the West Coast and then moves to the Midwest in April. . . . A new release from Viva Records, "Themes Like Old Times," inspired KRAK's program department to present an old themes contest to listeners near Sacramento. . . . **Michael Parker** is now news director of KBBQ, Burbank. . . . **Bonnie Ursprung** of Argo, Ill., is the new president of the **Billy Gee** fan club. He records for Stop Records. . . . **Cy Cobin**, still writing strong material, heaps praise on the other veterans who "adapt to the changes of the times." Among them he lists **Cindy Walker**, **Vic McAlpin**, and **Leone Payne**.

Jimmy Peppers, Husky Music executive has signed a recording

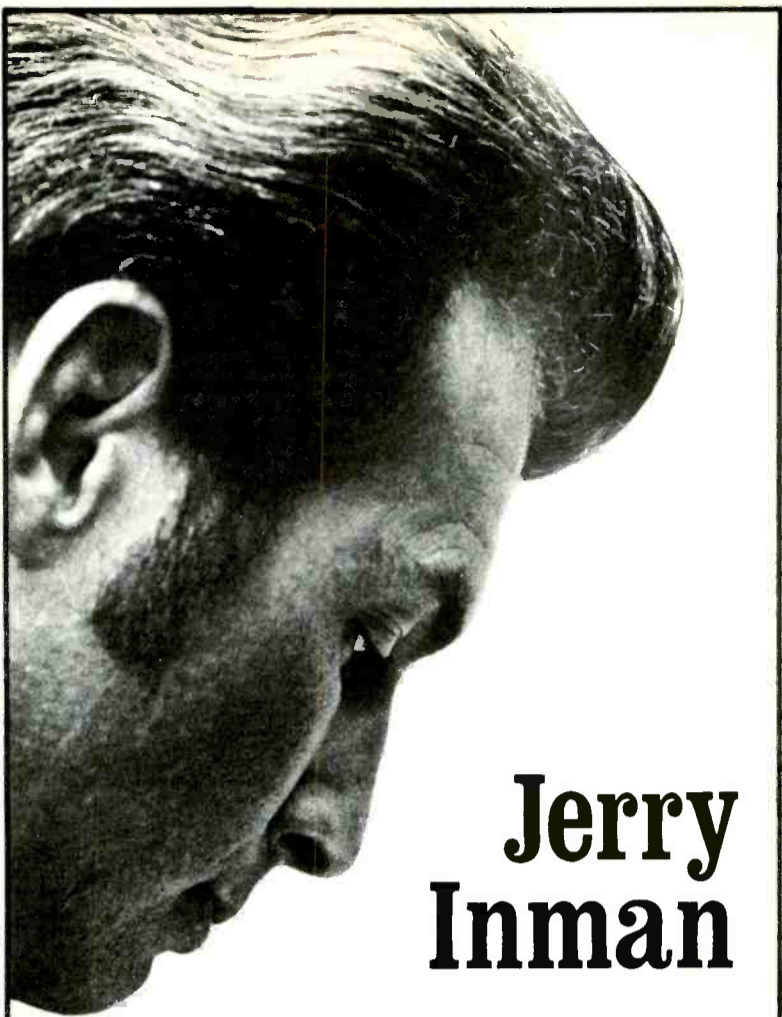
(Continued on page 47)

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 3/29/69

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	20
2	2	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	8
3	3	CHARLEY PRIDE . . . IN PERSON RCA Victor LSP 4094 (S)	8
4	4	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	78
5	5	I WALK ALONE Marty Robbins, Columbia CS 9725 (S)	20
6	6	SHE WEARS MY RING Ray Price, Columbia CS 9733 (S)	11
7	8	CARROLL COUNTY ACCIDENT Porter Wagoner, RCA LSP 4116 (S)	5
8	10	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	26
9	11	HOLY LAND Johnny Cash, Columbia KCS 9726 (S)	8
10	14	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca DL 75084 (S)	4
11	9	JEWELS Waylon Jennings, RCA Victor LSP 4085 (S)	13
12	7	JOHNNY CASH AT FOLSOM PRISON Columbia (No Mono); CS 9439 (S)	42
13	16	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard, Capitol SKAO 168 (S)	6
14	13	LITTLE ARROWS Leapy Lee, Decca DL 75076 (S)	14
15	20	GOOD OLD DAYS Dolly Parton, RCA LSP 4099 (S)	5
16	18	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)	25
17	15	HARPER VALLEY P.T.A. Jeanie C. Riley, Plantation PLP 1 (S)	26
18	21	JIM REEVES AND SOME FRIENDS RCA Victor LSP 4112 (S)	7
19	19	JIM REEVES ON STAGE RCA Victor LSP 4062 (S)	21
20	25	SONGS OF THE YOUNG WORLD Eddy Arnold, RCA LSP 4110 (S)	5
21	22	YEARBOOKS AND YESTERDAYS Jeannie C. Riley, Plantation PLP 2 (S)	7
22	17	BORN TO BE WITH YOU Sonny James, Capitol ST 111 (S)	20
23	12	SHE STILL COMES AROUND Jerry Lee Lewis, Smash SRS 67112 (S)	12
24	24	MAMA TRIED Merle Haggard, Capitol ST 2972 (S)	27
25	23	I'VE GOT YOU ON MY MIND AGAIN Buck Owens & His Buckaroos, Capitol ST 131 (S)	9
26	30	UNTIL MY DREAMS COME TRUE Jack Greene, Decca DL 75086 (S)	3
27	26	BEST OF SONNY JAMES, VOL. 2 Capitol SKAO 144 (S)	6
28	29	BEST OF BUCK OWENS, VOL. 3 Capitol SKAO 145 (S)	3
29	31	BEST OF LYNN ANDERSON Chart CHS 1009 (S)	7
30	27	LOVE TAKES CARE OF ME Jack Greene, Decca DL 75053 (S)	15
31	28	MANY MOODS Wanda Jackson, Capitol ST 129 (S)	5
32	—	ONLY THE LONELY Sonny James, Capitol ST 193 (S)	1
33	34	SOLID GOLD '68 Chet Atkins, RCA Victor LSP 4061 (S)	16
34	37	MISS COUNTRY SOUL Diana Trask, Dot DLP 25920 (S)	4
35	35	WALKIN' IN LOVELAND Eddy Arnold, RCA Victor LSP 4089 (S)	23
36	39	MY COUNTRY George Jones, Musicor M25 3169 (S)	6
37	32	SOFTLY Hank Locklin, RCA LSP 4113	5
38	40	WHERE LOVE USED TO LIVE David Houston, Epic BN 26432 (S)	6
39	33	PORTRAIT OF ROY DRUSKY Mercury SR 61206 (S)	3
40	41	MY OWN PECULIAR WAY Willie Nelson, RCA LSP 4111 (S)	3
41	42	JUST HOLD MY HAND Willie Nelson, RCA Victor LSP 4111 (S)	5
42	43	COMING ON STRONG Henson Cargill, Monument SLP 18103 (S)	9
43	36	INSTRUMENTAL SOUNDS OF Merle Haggard's Strangers, Capitol ST 169 (S)	4
44	—	NASHVILLE BRASS PLAY THE NASHVILLE SOUND RCA LSP 4059 (S)	9
45	45	BEST OF MERLE HAGGARD Capitol SKAO 2951 (S)	25



Jerry Inman

"MISSISSIPPI WOMAN"

COLUMBIA
#4-44774



Published by
TREE PUBLISHING CO.

Exclusively on COLUMBIA RECORDS

Country Music



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

Nashville Scene

• Continued from page 46

contract with Epic. He will write his own songs. . . . Several country music artists represented in the citywide Rook Tournament.

Conway Twitty and his Lonely Blue Boys are among those scheduled to appear at the Country Festival at Wembley Pool in London, on Easter Saturday. The talent will be primarily from the Huber Long and Bob Neal stables. . . . Leon Ashley and Don Bowman has switched to the Jimmie Key agency. . . . Charlie Tallent is installing a new 4-track studio in the recently constructed building of Hubert Long. Among other things, the building houses Moss Rose Publishing. . . . Eddy Polo of Springfield, Mo., an exclusive writer with Cedarwood Publishing, was in for a demo cutting session. . . . RCA's Skeeter Davis shed 25 pounds in two months. . . . Leroy Van Dyke, who completed a successful engagement at the Sahara in Las Vegas, has his option picked up for another four weeks later this

Flatt & Scruggs

• Continued from page 43

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

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

year. The hotel also is negotiating for a four-week show at Lake Tahoe. . . . Bobby Parrish has named his band the Surprises, after adding Johnny Norman to play lead guitar and switching Arthur Shaw to bass. Other members are Joe Crosby, Nick Hancock.

Air personalities Steve Clark and Buddy Nicholas stayed at the mike for 26 hours during recent Wichita blizzards, keeping the stranded public informed and entertained. . . . Smokey Smith Enterprises brought to Radio Theater in Des Moines last week a show featuring Hank Thompson, Roy Clark, Mary Taylor, Curtice Potter and Larry Heaberlin and the Travelers. . . . The Harden Trio and Larry Heaberlin of K-Ark will be featured on a big show and dance at the Forest Park Ballroom, Marshalltown, Ia., April 5. . . . Just back from Europe, Chet Atkins joined Boots Randolph and Floyd Cramer in taping the "Ed Sullivan Show," seen here March 16. . . . Tim McCoy of Tommy Scott's country show guests on the "Joey Bishop Show" Monday (31). Scott's country group taped 25 shows for the syndicated TV Party Line and other major TV appearances are set for this year. . . . Bobby Breen has been signed to a personal management contract by Entertainment Associates. Singer-actor Wayne Storm also has signed with the Hollywood firm, which specializes in country music artists for motion pictures, TV recordings, night clubs, rodeos, fairs and personal appearances. . . . Buck Stapleton has joined Monument Records sales and promotion department. The announcement was made by Steve Poncio, vice-president and sales marketing director of Monument. Stapleton will be headquartered in Hollywood.

NASHVILLE NEEDS STUDIOS

according to a recent Billboard Magazine report

You can build the walls in a month, but the mixing console takes many times that. Not now—if you act at once—because we have available for sale, right now, a slightly used, guaranteed

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Classical Music

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Billboard SPECIAL SURVEY For Week Ending 3/29/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	18
2	2	MOZART-CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S)	60
3	3	SOUNDTRACK: 2001, A SPACE ODYSSEY MGM (No Mono); SIE 13 ST (S)	33
4	4	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia (No Mono); MS 7106 (S)	28
5	5	UP UP AND AWAY Boston Pops (Fiedler), RCA Red Seal (No Mono); LSC 3041 (S)	29
6	7	TCHAIKOVSKY: 1812 OVERTURE New Philharmonia (Buketoff), RCA Red Seal LSC 3051 (S)	13
7	9	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Corelli/Various Artists/Paris Opera Orch. (Lombord), Angel SCL 3733 (S)	5
8	10	GRIEG: CONCERTO IN A MINOR/LIZST: CONCERTO NO. 1 Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	8
9	6	CHOPIN: PIANO CONCERTO NO. 2 Rubinstein/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3055 (S)	9
10	8	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2576 (M); LSC 2576 (S)	156
11	11	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7176 (S)	32
12	12	CHOPIN: SONATAS 2 & 3 Van Cliburn, RCA Red Seal LSC 3053 (S)	17
13	15	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	93
14	17	DELIBES: LAKME (3 LP's) Sutherland/Various Artists/Monte Carlo Opera Orch. (Bonyng), London OSA 1391 (S)	5
15	16	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WST 17143 (S)	16
16	14	TCHAIKOVSKY: SYMPHONY NO. 6 Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3058 (S)	8
17	13	ROYAL FAMILY OF OPERA Various Artists, London (No Mono); RFO-S-1 (S)	27
18	20	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	35
19	24	BEST OF FRANCO CORELLI Capitol SBAO 8703 (S)	5
20	21	CLAIR DE LUNE (3 LP's) Philippe Entremont, Columbia D35 791 (S)	6
21	19	ORFF: CARMINA BURANA Janowitz/Fisher Dieskau/Stolze/Schoenberg Children's Chorus/Orchestra & Chorus of German Opera Berlin (Jochum), DGG 139 362 (S)	23
22	18	BACH ORGAN FAVORITES, VOL. 1 E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	31
23	23	VERDI: REQUIEM (2 LP's) Various Artists/Vienna Philharmonic (Solti), London OSA 1275 (S)	14
24	—	BERLIOZ: ROMEO & JULIET (2 LP's) Kern/Tear/Shirley/Quirk/London Symphony (Davis), Philips PHS 2-909 (S)	1
25	25	JOY OF MUSIC (2 LP's) New York Philharmonic (Bernstein), Columbia M2X 795 (S)	3
26	22	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, Kondrashin, RCA Red Seal LM 2252 (M); LSC 2252 (S)	138
27	33	BRUCKNER: SYMPHONY NO. 7 Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3059 (S)	7
28	28	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	47
29	26	IN THE CLASSIC STYLE Christopher Parkening, Angel S 36-19 (S)	6
30	27	SATIE: PIANO MUSIC, VOLUME 1 Ciccolini, Angel 36482 (S)	39
31	31	BARBER: SCENES FROM ANTONY AND CLEOPATRA/SUMMER OF KNOXVILLE 1915 Price/New Philharmonia Orch. (Schipper), RCA Red Seal LSC 3062 (S)	4
32	32	IVES: SYMPHONY NO. 3/SCHUMAN: NEW ENGLAND TRYPTYCH Philadelphia Orch. (Ormandy), RCA LSC 3060 (S)	3
33	35	CHOPIN: NOCTURNES Artur Schnabel, RCA Red Seal LM 7050 (M); LSC 7050 (S)	55
34	36	A LYRIC TENOR, VOL. 2 Fritz Wunderlich, Angel S-60078 (S)	4
35	38	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia (No Mono); MS 7071 (S)	56
36	—	TELEMANN: FOUR CONCERTOS FOR DIVERSE SOLO INSTRUMENTS Various Artists, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3057 (S)	1
37	29	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LM 2609 (M); LSC 2609 (S)	36
38	30	CONCERTOS BY MOONLIGHT Entremont/New York Philharmonic (Bernstein), Philadelphia Orch. (Ormandy), Columbia MS 7197 (S)	6
39	—	BACH: ORGAN FAVORITES, VOL. 3 E. Power Biggs, Columbia ML 6148 (M); MS 6748 (S)	23
40	40	A JOHN McCORMACK RECITAL OF ARIAS, DUETS AND SONGS Victrola VIC 1393 (M)	4

Artia Opera Label to Bow

KEARNY, N. J. — Connoisseur Records will initiate a new low-price opera label, the Artia International Opera Series next month with a 10-album release, including some sets not previously available in stereo versions. The sets will list for \$2.98 an LP.

The repertoire will include works of Russian, Czech, French and German composers. All of the operas will be sung in their original languages, except for Dvorak's "Rusalka," that composer's most famous

opera, which is being sung in German. Previously available on Urania, the three-record set features bass Gottlob Frick, soprano Elfride Troetschel, the Saxon State Orchestra and the Dresden State Opera Chorus under Joseph Keilberth.

Beethoven's "Fidelio" features sopranos Hilde Konetzni and Irmgard Seefried, tenor Torsten Ralf, baritone Paul Schoeffler, and bass Herbert Alsen, with the Vienna State Opera Orchestra and Chorus under Karl Boehm. The three-

record set previously was available in monaural only on Gox.

First stereo versions are being issued of Rimsky-Korsakov's "Sadko" on 4 disks and "Tsar Saltan" on three, the latter featuring bass Ivan Petrov. Also being released is a first listing of Mussorgsky's "Sorochintsky Fair" on two LP's.

A four-record set of Wagner's "Tannhaeuser" with sopranos Margarete Baeumer and Marianne Schech, tenor August Seider, baritone Karl Paul and bass Otto von Rohr with the Munich State Opera under Robert Heger. The set previously was available on Urania and Vox.

Flotow's "Martha" will be available on three LP's in a performance featuring soprano Erna Berger, tenor Peter Anders, basses Josef Greindl and Eugene Fuchs, and the Berlin Radio Symphony under Arthur Rother. The set previously was on Urania.

Also from Urania is a three-LP package of Massenet's "Werther," while Artia supplies Dvorak's "The Devil and Kate" on three records, and Janacek's "The Cunning Little Vixen" on two.

Essentially, the new series will draw from Artia and Urania sources, which include several only recordings, such as Auber's "Fra Diavolo," Wolf's "Corregidor," and Smetana's "Secret" as well as operas with well-known artists.

Merc.'s Scriabin LP Includes Criticism

MOSCOW — Two leading Scriabin specialists here have transmitted their comments on a new Scriabin recording by pianist Hilde Somer on Mercury, including criticism of the liner notes.

Their comments, in turn, have been answered by Joe Bott, director of Mercury's Classical Division, who noted that the eventual source of the liner-note material was from the Russian composer's own writings.

T. G. Shaborinka, director of the Scriabin Museum here, and Professor A. V. Kashperov, a Scriabin specialist, noted the reawakening of interest in the composer in the U. S. as evidenced by the album, the first completely devoted to Scriabin by an American label, but questioned the order of pieces, which did not follow chronological sequence.

They then went into the merits of the respective pieces, noting that some were closer to accustomed interpretations than others. Shaborinka and Kashperov highly praised the technical quality of the pressing and the packaging, but criticized the tenor of the liner notes being "spoiled by the discussion of the erotic nature of Scriabin's work. This assertion is not based in fact."

Bott explained that the selec-

tions did not follow order of composition, but pace and tempo, because the set was not a complete recording of the composer's piano works. Bott noted that the notes were by Arthur Cohen, "who is an expert on Scriabin and his music." "The source for the material was from Scriabin's own writings and our attempt was to be factual."

Bott also said that Mercury and other competitive companies were scheduling other Scriabin recordings. "This we feel is important in drawing attention to works that need to be heard, and thus gain for Scriabin's music the high esteem it so rightly deserves."

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

NEW YORK — RCA Red Seal is issuing next month the first recording of Khachaturian's "Symphony No. 3" in a performance by Leopold Stokowski and the Chicago Symphony. The work is being coupled with Rimsky-Korsakov's "Russian Easter Overture," which is being issued for the holiday season.

Andre Previn continues his Vaughan Williams symphonic series with the London Sym-

phony in the first stereo listing of the "Symphony No. 3 (Arctic)" with soprano Heather Harper. Seiji Ozawa conducts pianist John Browning and the London in a Tchaikovsky disk.

Tenor Placido Domingo is featured in an operatic aria program with Edward Downes and the Royal Philharmonic. A monaural-only album has arias, leader and spirituals by contralto Dorothy Maynor. Completing the Red Seal release is an LP by Arthur Fiedler and the Boston Pops Orchestra.

Monaural recitals on Victrola feature bass Ezio Pinza and contralto Ernestine Schumann-Heink. Victrola also has the second volume of lute music by Walter Gerwig. Fritz Reiner and the Chicago perform Mozart and Haydn, while Charles Munch conducts the Boston Symphony in Prokofiev.

Classical Notes

Zero Mostel debuts as a symphony conductor April 27, when he leads the *Symphony of the New World* at New York's Philharmonic Hall. Also participating in the orchestra's first benefit concert and spring gala will be conductor Benjamin Steinberg, baritone William Warfield and Marian Anderson. . . . The New York City Opera offers its first performance of Puccini's "Il Trittico" of the season at the matinee Saturday (5). Julius Rudel conducts. Soprano Heather Thomson debuts with the company Thursday (3) as Marguerite in Gounod's "Faust," while soprano Marilyn Mulvey's debut is Saturday (5) in the title role of Moore's "The Ballad of Baby Doe."

Berg's "Wozzek" returns to the Metropolitan Opera repertoire on Wednesday (2) with a cast headed by Geraint Evans, Evelyn Lear, Robert Nagy, Paul Franke and Donald Gramm, Colin Davis conducting. Radmila Bakocevic sings her first Mimi in Puccini's "La Boheme" at the Met Friday (4). Miss Bakocevic sings her first Micaela with the company in the season's 14 and last performance of Bizet's "Carmen" April 11. . . . Pianist Lillian Kallier was the solo-

ist with Erick Leinsdorf and the Boston Symphony in Washington Monday (17). Leinsdorf led a second Washington program with the orchestra on Tuesday (18). . . . Cellist Jesse Levy gives a Queens (N. Y.) college recital April 15.

Cleveland to Tour Japan

CLEVELAND — The Cleveland Orchestra will make its first tour of Japan, in May 1970, giving 11 concerts there under the sponsorship of the Chubu-Nippon Broadcasting Co.

The May 10-30 tour will also include appearances in Portland, Ore.; Seattle, Wash., and Anchorage, Alaska, to help pay expenses.

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

play five concerts in Osaka as the first principal American cultural representative of the United States at the 1970 International Exposition. It will give four more concerts in Tokyo and single concerts in Kyoto and Nagoya.

George Szell will conduct 12 of the 15 total concerts and Pierre Boulez three.

The complete concert itinerary:

May 10, 1970, Portland; 11, Seattle; 15-19, Osaka; 21, Kyoto; 22, Nagoya; 23-26, Tokyo; 27, Seoul; 29, Anchorage.

Coin Machine World

MOA, Exhibitors Set To Tackle Show Rules

By RON SCHLACHTER

CHICAGO — "Open-mindedness" will be the attitude of the Music Operators of America (MOA) when it hosts meetings here Monday and Tuesday (24-25) with exhibitors from last year's show.

According to MOA executive vice-president Fred Granger, the purpose of the meetings is to review and revise ground rules for the 1969 show, which is scheduled for Sept. 5-7 at the Sherman House.

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

"Exhibitors have told us about some objectionable things concerning last year's show and these will be discussed. Two items in question are offensive

films that were shown in hotel rooms and liquor being served on the floor."

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

Those scheduled to attend Monday are A. D. Palmer, Wurlitzer; Les Rieck, Rock-Ola; Bill Adair and Don Desmond, Seeburg; Jim Newlander and Ray Tabor, Rowe, and Henry Leyser, Associated Coin Amusement Co.

ICMOA Braces for Another Pinball Fight

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

According to ICMOA execu-

GLOBAL PINS

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



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

Bilotta Single: Hit Potential?

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

The record, "Merry Go Round of Love," b/w "High and Dry" by Roberta Quinlan, was conceived, recorded and packaged exclusively for music operators. Johnny Bilotta explained:

"Only after a sufficient number of copies have been sold to

our operators, backed up by genuine excitement at the location level to show we've got a hit, will I release promotional copies to radio stations and ask Galuppi to begin exploitation of the retail market. I want to prove to the record industry that we can make our own hits in the operating business."

The Galuppi which Bilotta mentioned is Galuppi Enterprises, Inc. here. It will market the single exclusively through recognized one-stop outlets across the country.



SEGA OUTING. Pictured here are 180 employees of Sega Enterprises during a recent company party. Japan, enjoying a ski boom now, features many resorts where coin-operated games and jukeboxes are located.

Close Vote on Md. Game Law

By MILDRED HALL

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

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

(Continued on page 50)

TAC Programmers Carry Instant Location Inventory

By EARL PAIGE

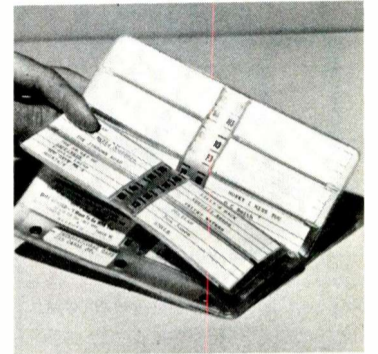
NEW ORLEANS — Record department personnel here at TAC Amusement Co. have worked an "instant inventory" system enabling them to tell at a glance the exact programming line-up on each jukebox in the hundreds of locations the firm services. The refinement is part of the over-all programming science said to be largely responsible for the growth of the 36-year-old firm that catalogs close to one million records in its library.

Joseph Caruso and Harold Giarrusso, both 20-year veterans of the famous operation founded by the late John (Tac) Elms Sr., described their system "as a sort of miniature wall box in a plastic folder." It is exactly that: a loose-leaf folder holding the exact title strips found on a corresponding jukebox.

Caruso and Giarrusso, who are assisted by Henry Holsenthal, Lynda Kolb and Ann Springer, said the folder has at least three advantages:

- "We use a lot of wall boxes here. If a location wants another wall box we simply pull the location's folder and duplicate the strips in it. We deliver the wall box in less than an hour."
- "The folder settles argu-

ments in less than a second. If a location employee can't find a certain selection, we examine the folder here in the shop and tell (Continued on page 54)



INSTANT INVENTORY of programming on any location is possible through the use of the above loose-leaf, plastic folder developed by TAC Amusement, New Orleans. Each sheet in the folder holds 20 title strips, hence, five sheets duplicates the programming on a 100-selection jukebox and eight sheets accommodate a 160-selection unit. "Leafing through the folder is just like examining the jukebox or wall-box in a location," explained Harold Giarrusso, director of the firm's record division.

'COIN'CIDENTALLY

The Merchandising Void

While encouraging process is being made to promote improved public relations and record programming within the jukebox industry, another major business challenge awaits the attention of the trade. Neither new nor unique to this industry, it is the challenge of merchandising (advertising and product promotion, if you will).

A merchandising void is uncovered whenever Billboard conducts a general business survey of the industry, asking questions like "What promotional idea boosted jukebox and game rev-

enues for you most during the past year?" Too often the answer is "I know no real good jukebox or game merchandising gimmick?"

(Continued on page 53)

Fla. President Names Panels

TALLAHASSEE, Fla.—President James Mullins has named committees for the Florida Amusement Music Association (FAMA).

Chairman of the legislative committee is Gleason Stambaugh Jr. Assisting him are Wesley Lawson, Lionel Louque, Fletcher Blalock and Fred Deeb. Ron Rood is chairman of the nominating committee, which includes Simon Wolfe, Buster Fallin, Joe Smith and Ed Blankenbecker.

Members of the dues committee are chairman Sol Tabb, George Peeples, Ozzie Truppmann, Charles Pantiere and John McKewan. James Tolisano is chairman of the convention committee. Serving with him are Michael Benware, Harvey Duckett, Bert Leeflang and George Othen.

John A. Wallace Out of Surgery

BETHESDA, Md.—At press time last week John A. (Red) Wallace, past president, Music Operators of America, was in the intensive care ward of the National Institute of Health here following surgery. Cards and letters may be addressed in care of the hospital at 9000 Rockville Pike, Bethesda 20014.

Distribution Tomorrow

Distributors of coin-operated equipment face many perplexing problems today. Many are concerned about the implications of national operating firms now acquiring jukebox routes and how this may affect traditional distributor-owner relations. Other problems concern financing, shortages of personnel, movement of used equipment, direct-to-location sales and many more subjects.

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



JOE ROBBINS

Empire Distributing, Inc. Chicago

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

There is a definite move on the part of certain phonograph (Continued on page 50)

Game Law in Legislature

• Continued from page 49

bling pinball machines were considered part of that scene, and a Baltimore judge recently affirmed that they were illegal gaming devices under the Maryland State law.

But a newer coalition of legislators combining pinball interests with other special interests, is working to get pinball and slot bills to the floor for vote, by making deals to support each other's interests.

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



A THREE-DAY WURLITZER SERVICE SCHOOL was recently held at Southern Music, Ltd., in Calgary, Alta. Leonard Hicks, shown here standing at left, conducted the sessions for 25 of Southern's servicemen and technicians.

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Distribution Tomorrow

• Continued from page 49

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

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

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

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

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

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

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

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

On the Street

By RON SCHLACHTER

Wurlitzer sales manager **Bob Bear** is back at North Tonawanda headquarters after making a swing through the southwest. Bear visited **Pete Blum** in Wichita; **Shorty Culp**, Oklahoma City; **Raymond Williams**, Dallas, and **L. C. Butler**, Houston. . . **Gene Wagner** reports that Nutting Industries, Ltd., is anticipating a "new exciting approach for the arcade operator." Meanwhile, Nutting has formed **Modex**, a subsidiary involved in industrial education. President of the new subsidiary is **Gordon Ralph**. . . **Millie McCarthy** continues to make weekly trips to Albany. With the New York legislature heading down the homestretch, Mrs. McCarthy hopes to have some good news to report by the end of the month.

Howard Kaye reports that the big news at Irving Kaye is the company's new line of Apollo tables.

The Oklahoma Area 8-Ball Tournament is under way at 128 locations in the State. Participating operators are Larry's Amusement and Enid Vending, Enid; Northwest Amusement, Woodward; Robby's Music, Clinton; B & M Music, Boyle Amusement and Patterson Music, Oklahoma City; City Vending, Muskogee, and City Vending and R & M Music, Tulsa. The tournament is under the direction of Culp Distributing Co., Oklahoma City. . . A visitor last week to Culp Distributing was **Carl Johnson** of the Wurlitzer engineering department.

Sam Hastings of Hastings Distributing to Milwaukee is enjoying a month of fishing in Florida. . . Twelve operators from throughout the Connecticut territory of the Wurlitzer Co. recently attended a one-day service school at the East Hartford headquarters of the Wurlitzer Distributing Co. They included **Rose and Chris Wilson**, R & W Music, Cromwell; **Dom Sanzo**, Nicholas Urso, Russell Bridget and Walter Daubalak, Commercial Music, New Britain; **Roy Hebert**, R. L. Hebert Co., Simsbury; **Dan Lyga**, Rode Music, Terryville; **George Dugas**, I. Resnick & Sons, Hartford; **Paul Mes-**

(Continued on page 53)

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Billboard's "Beat" makes Music

ROGER FOLZ

Tax Laws Threat to Penny Vending

OCEANSIDE, N. Y.—If bulk vendors do not develop a definite legislative program lawmakers will continue enacting tax laws until the penny disappears from vending machines. This is the view of Roger Folz, who pointed out last week that pennies still account for "at least 45 per cent" of the total bulk vending volume and that ironically, legislators were favorable to preserving 1-cent vending.

Folz, who heads up a legislative committee of the National Vendors Association (NVA), said taxes would be the biggest problem confronting the national trade group when it convenes in Hollywood Beach, Florida, April 17-20.

Folz, and his brother, Harold, operate Folz Vending here with installations in all 50 states and some foreign countries.

Folz would like to see bulk vending machines exempted per se and is hopeful that an NVA definition of bulk units can be helpful in dealing with legisla-

tors. "We have to get away from basing taxes and licenses on coin denominations.

"The denominations of coins are no indication of the volume generated or the ability to pay taxes on the receipts," he said. "A penny, nickel or dime machine may only generate \$50 to \$70 in a whole year and cannot be compared with a soft drink or candy machine, which also sells products for 10 cents.

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

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

"But in New Jersey a number of municipalities have been striv-

ing for home rule and looking for tax revenue possibilities. This will be repeated all over the country, I'm afraid. The bulk industry must convince legislators and tax committees that it is the "minor league" and that larger vending is the "major league."

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

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

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

"But quarter vending is still a continuation of penny merchandising. The addition of a quarter unit in a store may add more total revenue, but again, you cannot compare a quarter bulk vending machine with a
(Continued on page 53)

Vincent Schiro Strong Believer in 1c Vending

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

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

"It's at this point when I show them what kind of money there

is in pennies. When they see 35 bags of pennies ready for the bank it's quite revealing." Unlike some bulk vendors, Schiro reports he has no problem with banks accepting bulk pennies. "We only weigh them," he said, "if we're short or over the bank merely makes an adjustment the next day."



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



YOUNG ADMIRER. VINCENT SCHIRO'S son appears happy as a new balloon vender is uncrated.

KING'S One Stop service for all BULK VENDING MACHINE OPERATORS

MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1c tab, 5c package gum, 5c & 10c vending pack candy bars.

SUPPLIES—Empty capsules V-V1-V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

Mail this coupon for details and prices on the Northwestern SUPER SIXTY (illustrated). Vends gum-charms. Also ask for information on other Northwestern machines.

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Fill in coupon, clip and mail to:

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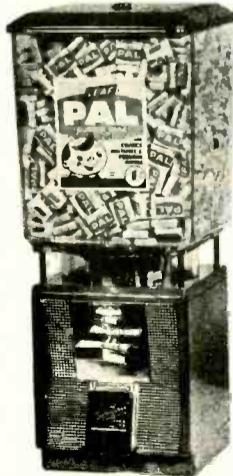
Send for prices and illustrated literature.

GUARANTEED USED MACHINES MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Red	\$.87
Pistachio Nuts, Jumbo White	.83
Afghan Crown Red Lip Pistachio Nuts	.72
Afghan Prince Red Lip Pistachio Nuts	.69
Cashew, Whole	.90
Cashew, Butts	.75
Peanuts, Jumbo	.50
Spanish	.32
Mixed Nuts	.60
Baby Chicks, 25 Lb. Ctn.	9.65
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.58
Brites	.40
SweetTarts	.40
Wrapped Gum—Fleers 4M pcs.	\$14.40
Tootsie Roll, 2M pcs.	7.20
Rain-Blo Ball Gum, 2100 per ctn.	7.60
Rain-Blo Ball Gum, 2100 printed per carton	7.85
Rain-Blo Ball Gum, 5550 per ctn.	9.40
Rain-Blo Ball Gum, 4300 per ctn.	9.50
Rain-Blo Ball Gum, 3550 per ctn.	9.50
Malfettes, 2400 per carton	8.65
20 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Beech-Nut, 100 ct.	.45
Minimum order, 25 Boxes, assorted.	

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.
Everything for the operator.
One-Third Deposit, Balance C.O.D.

MODEL 60 BULK-PAK



The popular Model 60... now adapted to vend wrapped confections. Write for circular and prices. To better serve our customers we have free parking facilities adjacent to our premises.

Stamp Folders, Lowest Prices, Write

NORTHWESTERN SALES & SERVICE CORP.

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EVERY LOCATION a "PROFIT-LAND"

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New 60 Bulk Pak builds profits in supermarkets, drugstores, gas stations, shopping centers—any location! Operators all agree BULK PAK delivers greater profits because it vends nationally advertised merchandise—suitable for all locations. Service costs are held to a bare minimum. Just pour merchandise in machine—and take out the coins. Location tests prove Bulk Pak is a #1 Money Maker. Wire, write or phone for complete details.

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2935 East Armstrong St. Morris, Ill. Phone: WHITNEY 2-1300



NORTHWESTERN MODEL 60 BULK-PAK

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped

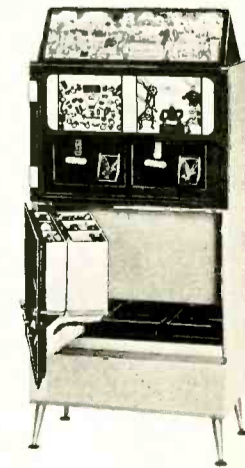
FLEER'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.



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Get and hold the best locations with **Victor's Selectorama Console** 6 DIFFERENT STYLES



Save 50% to 75% servicing time. Unlock front door to fill & collect.

Write—Phone for information **LOGAN DISTRIBUTING, INC.** 1852 W. Division St., Chicago, Ill. 60622 Phone: (312) 484-4870

If your competition is giving you location trouble...

You may find the answer to this problem by operating the most advanced idea in bulk vending—the all new Victor—



SELECTORAMA®

77-88 **CONSOLE**

With six different combinations to select from to fit any of your locations. Will vend a variety of merchandise and coin combinations—1¢, 5¢, 10¢, 25¢.

Front door operation saves 50% to 75% service time. Bigger display, more profits.

See your distributor for information and delivery date.

VICTOR VENDING CORP.

5701-13 West Grand Ave. Chicago, Ill. 60639



SUPER 77 in console holds 175-V2 capsules

On the Street

• Continued from page 50

sore, Frank Marks Music, New London, and Marcel Pake, Jerry Chagnon and Joe Vick, Mager Music Co., Hartford.

Other "students" were Frank Lombaro, Lombaro Music, Thompsonville; Tony Wilkas, Wilkas Music, Hartford; Max Putterman, National Vendor, New Britain; Al Gurske, Rayman Music, Bristol, and Joe Premont and Jean Bowce, Premont Vending, Holyoke, Mass. . . . Ed Shore, manager of Atlas Music in Pittsburgh, is taking a couple of weeks off for vacation. . . . Sidney Eppy reports that Eppy Charms is working on a new 25-cent capsule and that production should begin in the next two or three weeks. . . . Eppy and his wife are planning on arriving at the Hollywood Beach Hotel, Hollywood, Fla., April 12 to enjoy a few days vacation before the National Vendors Association (NVA) convention begins. Meanwhile, Eppy's son, Larry, is scheduled to return March 25 from Vietnam, where he has served the past 15 months as an Army photographer.

During the recent Music Operators of America (MOA) directors meeting in New Orleans, the reservations secretary at Al Hirt's Club told Clinton Pierce, MOA past-president, that the famous nightery could not accommodate 35 guests. Pierce then asked to speak to the RCA recording artist and remarked, "The MOA presented Mr. Hirt with an award. I'm sure he'll let us in if you'll tell him we're in New Orleans and may never be here again for years." Hirt not only warmly welcomed the MOA group, which had increased to 40 couples by show time, but paid them a special tribute from stage. "I certainly welcome the MOA," said Hirt, "but I recall that you gave the award to Herb Alpert the year after I won."

The need is for the industry's sharpest minds at all levels to

The Merchandising Void

• Continued from page 49

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

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

The need is for the industry's sharpest minds at all levels to

apply themselves to the problem of merchandising, advertising and promotion of our entertainment product to the ultimate consumer. Special emphasis on this neglected area of the business could well be made at the next Music Operators of America (MOA) convention.

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

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

Penny Vending Threat

• Continued from page 52

large vending machine dispensing sandwiches or pastry for 25 cents.

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

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

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

the local jukeboxes, well stocked with the titles on the station's playlist, carry banners promoting the station's oldie month.

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

SCHOENBACH CO.

Manufacturers Representative
Acorn - Amco Distributor

MACHINES

**WE HAVE 25c
TITANS, MACHINES
AND MERCHANDISE
IN STOCK**

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10c CAPSULE MIXES**
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- Monte Carlo \$8.00
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 - Jewelry Mix 7.00-8.00
 - Jumbo Dice Mix 8.00
 - Jumbo Creepy Bugs 8.00
 - Mini Books (3 per capsule) 8.00
- HOT 5c VEND ITEMS**
(all 250 per bag)
- Asst. Economy Mix \$4.25
 - Bugs 5.00
 - Rings 5.00
 - Economy Ring Mix
(no front) 4.00
 - Regular Deluxe Assmt. 5.00
 - Asst. Jewelry (Bangles &
Beads) 5.00
- 1c CHARM MIXES & ITEMS**
From \$3.50 to \$24.00 per M.
25c capsules in stock
- Parts, Supplies, Stands & Globes.
Everything for the operator.
One-third deposit with order,
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**VICTOR'S NEW
77 SPECIAL
EXTRA CAPACITY
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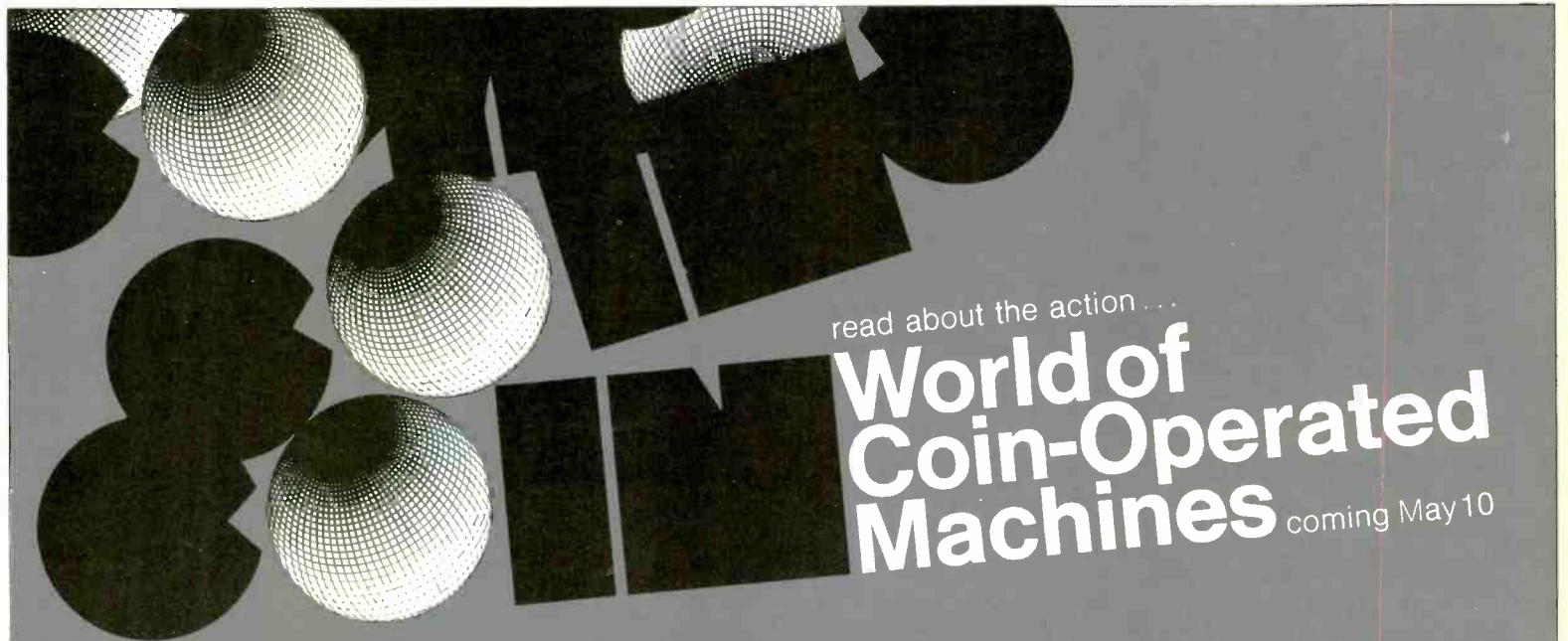
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Can be installed on your present 77s, or purchased with your 77 machines.

Only **\$4.50** each

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London W.1
7 Welbeck St.
Phone: 486-5971

Milan
Galleria del Corso 2
Phone: 70.15.15

Instant Inventory

• Continued from page 49

them where to find it on the box.

• "Right now, there's four versions of 'Gentle on My Mind,' by Dean Martin, Glen Campbell, Patti Page and Boots Randolph. We can very simply avoid putting on two versions by referring to the folder."

Giarrusso claims a record can be found in the 800,000 plus title inventory "in less than 10 seconds." Each music category is kept in individual color-coded boxes. Within each category artists are arranged alphabetically by name and their records are arranged alphabetically by title.

As many as 100 copies of some records are inventoried. In the case of such artists as James Brown, Ray Charles and Aretha Franklin, Giarrusso said, "virtually every recording they ever made is in stock."



OVER ONE MILLION titles are inventoried in the record department of TAC Amusement Co., New Orleans. The inventory, only partially shown here, is maintained by artist name and music category. Each category is kept in boxes keyed by individual color.

when answering ads . . .

Say You Saw It in
Billboard

New Little LP's

CHICAGO—Five new Little LP's were released by Garwin Sales last week. The artists consist of Guy Lombardo, Lettermen, Willie Mitchell, Bill Black's Combo and Buck Owens.

BUY! METAL TYPERS

Vending Aluminum IDENTIFICATION DISC

WHY!

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OVERHEAD MODEL
(Natural finish hardwood cabinet)

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EACH model also has these features:

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- Large metal coin box—holds \$500 in dimes.

COIN BOX

For use on coin operated devices of all kinds.

Heavy-duty, made of steel with dark brown baked enamel finish. Avail. for 10¢ or 25¢ operation. Large coin capacity w/ National Rejectors. Size 8" x 16" x 4". Electric counter optional.

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Terms: 1/2 dep., bal. C.O.D. or S.D.

DON'T SWING AT JUST ANYTHING--

WAIT FOR THE GOOD ONE!

CHICAGO COIN'S NEW 2-PLAYER

YANKEE BASEBALL

OUT APRIL 15th

SPECIALS! COMPLETE, AS IS

ROWE 137 HOT FOOD COINMASTER	\$ 75
ROWE 121 PASTRY	75
ROWE 147 ALL-PURPOSE (1/4 H.P.)	100
ROWE 14 AMBASSADOR, COINMASTER, 40c-45c	40
ROWE 14 AMBASSADOR, ALL COIN	70
ROWE 77 CANDY, COINMASTER	90
ROWE 77 CANDY, 25c CHANGER	125
ROWE SK9 Single Cup COFFEE	475

Write for complete 1969 Catalog of Phonographs, Vending and Games.
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See the new

PSYCHEDELIC MONEY GRABBER

from

ROCK-OLA

MODEL 440

160 SELECTIONS



ROCK-OLA MFG. CO.
800 NORTH KEDZIE AVENUE
CHICAGO, ILLINOIS 60651

What's Playing?

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

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

GENE SHARP, programmer, State Novelty Co.



Current releases:
"Galveston," Glen Campbell, Capitol-2428;
"Gentle on My Mind," Dean Martin, Reprise-0812;
"Goodnight My Love," Paul Anka, RCA-9648.

Oldies:
"That's Life," Frank Sinatra;
"Ramblin' Rose," Nat King Cole.

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

ROSSELLA RAY, programmer, Ray's Music.



Current releases:
"Gentle on My Mind," Dean Martin, Reprise-0812;
"Galveston," Glen Campbell, Capitol-2428.

Oldies:
"Harper Valley PTA," Jeannie C. Riley;
"Stardust," Grady Martin.

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

CAROL STEPHENS, programmer, Valley Vendors.



Current releases:
"The Way It Used to Be," Engelbert Humperdinck, Parrot-40036;
"Galveston," Glen Campbell, Capitol-2428;
"Day After Day," Shango, A&M-1014;
"Only the Strong Survive," Jerry Butler, Mercury-72898;
"The Wedding Cake," Connie Francis, MGM-14034.

Oldies:
"You've Lost That Lovin' Feeling," Righteous Bros.;
"Light My Fire," Doors.

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

CAROL HUMES, programmer, Cannon Coin Machine Co.



Current releases:
"Only the Lonely," Sonny James, Capitol-2370;
"Woman of the World," Loretta Lynn, Decca-32439;
"Galveston," Glen Campbell, Capitol-2428.

Oldies:
"D-I-V-O-R-C-E," Tammy Wynette;
"Stand by Your Man," Tammy Wynette.

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

LARRY GEDDES, programmer, Lew Jones Music.



Current releases:
"Ice Cream Song," The Dynamics, Cotillion-44021;
"It's Your Thing," Isley Brothers, T-Neck-901;
"Only the Strong Survive," Jerry Butler, Mercury-72898.

Oldies:
"Who's Making Love," Johnnie Taylor;
"Slip Away," Clarence Carter.

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

BILL RUSH, programmer, Les Montooth.



Current releases:
"Cloud Nine," Mongo Santamaria, Columbia-44740;
"Give It Up or Turn It a Loose," James Brown, King-6213;
"Run Away Child, Running Wild," Temptations, Gordy-7084.

Oldies:
"Court of Love," Unifics;
"Showdown," Archie Bell.

Coming Events

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

April 12-13 — Kansas Amusement & Music Association, Hutchinson.

April 15-19—National Vendors Association, annual convention and trade exhibit, Hollywood Beach Hotel, Miami.

April 18-19 — Wisconsin Automatic Merchandising Council, Bilotti's Forum, Green Bay.

April 18-19 — National Automatic Merchandising Association, spring management conference, Sheraton Deauville Hotel, Atlantic City, N. J.

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

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

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

May 2-5—Canadian Automatic

Merchandising Association, annual convention and trade show, Hotel Bonaventure, Montreal.

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

May 9-10 — Ohio Automatic Merchandising Association, annual meeting, Sheraton Columbus Hotel, Columbus.

May 15-18—Florida Amusement & Music Association, Port-O-Call, Tierre Verde Island, St. Petersburg.

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

May 23-24—Pennsylvania Automatic Merchandising Council, Shawnee-on-the-Delaware, Shawnee.

June 6—Minnesota Automatic Merchandising Association, Madden's Resort, Mille Lacs Lake.

June 13-15—New York Automatic Vending Association, Pines Hotel, South Fallsburg, N. Y.

Musical Instruments

NAMM Exhibitors Head For Wide, Open Spaces

By RON SCHLACHTER

CHICAGO—A total of 205 companies are included on the first exhibitor list to be released by the National Association of Music Merchants, Inc. (NAMM) for its upcoming Music Show here, set for June 22-26 at the Conrad Hilton Hotel.

There will be an increase of 11,000 square feet of exhibit space for this year's show and according to NAMM staff director Foster Lee, "open space" will be utilized to a greater extent than at any other show.

"We have a lot more space in the Continental, International, East and West Halls," said Lee. "All but a few booths have been sold. We have 18 new exhibitors who have never exhibited before at NAMM."

The C. G. Conn Corp. has contracted through NAMM for the entire second floor in the Essex Inn, which is across the street from the Hilton. Chicago Musical Instrument Co. will again occupy the space it used last year in the Avenue Rooms East and West in the Pick Congress Hotel.

Exhibitors for the 1969 show are:

ARB AMPLIFIERS
ACCORGAN CORPORATION
ACOUSTIC CONTROL CORPORATION
AEOLIAN AMERICAN CORPORATION
ALEXANDER BRASS INSTRUMENT COMPANY
GEORGE ALEXANDER
ALLEN ORGAN COMPANY
ALTEC LANSING
AMERICAN MUSIC CONFERENCE
AMERICAN PIANO SUPPLY COMPANY
AMERICAN PLATING & MFG. CO., INC.
AMPEG COMPANY, INC.
ANTIGUA CASA SHERRY-BRENNER LTD.
ARDSLEY MUSICAL INSTRUMENT CORP.
DAN ARMSTRONG GUITARS
W. T. ARMSTRONG COMPANY, INC.
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ERNIE BALL, INC.
MEL BAY PUBLICATIONS, INC.
BELL ACCORDION CORPORATION
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BIG 3 MUSIC CORPORATION
BIGSBY ACCESSORIES, INC.
ZEB BILLINGS MUSIC PUBLISHING CO.
BOOSEY & HAWKES
BRITISH CONSULATE GENERAL
BRUCE DIV. OF COMPONENT SERVICE CO.
C. BRUNO & SON, INC.
CBS MUSICAL INSTRUMENTS
CAMCO DRUM CORPORATION
CARPENTER COMPANY
CHAMBERLIN INSTRUMENT COMPANY, INC.
CHICAGO MUSIC SALES
CHICKERING & SONS
CLARK MUSIC INDUSTRIES, INC.
CONCORD TECHNICAL APPARATUS CORP.
CONN CORPORATION
CONN ORGAN CORPORATION
COOPER-PUCHNER BASSOON COMPANY
CORAL AMPLIFIERS
CUSTOM MUSIC COMPANY
DALLAS-ARBITER, LTD.
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DANELECTRO AMPLIFIERS
J. C. DEAGAN, INC.
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DRUMLAND/RALPH KESTER
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ELECTRONIC STROBE LIGHT
ELECTRO-VOICE, INC.
ESTEY MUSICAL INSTRUMENT CORPORATION
ESTEY PIANO CORPORATION
EVANS ALL WEATHER DRUM HEADS
EVERETT PIANO COMPANY
FANNON ELECTRONIC INDUSTRIES
FERRE'S BAND INSTRUMENT TOOLS & SUPPLIES
CARL FISCHER MUSICAL INSTRUMENT CO., INC.
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FLAT/JACKS DRUMS
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KRAUTH & BENNINGHOFFEN, INC.
KRONER BASSOON COMPANY
KRONER BAND INSTRUMENT COMPANY
KUSTOM ELECTRONICS, INC.
JAMES B. LANSING SOUND COMPANY
THE LAWRENCE COMPANY, DIV. OF TYCO
R. G. LAWRIE, LTD.

(Continued on page 57)



FIRST OF PREMIER'S new total solid-state amplifier line to be delivered in the model BB30 bass amplifier. Features include solid-state circuitry, heavy-duty 15-inch bass speaker, two independent channels and separate controls for each channel. The suggested list is under \$170.

Unusual Instruments Push for Exposure

By ELIOT TIEGEL

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

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

The canary, Roumanis explained, is a one-finger keyboard instrument, with a two octave range which looks like a toy. It derives its name from its exclusive ability to play in the high

register. It is not manufactured for the commercial market, but is available on a rental basis to musicians.

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

"These instruments sound good when played with a lot of other instruments," said Roumanis, "but you wouldn't want to play any one of them alone."

The tubala is a percussion instrument which sounds like low register bongos and is made of cardboard tubes hit with a wooden spoon device. "It sounds like a tympany drum," explained Roumanis. "It's like playing a vibes part on a drum." The inventor is someone in the Los Angeles area who has not yet gotten into mass manufacturing.

Usually the way Roumanis and other musicians hear about new

Thomas Supplies Guitars to Movie

LOS ANGELES — Thomas Organ is providing more than \$1.5 million worth of instruments to the forthcoming Warner Bros.-Seven Arts film, "The Phynx."

Producers Bob Booker and George Foster have named Thomas Organ and Vox technical supervisors for the instrumentation used in the comedy. Three hundred and ninety gui-

tars will be shipped to Spain for a musical sequence.

Vox is providing the four young leads in the story about the development of a rock band with guitars. Music specialists Jerry Lieber and Mike Stoller are training the quartet for the production.

The movie is currently being shot at W-7's Burbank studios.

BEST SELLING Billboard Folios ALL PORTABLE CHORD ORGAN/ ALL ORGAN FOLIOS (Alphabetically)

BY THE TIME I GET TO PHOENIX (Hansen)
BORN FREE (Hansen)
CRIMSON & CLOVER (Big 3)
DIZZY (Hansen)
EVERYDAY PEOPLE (Hal Leonard)
GALVESTON (Hansen)
GENTLE ON MY MIND (Hansen)
HEY JUDE (Hansen)
HONEY (Hansen)
IMPOSSIBLE DREAM (Fox)
I'VE GOTTA BE ME (Plymouth)
LOVE IS BLUE (Criterion)
MOON RIVER (Famous)
PROUD MARY (Hansen)
SOMEWHERE MY LOVE (Big 3)
SUNRISE SUNSET (Plymouth)
THOSE WERE THE DAYS (Plymouth)
WICHITA LINEMAN (Hansen)

instruments is for someone to call up and say: "Hey, I've got a new instrument. Do you want to hear it?" And usually the musician asks for a tape.

Roumanis heard about the roxachord from a singer. There is only one in the Los Angeles

area, so Roumanis rented it and used it to record a commercial. It sounds like an organ, has 15 stops, which can change the sound texture of a note and looks like a small electric piano.

Another instrument which

(Continued on page 56)

What are the odds of finding a great new sound if you use Electro-Voice SRO speakers?

Better. Much better.

With Electro-Voice SRO/12 or SRO/15 speakers in your amp, you'll get cleaner sound than ever before. You'll also get wider dynamic range and uniform response in every octave.

That means you can do more things with your instrument at every volume, anywhere in your range. And because you get more sound out of every watt you put into an SRO speaker, it's like doubling the power of your amp.

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Audio Retailing

Airline Tapes Find It Nice to Be Grounded

By RON SCHLACHTER

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

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

"Normally, a tape holds 60 to 68 songs or six long playing albums," explained Johnson. "Needless to say, this opens up

the reason for its appeal. With a suggested list of \$24, the tape would probably have a discount price of \$17.96 or so, which is quite a value.

"Usually one record company or a family of record companies will be on one album. Billboard programs for us and all of the music is in excellent taste. While most of the music is of the easy listening popular type, we also have classical albums. We use the same sort of approach with classical.

"For the most part, you find these tapes in specialty stores, where the more serious music fancier spends his money. Neiman-Marcus in Dallas was one of our first customers and bought quite a selection of each tape. The interesting part about it was that they didn't carry any other tape. They have done very well."

In view of the nature of the product, there is no "push" involved in selling the tapes. Johnson explained:

"I think our clientele has grown to a point where they watch and shop for these tapes. It's a loyal following, a very stable clientele. I feel the tapes appeal to the people because all of the selections are chosen with good taste, the programming is excellent and the tape is at a good price. The people are pay-

(Continued on page 57)

Symphonic Rep

UNION, N.J.—Martin Friedman Associates, with offices here at 427 Chestnut St., has been appointed a representative for Symphonic Radio & Electronic Corp. for the 14 counties of northern New Jersey, Rockland County and Staten Island, N.Y.



H. H. SCOTT, INC., has come up with the Scottie, a compact stereo system that should appeal to vacationing drivers. The AM/FM unit, which comes complete with two Scott speaker systems, operates off a 12-volt battery for use in a car or boat. With suggested list of \$199.95, the Scottie also operates of 110-volt current at home.

EIA Board Approves Plan

WASHINGTON—The board of directors of the Electronic Industries Association (EIA) approved a plan for reorganizing the association at the recent EIA spring conference here.

According to a recommendation by the Organization Study Committee, headed by former EIA president L. Berkley Davis, the new structure would feature retention of the present divisional arrangement, provision for groupings of divisions having mutual interests with group boards of directors and provision for inter-divisional flexibility to accommodate new technologies, markets and products under "common interest panels."

The reorganization plan also calls for the establishment of a congressional-legislative service

department, a 52-member board of governors elected by divisions or group boards of directors and a new basic dues proposal aimed at providing for a distribution of association "overhead" costs among member-companies in relation to the number of divisions in which they participate and the expenditure budget of each division.

(Continued on page 57)



A NEW BOOKCASE CONSOLE STEREO from Delmonico International has a suggested list of \$249.96. The de luxe solid-state phonograph features FM/AM FM multiplex radio, Mediterranean styling with open grill panels and built-in book shelves, 14 transistors, five diodes and rectifier diodes.

Questions needle dealers ask?

Q. If I can buy cheap needles why should I pay more for Fidelitone?

A. You don't make money by buying needles—profits come from selling them. Fidelitone offers you a full line of quality replacement phonograph needles and we back our dealers with a comprehensive MAKE IT EASY merchandising program that insures their sales and profits.

Q. If I can buy direct from a competitive factory, why should I buy through a Fidelitone Distributor?

A. Your Fidelitone Distributor is a trained specialist who takes the work out and puts the profit into handling replacement phonograph needles. He provides prompt service on fast-selling assortments; his stock backs up your once-in-a-while needs for special items; he provides sales training for your personnel; he provides an inventory management control system; and he offers a "Magic Touch" promotion program to accelerate sales. Your Fidelitone Distributor is a merchandising specialist whose main function is to assist Fidelitone Dealers in increasing needle sales and profits.

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industry!

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6415 N. Ravenswood Ave., Chicago, Ill. 60626
Phono needles, blank tape cassettes and accessories

Unusual Instruments Push for Exposure

• Continued from page 55

Roumanis likes is the little electric pipe organ, which is rented and produces a sound close to its big brother.

The clavinet is one of the few new instruments made by a commercial company, Hohner in this instance. It looks like an electric piano, has four stops and the musician can play up to six notes in both hands.

The cordovox is old in comparison to the other instruments. It is similar to an accordion with electrical pickups which allow it to sound like an organ.

The clavichord, Roumanis believes, is the closest manufacturers have come to producing the instrument on which Bach composed. It is a keyboard machine in which strings are plucked when keys are pressed, not struck by a hammer.

Roumanis is delighted with

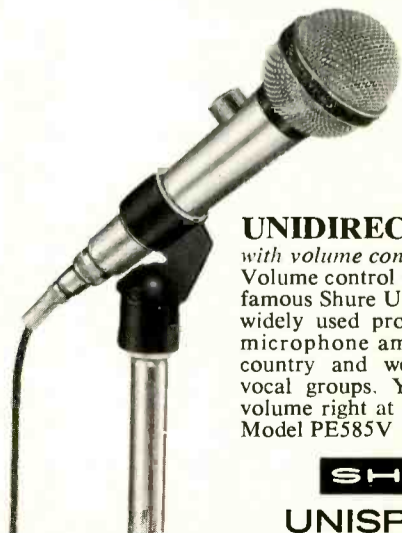
all the research and development into new instrumentation. But he acknowledges that it is a slow process in having these instruments siphon down to the retailer's shelf.

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NAMM Exhibitors Head For Wide, Open Spaces

• Continued from page 55

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E & O MARI, INC.
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MASON & HAMLIN, INC.
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MUSICAL MERCHANDISE REVIEW
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WILDER ENGINEERING PRODUCTS
WINTER PIANO COMPANY
WURLITZER COMPANY
YAMAHA INTERNATIONAL CORPORATION
YORKVILLE SOUND LIMITED
AVEDIS ZILDJIAN COMPANY

Organ Concert

AKRON, Ohio—Grenci Music Co., Inc., here recently presented organist Dennis Awe in concert on the Story & Clark organ at Chapel Hill Mall. Awe, musical director with touring companies and church organist at Commack, N. Y., has been director of the Ray Heatherton Breakfast Club for the past three years.

Lindsay Serves as Accordion Chairman

NEW YORK — The 1969 "Coupe Mondiale," world accordion competition which is set to take place here Aug. 6-9, has named Mayor John Lindsay as its honorary chairman. The event is under the sponsorship of the American Accordionists' Association in co-operation with the International Confederation of Accordionists.

Other honorary committee members are Leopold Stokowski, conductor of the American Symphony Orchestra; Vieri Traxler, consul general of Italy; Charles Re, consul general of the Republic of San Marino; Joseph Feldmann, publisher of Musical Merchandise Review, and John F. Majeski Jr., editor of Music Trades magazine.

Airline Tapes

• Continued from page 56

ing 30 cents per song instead of the usual 50 cents per song."

Johnson also pointed out that the American Airlines tapes are excellent for parties. A tape can be put on and run for the length of the party.



THE TOP COMPACT SYSTEM from H. H. Scott, Inc., is the 2513-15, an AM/FM stereo unit with dual 1009F turntable, plus Scott S-15 three-way speaker systems. The suggested list is \$529.95.

'Trumpet Treats'

NEW YORK—Peer Southern's standard music department has introduced "Trumpet Treats" by George Cole, the first of a new series of arrangements.

According to sales manager Al Kugler, "Trumpet Treats" is divided into two sections, accompaniment and trumpet. The pages in the trumpet section are removable and the arrangements may be played as solos, duets, or trios, with accompaniment by any rhythm section.

The six songs in the book were selected from those most frequently requested from the Peer Southern catalog. They are "Walk Right In," "Soul Coaxing," "Winchester Cathedral," "Adios," "Love Me With All Your Heart" and "Come Closer to Me."

Secret Honored

WASHINGTON—James Secrest, executive vice-president of the Electronic Industries Association (EIA), was presented the EIA Medal of Honor for 1969 at the association's recent spring conference here. The recipient of the industry's personal award has held his current post since 1952 and prior to that, he served as EIA general manager for two years.

Fender Campaign

LOS ANGELES—Fender has designated April as Sunburst Spectacular month for its acoustic guitar line. The reference is to a number of high-gloss spruce top finishes. Eight acoustic models are being offered with the shiny finishes during the campaign.

EIA Approves Plan

• Continued from page 56

As for the goal of the committee's recommendations, they are intended to give the association more flexibility and allow it to expand as needed to provide a home for new electronic technologies and markets. To become effective, the plan must be ratified by the association membership at the 45th annual EIA Convention in Chicago, June 23-26.

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HOT 100

FOR WEEK ENDING MARCH 29, 1969

Billboard



THIS WEEK	Wk. Ago			TITLE	Artist (Producer), Label & Number	Weeks On Chart
	1	2	3			

Billboard Award

1	1	4	DIZZY	Tommy Roe (Steve Barri), ABC 11164	9
2	3	5	TRACES	Classics IV (Buddie Buie), Imperial 66352	8
3	6	9	TIME OF THE SEASON	Zombies (Rod Argent & Chris White), Date 2-1628	8
4	14	37	AQUARIUS/LET THE SUNSHINE IN	Fifth Dimension (Bones Howe), Soul City 772	4
5	2	2	PROUD MARY	Creedence Clearwater Revival (John Fogerty), Fantasy 619	10
6	10	11	RUN AWAY CHILD, RUNNING WILD	Temptations (Norman Whitfield), Gordy 7084	7
7	5	8	INDIAN GIVER	1910 Fruitgum Co. (Kasenz-Katz, Assoc.), Buddah 91	10
8	11	18	GALVESTON	Glen Campbell (Al De Lory), Capitol P-2428	5
9	13	14	MY WHOLE WORLD ENDED (The Moment You Left Me)	David Ruffin (Fuqua & Bristol), Motown 1140	7
10	24	28	ONLY THE STRONG SURVIVE	Jerry Butler (Gamble & Huff), Mercury 72898	5
11	4	4	BUILD ME UP BUTTERCUP	The Foundations (Tony Macaulay), UNI 55101	13
12	21	36	YOU'VE MADE ME SO VERY HAPPY	Blood, Sweat & Tears (James William Guericco), Columbia 4-44776	5
13	7	7	THIS GIRL'S IN LOVE WITH YOU	Donne Warwick (Bacharach-David), Scepter 12241	9
14	8	3	EVERYDAY PEOPLE	Sly & Family Stone (Sly Stone), Epic 10407	18
15	20	33	ROCK ME	Steppenwolf (Gabriel Mekler), Dunhill 4182	5
16	16	17	THINGS I'D LIKE TO SAY	New Colony Six, Mercury 72858	14
17	27	43	TWENTY-FIVE MILES	Edwin Starr (Bristol & Fuqua), Gordy 7083	7
18	9	6	CRIMSON & CLOVER	Tommy James & the Shondells (Tommy James), Roulette R-7028	16
19	22	31	HOT SMOKE & SASSAFRASS	Bubble Puppy, International Artists 128	7
20	19	21	THE WEIGHT	Aretha Franklin (Jerry Wexler & Tom Dowd), Atlantic 2603	6
21	17	15	BABY, BABY DON'T CRY	Smokey Robinson & Miracles (Smokey, Moore, Johnson), Tamla 54178	13
22	12	12	GAMES PEOPLE PLAY	Joe South (Joe South), Capitol 2248	12
23	23	24	MR. SUN, MR. MOON	Paul Revere & the Raiders (Mark Lindsay), Columbia 4-44744	7
24	26	27	YOU GAVE ME A MOUNTAIN	Frankie Laine (Jimmy Bowen), ABC 11174	8
25	18	10	THIS MAGIC MOMENT	Jay & the Americans (Jata Ent.), United Artists 50475	14
26	42	93	IT'S YOUR THING	Isley Brothers (R. Isley-O. Isley-R. Isley), T Neck 901	3
27	30	35	MENDOCINO	Sir Douglas Quintet (Amigas de Musica), Smash 2191	11
28	37	45	DO YOUR THING	Watts 103rd Street Band, Reprise 7250	9
29	33	54	I'LL TRY SOMETHING NEW	Diana Ross & the Supremes & the Temptations (F. Wilson & O. Richards), Motown 1142	3
30	15	13	I'VE GOTTA BE ME	Sammy Davis Jr. (Jimmy Bowen), Reprise 0779	16
31	40	69	DON'T GIVE IN TO HIM	Gary Puckett & the Union Gap (Jerry Fuller), Columbia 4-44788	3
32	25	25	I GOT A LINE ON YOU	Spirit (Lou Adler), Ode 115	11

33	28	30	34	SWEET CREAM LADIES	Box Tops (Chips Moman/Tommy Cogbill), Mala 12035	14
34	43	79	84	NO NOT MUCH	Vogues (Dick Glasser), Reprise 0803	4
35	70	84	—	HAIR	Cowbills (Bill & Bob Cowbill), MGM 14026	3
36	49	51	65	BROTHER LOVE'S TRAVELLING SALVATION SHOW	Neil Diamond (Tommy Cogbill & Chips Moman), UNI 55109	6
37	45	47	60	TRY A LITTLE TENDERNESS	Three Dog Night (Gabriel Makler), Dunhill 4177	8
38	53	76	77	SNATCHING IT BACK	Clarence Carter (Rick Hall), Atlantic 2605	5
39	71	—	—	CHOKIN' KIND	Joe Simon (J. R. Enterprises), 557 2628	2
40	29	23	19	BUT YOU KNOW I LOVE YOU	First Edition (Jimmy Bowen), Reprise 0799	11
41	46	55	70	THE LETTER	The Arbors (Roy Cicala & Lorie Burton), Date 2-1638	6
42	51	53	59	JOHNNY ONE TIME	Brenda Lee (Mike Berniker), Decca 32428	8
43	44	70	86	I CAN HEAR MUSIC	Beach Boys (Carl Wilson), Capitol 2432	4
44	78	86	—	TIME IS TIGHT	Booker T. & the M.G.'s (B. T. Jones), Stax 0028	3
45	34	41	41	SOPHISTICATED SISSY	Meters (Marshall) E. Sehorn & Allen Toussaint, Josie 1001	8
46	38	38	26	THERE'LL COME A TIME	Betty Everett (Archie Lee Hill Prod.), UNI 55100	11
47	39	42	42	I DON'T KNOW WHY	Stevie Wonder (D. Hunter & S. Wonder), Tamla 54180	7
48	48	52	53	A LOVER'S QUESTION	Otis Redding (Steve Cropper), Atco 6654	5
49	54	61	67	BLESSED IS THE RAIN	Brooklyn Bridge (Wes Farrell), Buddah 95	4
50	57	62	63	WHEN HE TOUCHES ME (Nothing Else Matters)	Peaches & Herb (Billy Sherrill & David Kapralik), Date 2-1637	5
51	66	96	—	THE PLEDGE OF ALLEGIANCE	Red Skelton, Columbia 4-44798	3
52	67	—	—	MEMORIES	Elvis Presley, RCA 47-9731	2
53	58	66	80	GIMME GIMME GOOD LOVIN'	Crazy Elephant (Kasenz-Katz Assoc.), Bell 763	5
54	61	78	91	DON'T TOUCH ME	Bettye Swan (Wayne Shuler), Capitol 2382	4
55	63	73	73	I LIKE WHAT YOU'RE DOING (To Me)	Carla Thomas (Don Davis), Stax 0024	7
56	60	64	75	APRICOT BRANDY	Rhinoceros (Paul A. Rothchild), Elektra 45647	6
57	81	—	—	IS IT SOMETHING YOU GOT	Tyrone Davis (Willie Henderson), Dakar 605	2
58	56	56	62	TEAR DROP CITY	Monkees (Tommy Boyce & Bobby Hart), Colgems 66-5000	6
59	50	49	49	LOVIN' THINGS	Grassroots (Steve Barri), Dunhill 4180	7
60	65	77	87	THE WAY IT USED TO BE	Engelbert Humperdinck (Peter Sullivan), Parrot 40036	5
61	86	—	—	SWEET CHERRY WINE	Tommy James & Shondells (Chips Moman), Roulette 7039	2
62	82	—	—	FIRST OF MAY	Bee Gees (Robert Stigwood), Atco 6657	2
63	68	85	96	PLAYGIRL	Three Prophets (C. Bonafede, D. Belloc, L. Douglas), Kapp 962	4
64	64	74	74	DON'T FORGET ABOUT ME	Dusty Springfield (Jerry Wexler-Tom Dowd), Atlantic 45-2606	5
65	55	63	64	THESE ARE NOT MY PEOPLE	Johnny Rivers (Johnny Rivers), Imperial 66360	6
66	59	65	69	BACK DOOR MAN	Derek (Cymbal-Tobin), Bang 566	6

67	74	82	92	WILL YOU BE STAYING AFTER SUNDAY	Peppermint Rainbow (Paul Leika), Decca 32410	7
68	72	72	81	SHOTGUN	Vanilla Fudge (Vanilla Fudge), Atco 6655	4
69	—	—	—	MY WAY	Frank Sinatra (Don Costa), Reprise 0817	1
70	92	99	100	HAWAII FIVE-O	The Ventures (Joe Saraceno), Liberty 56068	4
71	84	—	—	IT'S ONLY LOVE	B. J. Thomas (Chips Moman), Scepter 12244	2
72	76	83	83	DAY AFTER DAY (It's Slippin' Away)	Shango (Merry Rippelle), A&M 1014	5
73	73	81	82	LONG GREEN	The Fireballs (Norman Petty), Atco 6651	6
74	83	92	—	MOVE IN A LITTLE CLOSER, BABY	Mama Cass (Steve Barri), Dunhill 4184	3
75	77	87	88	DIDN'T YOU KNOW	Gladys Knight & the Pips (Ashford & Simpson), Soul 35057	4
76	—	—	—	MINI SKIRT MINNIE	Wilson Pickett (Rick Hall), Atlantic 2611	1
77	—	—	—	MERCY	Ohio Express (J. Levine-A. Resnick), Buddah 102	1
78	85	—	—	IN THE STILL OF THE NIGHT	Paul Anka (Don Costa Prod.), RCA 74-0126	2
79	—	—	—	WISHFUL SINFUL	Doors (Paul A. Rothchild), Elektra 45656	1
80	91	91	—	TRACKS OF MY TEARS	Aretha Franklin (Jerry Wexler & Tom Dowd), Atlantic 2603	3
81	87	—	—	ICE CREAM SONG	The Dynamics (Tommy Cogbill), Cotillion 44021	2
82	80	80	—	GOODBYE COLUMBUS	Association (John Boylan), Warner Bros.-Seven Arts 7267	3
83	88	88	93	NOTHING BUT A HEARTACHE	Flirtations (Wayne Bickerton), Deram 85038	4
84	93	94	—	TIME WAS	Canned Heat (Skip Taylor & Canned Heat), Liberty 56097	3
85	90	90	—	KICK OUT THE JAMS	MC-5 (Jac Holzman & Bruce Botnick), Elektra 45648	3
86	—	—	—	THERE NEVER WAS A TIME	Jeannie C. Riley (Shelby S. Singleton Jr.), Plantation 16	1
87	79	71	71	HELLO, IT'S ME	Nazz (Nazz & Michael Friedman), SGC 001	7
88	96	—	—	FOOLISH FOOL	Dee Dee Warwick (Ed Townsend), Mercury 72880	2
89	99	—	—	GIVE IT AWAY	Chi-Lites (C. Davis & E. Record), Brunswick 55398	4
90	89	89	90	SING A SIMPLE SONG	Sly & the Family Stone (Sly Stone), Epic 5-10407	4
91	98	98	98	THE WEDDING CAKE	Connie Francis (Shelby S. Singleton Jr.), MGM 14034	4
92	94	97	97	HALLWAYS OF MY MIND	Dells (Bobby Miller), Cadet 5636	4
93	97	—	—	BORN AGAIN	Sam & Dave (D. Porter & I. Hayes), Atlantic 2608	2
94	—	—	—	GOOD TIMES BAD TIMES	Led Zeppelin (Jimmy Page), Atlantic 2613	1
95	—	—	—	ONE EYE OPEN	Maskmen & Agents (BBC Prod.), Dynamo 125	1
96	—	—	—	ZAZUERA	Herb Alpert & the Tijuana Brass (H. Alpert & Jerry Moss), A&M 1043	1
97	100	100	—	GOD KNOWS I LOVE YOU	Nancy Sinatra (Billy Strange), Reprise 0813	3
98	—	—	—	SOMETHING'S ON HER MIND	Four Seasons (Bob Gaudio), Phillips 40597	1
99	95	95	99	ONLY YOU	Bobby Hatfield (Dick Glasser), Verve 10634	4
100	—	—	—	I LOVE MY BABY	Archie Bell & the Drells (Gamble/Huff), Atlantic 2612	1

HOT 100—A TO Z—(Publisher-Licensee)

Apricot Brandy (Nina, BMI)	56
Aquarius/Let the Sunshine In (United Artists, ASCAP)	4
Baby, Baby Don't Cry (Jobete, BMI)	21
Back Door Man (Symto, BMI)	66
Blessed Is the Rain (Pocket Full of Tunes, BMI)	49
Born Again (Birds/Eden, ASCAP)	93
Brother Love's Travelling Salvation Show (Stonebridge, BMI)	36
Build Me Up Buttercup (January-Nice, BMI)	11
But You Know I Love You (First Edition, BMI)	40
Chokin' Kind (Wilderness Music, BMI)	39
Crimson & Clover (Big Seven Music, BMI)	18
Day After Day (It's Slippin' Away) (Goomby/Irving, BMI)	72
Didn't You Know (Jobete, BMI)	75
Dizzy (Low Twine, BMI)	1
Do Your Thing (Charles Wright & Fred Smith) (Wright-Gerstl-Tamerlan, BMI)	28
Don't Forget About Me (Screen Gems-Columbia, BMI)	64
Don't Give in to Him (Four Star, BMI)	31
Don't Touch Me (Pamper, BMI)	54
Everyday People (Daly City, BMI)	14
First of May (Casserole, BMI)	62
Foolish Fool (Chappell, ASCAP)	88
Galveston (Ja-Ma Music, ASCAP)	8
Games People Play (Lowery, BMI)	22
Gimme Gimme Good Lovin' (Peanut Butter/Kahoona, BMI)	53
Give It Away (Darkar/BRC, BMI)	89
God Knows I Love You (Metric, BMI)	97
Goodbye Columbus (Ensign, BMI)	82
Good Times Bad Times (Superhype, ASCAP)	94
Hair (United Artists, ASCAP)	35
Hallways of My Mind (Chevis Music, BMI)	92
Hawaii Five-O (April, ASCAP)	70
Hello, It's Me (Screen Gems-Columbia, BMI)	87

Hot Smoke & Sassafras (Tapier, BMI)	19
I Can Hear Music (Trio Music Co. Inc., BMI)	43
I Don't Know Why (Jobete, BMI)	47
I Got a Line on You (Hollenbeck, BMI)	32
I Like What You're Doing (to Me) (East/Memphis, BMI)	55
I Love My Baby (World War III/Downstairs, BMI)	100
Ice Cream Song (Dief-Cotillion, BMI)	81
In the Still of the Night (Cherio, BMI)	78
Indian Giver (Kaskat/Kahoona, BMI)	7
I'll Try Something New (Jobete, BMI)	29
Is It Something You Got (Dakar, BMI)	57
It's Only Love (Press, BMI)	71
It's Your Thing (Brothers Three, BMI)	26
I've Gotta Be Me (Damila, ASCAP)	30
Johnny One Time (Hill & Range/Blue Crest, BMI)	42
Kick Out the Jams (Paradox, BMI)	85
The Letter (Burton, BMI)	41
Long Green (Burdette, BMI)	73
Lover's Question, A (Progressive/Eden, BMI)	48
Lovin' Things (Gallico, BMI)	59
Memories (Gladys, ASCAP)	52
Mendocino (Southern Love, BMI)	27
Mercy (Peanut Butter/Kaskat, BMI)	77
Mini Skirt Minnie (New Research, BMI)	76
Move in a Little Closer (Arnold Jay, ASCAP)	74
Mr. Sun, Mr. Moon (Boom, BMI)	23
My Way (Don C., BMI)	69
My Whole World Ended (The Moment You Left Me) (Jobete, BMI)	9
No Not Much (Beaver, ASCAP)	34
Nothing But a Heartache (Festus Music, BMI)	83
One Eye Open (Catalogue/Den, BMI)	95
Only the Strong Survive (Parabut/Double Diamond/Downstairs, BMI)	10
Only You (Wildwood, BMI)	99
Playgirl (4 Star Music Co., BMI)	63

Pledge of Allegiance, The (Valentina, ASCAP)	51
Proud Mary (Jondora, BMI)	5
Rock Me (Trousdale, BMI)	15
Run Away Child, Running Wild (Jobete, BMI)	6
Shotgun (Jobete, BMI)	68
Sing a Simple Song (Daly City, BMI)	90
Snatching It Back (Fame, BMI)	38
Something's on Her Mind (Gavardima/Genius, ASCAP)	98
Sophisticated Sissy (Marsaint, BMI)	45
Sweet Cherry Wine (Big Seven, BMI)	61
Sweet Cream Ladies (Blackwood, BMI)	33
Tear Drop City (Screen Gems-Columbia, BMI)	58
There'll Come a Time (Jalynne, BMI)	46
Things I'd Like to Say (New Colony-T.M., BMI)	16
Time Is Tight (East/Memphis, BMI)	44
Time of the Season (Mainstay, BMI)	3
Time Was (Metric, BMI)	84
There Never Was a Time (Singleton, BMI)	86
Things I'd Like to Say (New Colony-T.M., BMI)	16
This Girl's in Love With You (Blue Seas/Jac, ASCAP)	13
This Magic Moment (Rumbalero/Progressive, BMI)	25
Traces of My Tears (Jobete, BMI)	2
Try a Little Tenderness (Connelly & Robbins, ASCAP)	80
Twenty-Five Miles (Jobete, BMI)	37
Way It Used to Be, The (Maribus, BMI)	60
Wedding Cake, The (Singleton, BMI)	91
The Weight (Dwarf, ASCAP)	79
When He Touches Me (Nothing Else Matters) (Painted Desert, BMI)	20
Will You Be Staying After Sunday (Screen Gems-Columbia, BMI)	67
Wishful Sinful (Nipper Music, ASCAP)	79
You Gave Me a Mountain (Mojava, BMI)	24
You've Made Me So Very Happy (Jobete, BMI)	12
Zazuera (Rodra, BMI)	96

BUBBLING UNDER THE HOT 100

101. TO KNOW YOU IS TO LOVE YOU	Bobby Vinton, Epic 5-10461
102. WHERE DO YOU GO TO (MY LOVELY)	Peter Sarstedt, World Pacific 77911
103. BREAKFAST IN BED	Dusty Springfield, Atlantic 2606
104. MORNING GIRL	Neon Philharmonic, Warner Bros.-Seven Arts 7261
105. I DIDN'T KNOW WHAT TIME IT WAS	Ray Charles, ABC/TRC 11193
106. WITH PEN IN HAND	Vikki Carr, Liberty 56092
107. I STILL LOVE YOU	Jackie Wilson, Brunswick 55402
108. ALBATROSS	Fleetwood Mac, Epic 5-10436
109. RHYTHM OF THE RAIN	Gary Lewis & the Playboys, Liberty 56093
110. CALIFORNIA GIRL	Tommy & the Glaser Brothers, MGM K 14036
111. TRICIA TELL YOUR DADDY	Andy Kim, Steed 715
112. YOU'D BETTER GO	Nancy Wilson, Capitol 2422
113. ARE YOU READY	Chambers Brothers, Columbia 4-44779
114. MORE TODAY THAN YESTERDAY	Spiral Staircase, Columbia 4-44747
115. LILY THE PINK	Irish Rovers, Decca 32444
116. GAMES PEOPLE PLAY	King Curtis & His Kingpins, Atco 6664
117. L.U.V.	Tommy Boyce & Bobby Hart, A&M 1031
118. GITARZAN	Ray Stevens, Monument 1131
119. I LEFT MY	



Marianne Faithfull

**SOMETHING BETTER
c/w SISTER MORPHINE**

Produced by Mick Jagger

45-1022

Manufactured by Abkco Records
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LONDON®

Canadian News Report

CKLW Battling for Its Broadcast Life

LONDON, Ont. — CKLW, Windsor, one of Ontario's and Canada's most powerful radio outlets, is fighting to retain its broadcasting license.

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

The most serious charge against CKLW is that it is a 100 per cent U. S.-owned station, operated by Western Ontario Broadcasting Ltd., which is a subsidiary of the RKO Corp., in turn owned outright by the General Tire and Rubber Co.

Last fall a federal order-in-council decreed that at least 80 per cent of the voting stock of any Canadian broadcasting operation must be owned by Canadians.

CKLW, represented at the hearings by S. C. Ritchie, president of Western Ontario Broadcasting, and R. J. Buss, general manager of the station, has petitioned for an exemption from this federal ruling based on the contention that the Windsor market is unique in Canada in its proximity to a

large body of Canadians — some 300,000—who live and work in the United States in the Detroit area.

It was further contended that there are some 6,000 Windsor residents who cross the border each day to work.

With a potential American-based audience then which can outnumber the Canadian listenership some 20 to 1, the economic set-up of CKLW as well as its programming policies must be seen as a true exception to the Canadian rule, argued Ritchie.

Bushnell TV Bids for 3 TV, 5 Radio Outlets in Ontario

OTTAWA—Bushnell TV Co., operator of CTV affiliate CJOH-TV in Ottawa, has made an offer to purchase all the assets of three TV and five radio stations in Ontario, all owned in part by the family of Canadian-born multimillionaire Lord Thomson of Fleet.

The offer is for an outright sale on a cash basis although no purchase price was announced. The sale is of course subject to the approval of the Canadian Radio-Television Commission.

Included in the proposed sale are CKWS-TV and CKWS-AM/FM radio in Kingston, op-

erated by Frontenac Broadcasting Ltd.; CFCH-TV in North Bay, operated by Tel-Ad Broadcasting Ltd.; CKGB-AM-FM radio in Timmins, operated by Timmins Broadcasting Ltd.; CHEX-TV and CHEX-AM-FM radio in Peterboro, operated by



ED LAWSON, left, merchandising manager, albums division, Quality Records, Toronto, at A&M Records studios on Los Angeles, with Dave Hubert, international director, and Jack Schnyder, right, director of advertising and merchandising, A&M. Promotion, future releases and personal appearances were discussed during Lawson's visit.

Kawartha Broadcasting Ltd., CFCH-AM radio in North Bay, operated by Northern Broadcasting Ltd., and CJKL-AM radio in Kirkland Lake, operated by Kirkland Lake Broadcasting Ltd.

All of the radio and TV stations are basic CBC affiliates and serve an estimated combined total of one million people.

MP MEMBER URGES BAN OF 'TWO VIRGINS' ALBUM

OTTAWA—A member of Parliament in the House of Commons here flourished a record jacket bearing the nude photos of John Lennon and Yoko Ono and demanded that it be removed from Canada as obscene and anti-Christian.

Lloyd Cruse, a Quebec Conservative MP, described the jacket of "Two Virgins" as "foreign-made pornographic material," and called on Justice Minister John Turner and Postmaster General Eric Kierans to see that it was banned from the country.

"The pictures alone are not only obscene," stated Mr. Cruse, "but the wording on this particular piece of pornographic literature reads—'When two great Saints meet, it is a humbling experience.' This," interpreted Cruse, "made the LP anti-Christian."

by Los Javaloyas and Los Mustangs, both on Odeon. The original version by the Beatles has been released on a single with "While My Guitar Gently Weeps" on the flipside. The song is published here by Ego.

Discophon has released "I Can't Turn You Loose" by the Chambers Brothers, "Lalena" by Donovan, and "Breakin' Down the Walls of Heartache" by the Bandwagon. Odeon has released a French version of "Little Arrows" on an EP by Richard Anthony. Belter has released the Los Gritos songs from the film "Abuelo Made in Spain," including "Veo Visiones" and "Reiremos Sonaremos." Vergara has released the first single by Mino Reitano with his two hits "Avevo un Cuore" and "Una Chitarra, Cento Illusioni."

Odeon recently opened a factory and offices in a building near the airport. The first record to be released in Spain by the Swedish group Slam Creepers (Ekipo) features "It's Saturday." Vergara has released an album by Peret. Almost all the Spanish record companies have now released the original versions of the San Remo songs.

RAFAEL REVERT

LONDON

Apple introduces a subsidiary label—Zapple—in May, aimed at the spoken word market. The company will release three albums. May 1, a new record by John Lennon and Paul McCartney, "Unfinished Music No. 2—Life With the Lyons." It includes a recording made at a recent concert

New Disk by Lane Delayed

TORONTO — Canadian TV and pop star Robbie Lane's next record, due for release last September, has still made no appearance on the local market and is apparently now postponed indefinitely.

Lane hosts "It's Happening," a weekly half-hour teen-angled CTV network music show, now in its fourth season.

In September, Lane announced that he had just cut 11 new sides in Nashville, and switched record companies—from Capitol to RCA Victor. Lane said at the time, he was "dying for the new record to be released."

But a reported dispute between Lane and his manager, Danny DiFrancesco of Hamilton, Ont., has held it up ever since. DiFrancesco declined to comment on the record's release but would not deny that there had been disagreements.

Lane stated: "This record won't be released."

BURLINGTON IN CANADA VISIT

MONTREAL — Executives of the U. S. Burlington and Felsted Music corporations including general manager Mimi Trepel, assistant manager Carolyn Kalett, and director of professional activities Bert Siegelson, visited their Canadian counterparts here recently for talks to cover all aspects of the music publishing industry and, in particular, the expansion of activities by both operations.

The Canadian operation, a division of London Records of Canada, has had its most recent success with the latest phase 4 LP, "Eleazar's Circus," by Stonepillow.

From The Music Capitals of the World

HELSINKI

The Russian-style "Casatschok" dance craze is making a strong impact in Finland, where Finnlevy has released the original Philips version by Dimitri Dourakine. Also on the market are local versions by Juha Vainio and Ossi Runne's Orchestra, both on Decca, and the Durium recording by Dori Ghezzi. Rytmi is releasing the latest recordings by Finnish accordionist Viljo Vestinen. Scandia artists Vesamatti Loiri and Danny are set to appear in a new Finnish film, "Nakoradiomies," starring TV personality Spede Pasanen. Scandia will release a Danny song from the film, "Le Ole Milta Kayttaa," as a single.

Tapani Perttu debuts for Sonet with local versions of "Nathalie" and "1,2,3, O'Leary." Sirkka Keiski, backed by the Soulset, has revived two Supremes hits for Sonet — "The Happening" and "Baby Love." Eero Aven, discovered by Finnlevy PRO Erkki Falli, has been signed by Sonte. Recent Finnish covers of international hits include "Only One Woman" by Kirka (Scandia), "La Scarpesa" by Kristian (RCA) and "The Way It Used to Be" by Fredi (Philips). Westlund has ceased record production.

Atlantic group the Rascals touring here.

Finland Festivals, an organization created last year, is setting up six important music festivals in Finland this summer which will be promoted by the international offices of the Finnish Travel Bureau. The festivals, with dates, are: May 15-29: Helsinki Festival Weeks; June 6-13: Turku Music Days; June 14-19: Baltic Week at Vaasa; June 29-July 13: Jyvaskyla Summer; July 11-20: Savolinn Opera Days; July 18-20: Pori Jazz Festival.

KARI HELOPALTIO

BARCELONA

Belter has released three singles by Salome, two in Catalan and one in Spanish, and an EP. Ekipo has released the first single from the American label SSS International — "Pickin' Wild Mountain Berries," by Peggy Scott and Jo Jo Benson. Follow-up single will be "Soulshake," and Ekipo will also issue "Release Me," by Johnny Adams. In addition to the three versions of "Ob La Di, Ob La Da," by Arthur Conley (Hispanovox), the Spectrum (RCA Espanola) and Marmalade which have reached the Spanish Top 20, versions have been released by the Bre docks (Odeon), and in Spanish

music publishing company formed by singing trio, Dino, Desi and Billy.

Copyright managers from several U. K. publishers have formed their own association, the Music Industry Copyright Association (MICA) with copyright managers from record companies. The organization plans to hold monthly meetings to discuss various copyright problems met by the trade.

Sylvia Meadows and Kay Isbell join Peter Walsh's Starlite company to run the music publishing division. The couple also run their own company, Shock Music, and will also represent Strand Records, the record production company owned by Walsh and distributed by CBS. BBC Radio Enterprises launches its first pop record at the end of the month, an album, "Dungeon Folk," with various artists from the Radio show, "Country Meets Folk."

Transatlantic promotion manager Philip Swern leaves to take up a similar post at A&M when the company opens up its own independent record company in the U. K. Swern, who has been at Transatlantic for one year, takes up his new post April 8. A&M will be based at the Neasden offices and London Oxford Street premises of Island Records until the firm finds its own building.

PHILLIP PALMER

OSLO

Norsk Phonogram is promoting its French Philips catalog and has issued a series of LP's by Yves Montand, Juliette Greco, Enrico Macias and the Paul Mauriat Orchestra. Norwegian record

(Continued on page 64)

Dutch Trade Riding Prosperity Crest

By MIKE HENNESSEY

AMSTERDAM — With a buoyant economy, a high density of record players (60 per cent of homes have phonographs) and a government which is increasingly regarding the record as more of a cultural aid than a superficial luxury item, Holland can reasonably expect its dynamic and united record industry to enjoy mounting prosperity in the years ahead.

Two striking factors about the Dutch industry which emerged from a rapid survey conducted during the days preceding the industry's major annual showcase event — the Grand Gala du Disque—were the remarkably deep penetration into the market of British and American product and the powerful efficiency of the industry's promotional body, the CCGC which, in its years of operation, first under Willem Duys and now under Piet Beishuizen, has irrevocably established the record as a vital force in the social life of the Dutch.

An examination of the Dutch Top 40 during the week of the Grand Gala revealed that only one third of the chart entries were of local origin and, of these, 75 per cent were in English.

The natural Dutch affinity for the English language plus the recognition that the current pop idiom lends itself far more readily to English lyrics, is responsible for this predominance.

'Old Hat'

Whereas other European

countries—notably Italy, Spain and the Scandinavian nations—have recently, and in various ways, endeavored to inhibit the flow of Anglo-American product on to the market in order to promote native productions, the Dutch—for years the most susceptible to transatlantic pop music — have cheerfully accepted a situation in which it is almost "old hat" to make or enjoy records in the mother tongue.

Said Basart's Ferry Wienneke: "We'd rather sell a record in English than not sell it in Dutch."

This is not, however, to say that Dutch production is in the doldrums. On the contrary, Holland boasts some very fine recording artists and far from neglecting local talent, most major companies are actively seeking international recognition for their top artists.

Spearheading this assault on international markets—and the U. S. in particular—are a number of Dutch groups who record almost exclusively in English. These groups have thoroughly absorbed the Anglo-American pop idiom and, on the "If you can't beat 'em, join 'em" principle, are now about to engage in some musical counterpunching.

Basart, the only major Dutch independent publishing company, in addition to seeking representation of a major label in Holland, is relying on the international potential of such groups as Rock's Family to ex-

pand its activities in the field of record production.

The group's "Get Yourself a Ticket" will be released in America on Musicor, in Britain on Tangerine, in Italy by Clan Celentano, in Scandinavia by Metronome and in Germany, Austria and Switzerland by Philips.

Exports Increasing

Says Wienneke: "Our exports are increasing all the time. One of the first groups to penetrate the U. S. market was the Golden Earrings, released there on Capitol. Although the established Dutch songwriters are still writing in Dutch, most of the new groups coming up are writing their own material in English—and the funny thing is that even kids of 16 are able to write better lyrics in English than they can in Dutch."

Similarly, Bovema's Gerry Oord is convinced that much current Dutch product has immense international potential. "At present," he says, "only about 25 per cent of our turnover comes from local production, but I expect to see this increase considerably. We have artists coming up who are really internationally orientated, and now Dutch songwriters have a better chance of achieving international hits than they have ever had."

Oord said that many opportunities for Dutch songs and artists to attain international status had been lost in the past because "people really didn't take the trouble to listen to the

music, let alone promote it. If you do nothing for a record, you'll never sell it, no matter how good it is. But if you put everything behind a record you believe in, then, if there is really something in the music, it will sell well."

Oord quoted the case of the MCA artist John Rowles, then relatively unknown in Holland, who came to Amsterdam for three days to promote "If I Only Had Time." "Because of that promotion," said Oord, "he scored a big hit here."

World Potential

Groups in the Bovema stable which Oord cites as having international potential are the Cats, who will be released in the U. S. on Sire, the Brain Box, the Buffoons, and Gloria.

Undoubtedly the artist who has made the biggest single contribution to the current prosperity of the Dutch record industry is Heintje, the 14-year-old boy singer who, says Wienneke "is the biggest act in Holland and Germany after the Beatles."

CNR is negotiating for the release of Heintje records in the U. S. where the singer has had three offers of TV dates but at present his biggest success has come from Germany.

As in most other countries, album sales are increasing in Holland at a dramatic rate and this, says Gerry Oord, is a reflection of the changing tastes of the "gramophone generation."

The gramophone generation are part of that section of the population which was born dur-

250 Mil. to See Contest

• Continued from page 1

for the singers will be provided by the augmented orchestra of TVE.

Although Austria will not be taking part in this year's contest because Austrian TV claims there is a national shortage of pop talent, a threatened boycott of Eurovision by the Scandinavian countries, Finland, Norway, and Sweden, will not now be applied.

The boycott was considered because of recent political events in Spain but a meeting of representatives of Norwegian, Finnish and Swedish TV in Oslo decided not to go ahead with the ban.

Line-up for the 1969 Eurovision is as follows:

ing the high birth-rate period immediately following the war. "Their first interest," says Oord, "was in rock 'n' roll. But now they have reached the 25-35 age group and are settling down to an appreciation of middle-of-the-road album repertoire. As people grow up, they remain record lovers but they switch either to classical product or to middle category recordings."

The proof of this is seen in the decline in singles sales. A few years ago a single which sold more than 100,000 copies was a relatively frequent occurrence; but today a sale of that magnitude is exceptional.

(Continued on page 64)

COUNTRY	SONG	WRITERS	SINNER	PUBLISHER	RECORD COMPANY
Belgium	"Jennifer Jennings"	Paul Quentens Phil van Cauvenberg	Louis Noefs	Chappell	Gramophone
Britain	"Boom Bang a Bang"	Alan Moorhouse Peter Warne	Lulu	Chappell	Columbia
Eire	"Wages of Love"	Michael Reade	Muriel Day	April Music	Dolphin
Finland	"Kuin Silloin Ennen" ("As In The Old Days")	Toivo Karki Juha Vainio	Jarkko and Laura	E-Savel	Philips
France	"Un Jour, Un Enfant" ("Through The Eyes of A Child")	Emile Stern Eddy Marnay	Frida Boccaro	Essex	Philips
Germany	"Primaballerina"	Hans Blum	Siw Malmkvist	Intro	Metronome
Holland	"De Troubadour"	Lenny Kuhr David Hartsema	Lenny Kuhr	Altona	Philips
Italy	"Due Grosse Lacrime Bianca" ("Two Big White Tears")	Daiano Piero Soffici	Iva Zenicchi	Ri-Fi/ Supersonic	Ri-Fi
Luxembourg	"Catherine"	Paul Mauriat Andra Dorly Andre Fascal	Bomuald	Radio Music France/Tutti	Disc'AZ
Monaco	"Maman" ("Mans")	J. Perrier	Juan-Jacques	Tremplin/Christian Fachner	Disc'AZ
Norway	"Oj, oj, oj san glad jeg skal bij" ("Oh, Oh, Oh, How Happy I'll Be")	Arne Bendiksen	Kirschi Sparhoe	Anre Bendikeen	Triola
Portugal	"Desfolhada" ("Without Leaves")	Jose Carlos Ary dos Santos Nuno da Nazare Fernada	Simane de Oliveira	Valentim de Carvalho	Valentim de Carvalho
Spain	"Vivo Cantando" ("I Live Singing")	Maria Jose de Ceratto	Salome	Belter	Belter
Sweden	"Judy, min vaeu" ("Judy, My Friend")	Roger Wallis Brig Lindeborg	Tommy Koerberg	Sonet	Sonet
Switzerland	"Bonjour, Bonjour" ("Hello, Hello")	Henry Mayer Jack Stark	Paola	Musikvertrieb	Decca
Yugoslavia	"Pozdrav avjetu" ("Greetings To The World")	Milan Lentic	The Four M	Jugoton	Jugoton

Anderson to Expand To Copenhagen, Oslo

STOCKHOLM — Swedish music publisher and record manufacturer Stig Anderson will open branch offices of Sweden Music and Polar Records in Copenhagen and Oslo on May 1.

Managing Sweden Music and Polar Records in Copenhagen will be Joergen Mortensen and the Oslo chief will be Joerg-Fr. Ellertsen. Ellertsen is at present head of his own independent company, Troll Records, in Oslo.

"The expansion is necessary," Anderson told Billboard, "to secure better promotion and sales in Denmark and Norway, where local production is becoming increasingly important and accounting for a growing percentage of total turnover each year.

"We have been successful

lately in the publishing field with three local records reaching No. 1 spot in Norway in 1968 and we have had similar successes in Denmark."

Anderson recently concluded a deal with Jad Records and Beacon Records for Scandinavian distribution and the new offices will facilitate promotion of the two labels.

Anderson's publishing company, Sweden Music, has Scandinavian representation of Screen Gems and United Artists among others and the group also includes Bens Music, Polar Music and Palace Music.

Page One Inks Sandy Coast For Disks Outside Holland

LONDON — Dutch group the Sandy Coast, which has a chart entry in Holland with "Capital Punishment," has been signed for all countries outside Holland by Page One Records chief Larry Page.

Page has also signed the Dutch girl group, Hearts of Soul, and plans to bring them to London to record.

The Sandy Coast, whose records are released in Holland by Iramac, will have an album, "From the Stereo Workshop," released here in May.

Page had talks in London with Enrico Lebediger of Fermata, Brazil, to discuss plans to bring the Brazilian jazz-bossanova group the Zimbo Trio to Europe for a tour in June. At this time Page plans the release of a third album by the Trio.

Page One has signed Blake Barrington, who will co-star with Betty Grable in the musical "Pieceful Palace," due to open here in April, and has also signed the German Global Records group Joy and the Hit Kids, who will have a name change for their first release in June.

On May 27 Page goes to Madrid with Brian Hall, now international sales and marketing manager for Page One, for a special reception given by Sonoplay to launch Page One Records in Spain.

On April 7 Page leaves London for business talks in New York before flying to Nassau to

WRITER REED COMPLETES TAPING OF BBC-TV SPECIAL

LONDON—Composer Les Reed has completed taping a 50-minute spectacular for BBC Television, "Les Reed and His Music," featuring 28 of his hit songs.

Reed conducts a 45-piece orchestra in instrumental versions of most of the songs, but the show also stars Engelbert Humperdinck singing "Les Bicyclettes de Belsize," Donald Peers singing "Please Don't Go" and Jackie Trent singing "It's Not Unusual."

Next month Reed flies to Canada to tape a half-hour TV spectacular "The Music of Les Reed," which will feature American and Canadian singers—possibly Patti Page and P. J. Proby.

In August he will be guest conductor at the Olympiad Music Festival in Athens; in September he will be a judge for the third year running at the International Song Festival in Rio.

Reed has also been recording a new Tom Jones single and an instrumental album for release on Deram in May. Shirley Bassey has just recorded a Les Reed song, "Doesn't Anybody Miss Me," for release as a single in the U. S.

NEW PROBE VS. PIRATE FIRMS

MEXICO CITY—A new investigation will be launched this week by the Society of Authors and Composers of Music into at least two "pirate" record companies that have been copying hits by local groups and selling them at cut-rate prices to record stores.

Finnish Radio In Expansion

HELSINKI — Oy Yleisradio AB, the Finnish government controlled radio and TV corporation, will start regular night transmissions for the Lapland region in the north of Finland. The service will include regular news bulletins of local interest and pop music which will be provided via a link-up with Swedish Radio's "Night Radio" program and broadcast over the Lapland network of ten low power VHF stations.

The "Night Radio" program is aimed at the inhabitants of Lapland plus its thousands of tourist visitors and it is being taken from Sweden, says Finnish radio's regional director, Jukka Hayrinen, "because we cannot afford to provide our own programs with the current level of radio license fees."

The "Night Radio" transmissions will begin April 1 and continue through September from 1 a.m. to 6 a.m. daily. If it proves successful a long-term agreement will be made between Oy Yleisradio and Swedish Radio.

Riot Rocks Mex. Concert

MEXICO CITY—A chair-pitching, garbage-burning riot in which 100 were injured erupted during an outdoor rock concert after waves of kids romped from bleachers into more expensive unsold seats to view performers on the stadium field.

The hour-long fracas reached its peak when U. S. group Union Gap flew in an hour late and did not perform. Organizers announced over loudspeakers that the Americans "refuse to work for such an audience" and turned off the lights. But that really turned on the already fist-fighting kids.

Chairs sailed through the air. Newspapers and other rubbish

Als 4 Vents Set Up in Spain

BARCELONA—A new record company, Als 4 Vents, has been set up here and has released three albums, two singles and 16 EP's. All the production will be devoted to folk music, most of it recorded live.

The company, whose general manager is Angel Fabregues, is located at Vergara 3, Barcelona 2. Artists signed include Jaime Arnela, Albert Batiste, Ramon, Consuelo Casajuana and Gabriel Salinas.

Als 4 Vents has two labels, Barlovento, exclusively for Spanish folk music, and Dido, which is devoted to instrumental versions of folk dances from all over the world. The distribution of the records is restricted to the Catalan area of Spain and is being handled by Concentric Records.

Als 4 Vents is negotiating with another company to secure distribution in the rest of Spain.

Miss Sparboe To Eurovision

OSLO—Triola artist Kirsti Sparboe will represent Norway in the 1969 Eurovision Song Contest in Madrid, March 29.

The entry was decided in the finale of the Norwegian Song for Europe contest when Miss Sparboe's song "Oj Oj Oj sa Glad Jeg Skal Bli" (Oh, Oh, Oh, How Happy I'll Be), written and published by Arne Bendiksen, received twice as many votes as the runner-up.

Miss Sparboe, recently back from a two-week promotional tour of Germany, will be representing Norway in the Eurovision contest for the third time. She appeared in Naples in 1965 and in Vienna in 1967.

Arne Bendiksen won the national contest last in 1966 with "Intet Er Nytt Under Solen" and represented Norway in the 1964 Eurovision contest in Copenhagen when he sang "Spiral."

Second in the national contest this year was Norway's 1968 Eurovision representative Odd Boere with Kjell Karlsen's song "Lena," which has a lyric by Terje Mosnes. This song is also published by Bendiksen.

TIZOC TO CUT EURO WINNERS

MEXICO CITY—Eurovision Festival winners will be recorded in Mexico by Tizoc Records following the event in Madrid, announced Mario Friedberg, Tizoc president.

Friedberg said he will also record winners of San Remo, Cannes and Mallorca Festivals.

Friedberg left for Europe to promote 100 songs by Mexican composers published through his three publishing companies.

were burning as the Mexican group Tijuana Five sang "Light My Fire." The show went on downfield and in the stadium until the lights went out.

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

Finland Lists Trade Figures

HELSINKI—Imports and exports of records and tapes during 1968 showed a substantial increase over the figures for 1967, according to the Statistical Department of the Finnish Customs Board.

Comparative figures released by the Board are:

Records:
Imports: 1968 — \$583,100;
1967—\$480,000

Exports: 1968 — \$50,940;
1967—\$36,000

Pre-Recorded Tapes:
Imports: 1968 — \$86,410;
1967—\$33,710

Exports: 1968 — \$3,670;
1967—\$3,010

Virgin Tapes:
Imports: 1968 — \$1,299,730
1967—\$842,380

Exports: 1968 — \$119,353;
1967—(no listing).

Billboard has the... "IN" side story on Audio Retailing Billboard



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WINNER OF THE
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attend the Billboard-Record Retailer International Music Industry Conference April 20-23.

White Pushes Disk in Europe

BERLIN — Monument artist Tony Joe White followed a successful two-week tour of U. S. bases in West Germany with a promotional swing through key cities in Europe and Britain to promote his latest single "Polk Salad Annie."

White appeared at the Cheetham discotheque and made a special one-nighter appearance at the U. S. Club 50 night spot in the city. He also guested on radio and TV shows.

From March 10 to 17 White appeared at the Bilboquet in Paris, was interviewed on radios Europe No. 1, Luxembourg and France Inter, and guested on the TV programs "Tilt" and "Tours en scene."

After a guest spot on the Dutch TV program "Twien," March 17, White flew to London March 20 for further promotional appearances before returning to the States.

Gallo, Buddah S. Africa Deal

JOHANNESBURG — Gallo (Africa) Ltd. is handling Buddah Records in South Africa and Rhodesia, launching the label with a major promotional campaign.

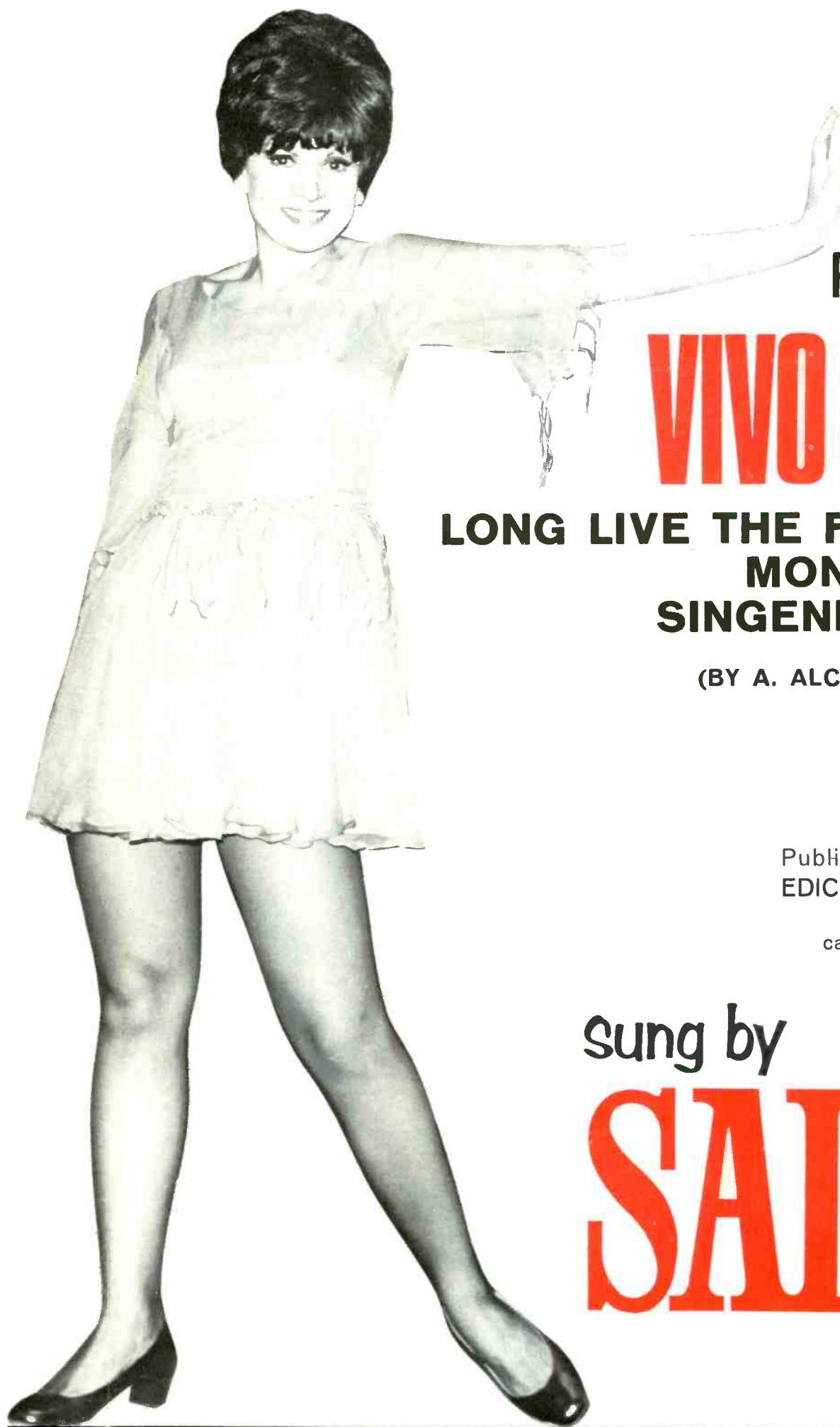
Special radio programs have been prepared to promote Buddah's March releases, which include "Indian Giver" and "Goody Goody Gumdrops," by 1910 Fruitgum Company; "Sweeter Than Sugar," Ohio Express and "I'm in Love With You" Kasanetz-Katz Super Circus.

Record dealers have been supplied with posters, streamers and pamphlets advertising the Buddah label. A display plaque measuring 3 feet by 2 feet depicting a black relief Buddah on a gold background, has also been issued.

An intensive press campaign has also been prepared, with the emphasis on promoting "bubblegum" music on Buddah.

EUROVISION SONG CONTEST 1969

**TEATRO REAL
Madrid**



SPAIN

PRESENTS THE SONGS:

VIVO CANTANDO

**LONG LIVE THE FEELING OF LOVE
MON AMOUR CHANTE
SINGEND DURCHS LEBEN**

(BY A. ALCALDE - M.^a JOSE DE CERATTO)



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records

From The Music Capitals of the World

• Continued from page 60

companies have increased the retail price of budget albums from Kr. 18.50 (\$2.45) to Kr. 20 (\$2.65). . . . Jazz saxophonist **Jan Garbarek** was awarded the Buddy Prize by the Norwegian Jazz Union. His album "Til Vigdis" on the Norsk Jazzforbund label is distributed by Arne Bendiksen. . . . EMI Norsk A/S moved into new premises at Frysjavaen 33, Oslo. Norwegian record companies are holding back on local productions while awaiting the outcome of the

Norwegian Song Contest to select the entry for Eurovision. This year 12 songs are competing in the national contest compared with five last year. . . . Norsk Phonogram reports strong sales of the CBS recordings of **Simon & Garfunkel** following release of the soundtrack from "The Graduate."

BRUSSELS

Neil McArthur in Brussels to promote "She's Not There" on the "Hey" TV show. . . . Belgian TV screened two shows featuring the

Web in performances of tracks from their album "Fully Interlocking." . . . Fonior is re-releasing "River Deep, Mountain High" by **Ike and Tina Turner**. . . . **Samantha**, a member of the Belgian team for the Knokke Song Contest, has recorded a new single with "Vakantiedromen" and a Dutch version of the **Mitch Murray - Peter Callander** song "Lucky." . . . Fonior has released the Dutch version of the French dance craze "Casatschok," by **Ria Valk**. . . . **Charles Blackwell** was musical director for the **New Inspirations'** new single, "All of Me." . . . **Boudewijn de Groot** appeared at the Theater 140, Brussels as part of his farewell tour through Flanders. . . . Fonior is releasing four albums in which **Henri Guillemin** talks about Napoleon.

MIKE HENNESSEY

Riding Prosperity Crest

• Continued from page 61

Says **Wienneke**: "The Beatles can still sell 100,000 but even when a Dutch group makes No. 1, sales are usually between 60,000 and 70,000."

And while album sales continue to mount, the Dutch industry is gearing itself for greater exploitation of other outlets for recorded material—pre-recorded tape, rack-jobbing and record clubs.

The cassette market, though still slow, is well established in Holland and Oord sees tremendous potential in the stereo 8 configuration.

Bovema is the licensee for **Muntz** and we are thinking of launching our repertoire in cartridge form. "I feel the cartridge concept is more attractive than the cassette and I think the continuous loop feature is more appealing to the public."

Oord said **Bovema** would probably enter the market with 8-track cartridges in September and would possibly also launch its own playback machine and set up facilities to do its own duplicating.

Rack jobbing was introduced into Holland in September last year when six major companies—**Philips**, **Bovema**, **Polydor**, **Inelco**, **CNR** and **Negram**—formed a special organization, **Gramoservice**, to run the operation.

"It began slowly," says **Oord**, "but the dealers were very constructive and quickly realized that rack jobbing was here to stay and that it was better that the record industry was handling it. They are fully aware that the racks will not diminish their trade but will, on the contrary, stimulate an interest in records and create an additional market."

The six companies contribute special repertoire to the racks and are encouraged by the results of the first six months of operation. These six companies also launched a record club at the beginning of 1968 and another flourishing club is run by the **Bertelsmann-Ariola** group. Both clubs have a membership of about 200,000.

Two Problems

Only two problems are clouding the horizon of the Dutch record industry—the 12 per cent added value tax on records and the activities of certain importers who are buying surplus album stock from America and selling it in Holland at cut prices despite the fact that much of the product is still current repertoire here.

In the case of the **TVA**, the Dutch industry feels that records should be on a par with books, being of equal cultural value, and should therefore have the **TVA** reduced to 4 per cent. Recent indications suggest that the government is not entirely unsympathetic to the claim. And as far as the imported cut-price records are concerned, the problem is relatively limited in Holland as compared with Belgium.

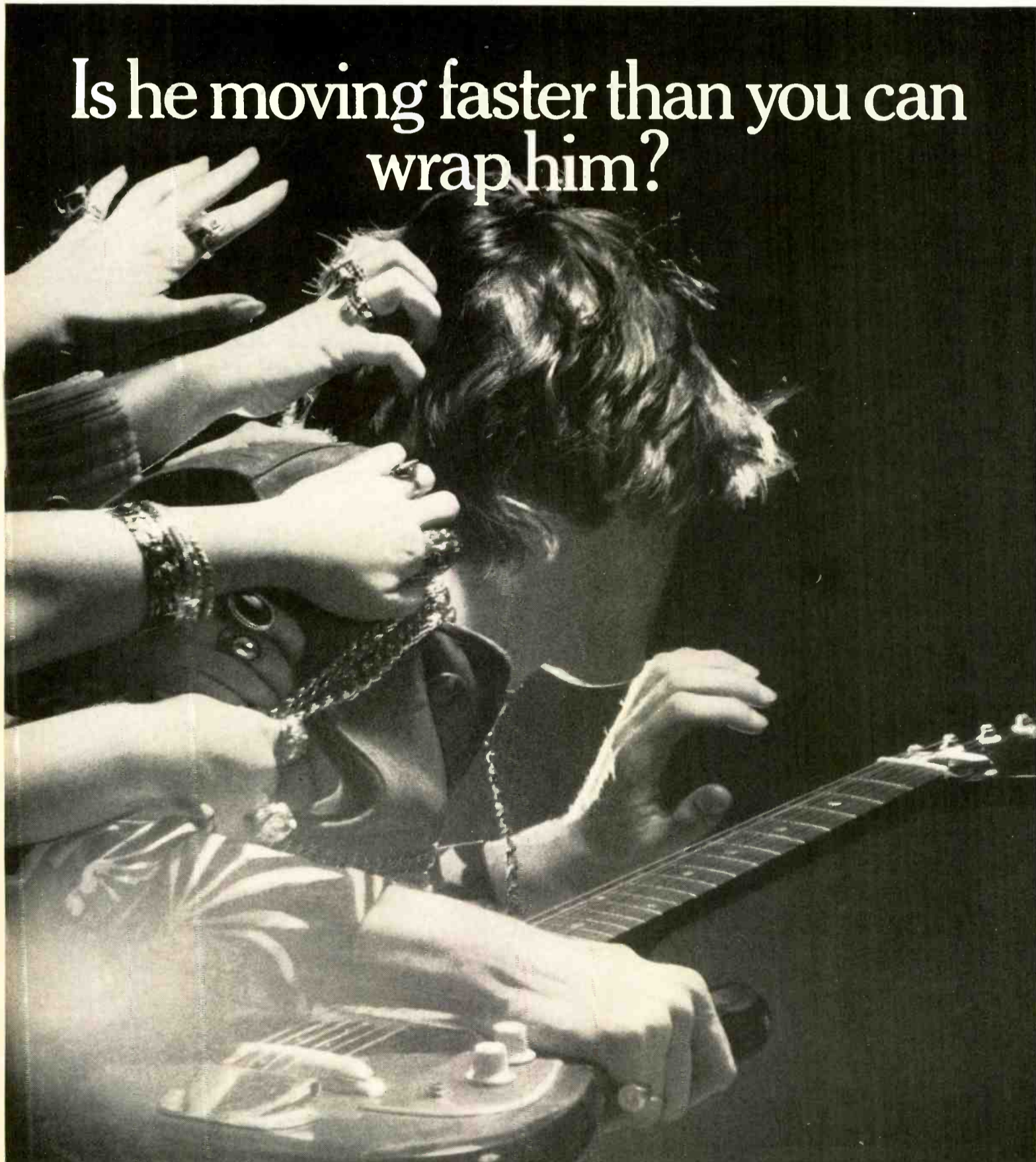
Said **Oord**: "We have a very strong record federation working together very closely and efficiently. And we have a very healthy market. I think the future looks very promising."

CBC-TV Bowling A Music Series

TORONTO — The **CBC-TV** network has scheduled a music series to debut across Canada following the top-rated National Hockey League game on Saturdays.

The series will be co-hosted by well-known Canadian band leaders **Peter Appleyard** and **Guido Basso** who play, respectively, vibes and trumpet. Series title is "Mallets and Brass."

The 30-minute shows will feature mostly mainstream sounds, with guests on the initial programs including **Boss Brass**, (**RCA Victor**) and vocalist **Diane Brooks**, newly signed by **Ray Charles'** Tangerine label in the U. S.



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HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)

This Week	Last Week	Title	Artist
1	1	ELLA, ELLA, YA ME OLVIDO	Leonardo Favio (CBS)—Melograf
2	2	FUISTE MIA EN VERANO	Leonardo Favio (CBS)—Melograf
3	3	PUERTO MONTE	Los Iracundos (RCA)—Relay
4	6	ZINGARA	Bobby Solo (CBS)—Iva Zanicchi (Philips); Nicola Dibari (RCA); Rosamel Araya (Discjockey)—Fermata
5	5	ESTA LA COSA NEGRA NEGRA	Lucio Dalla (RCA)—Relay
6	7	PENUMBRAS/TENGO	Sandro (CBS)—Ansa
7	4	OB-LA-DI, OB-LA-DA	Bedrocks (Odeon); Marmalade (CBS); Connexion No. 5 (Vik); Trillizas de Oro (Fermata)—Fermata
8	14	DING DONG-DIN-DONG	Leonardo Favio (CBS)—Melograf
9	9	EN EL VAIVEN	Vico Berti (RCA)—Relay
10	8	CHEWY, CHEWY	Pintura Fresca (Discjockey); Connexion No. 5 (Vik); Ohio Express (Microfon)

AUSTRIA

This Week	Last Week	Title	Artist
1	1	OB-LA-DI, OB-LA-DA	Beatles (Apple)
2	2	LIEBESLEID	Peter Alexander (Ariola)
3	3	ES WIRD NACHT, SENORITA	Udo Jurgens (Ariola)
4	4	ELOISE	Barry Ryan (MGM)
5	5	LILY THE PINK	Scaffold (Odeon)
6	6	ES GEHT EINE TRANE AUF REISEN	Adame (Columbia)
7	7	SOMETIMES	Miricille Mathieu (Ariola)
8	8	CRIMSON AND CLOVER	Tommy James and the Shondells (Roulette)
9	9	LOVE IS LOVE	Barry Ryan (MGM)
10	10	ATLANTIS	Donovan (Epic)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	WHERE DO YOU GO TO	*Peter Sarstedt (United Artists)—Mortimer (Ray Singer)
2	2	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye (Tama-Motown)—Jobete Carlin (Norman Whitfield)
3	3	WAY IT USED TO BE	*Engelbert Humperdinck (Decca)—Maribus (Peter Sullivan)
4	5	GENTLE ON MY MIND	Dean Martin (Reprise)—Acuff-Rose (Jimmy Bowen)
4	10	PLEASE DON'T GO	*Donald Peers (Columbia)—Donna (Les Reed)
6	4	SURROUND YOURSELF WITH SORROW	Cilla Black (Parlophone)—Peter Maurice (George Martin)
7	7	MONSIEUR DUPONT	Sandie Shaw (Pye)—Carlin (Ken Woodman)
8	8	WICHITA LINEMAN	Glen Campbell (Ember)—Carlin (Al De Lory)
9	6	IST OF MAY	Bee Gees (Polydor)—Abigail (Robert Stigwood)
10	12	YOU'VE LOST THAT LOVIN' FEELING	Righteous Brothers (London)—Screen-Gems (Spector Mann Weill)
11	13	IF I CAN DREAM	Elvis Presley (RCA)—Carlin (Felton Jarvis)
12	14	SORRY SUZANNE	*Hollies (Parlophone)—Schroeder (Ron Richards)
13	15	GOOD TIMES	Cliff Richard (Columbia)—FDH (Nollie Paramount)
14	20	GAMES PEOPLE PLAY	Joe South (Capitol)—Lowery/Chappell (Joe South)
15	11	HALF AS NICE	*Amen Corner (Immediate)—Cyril Shane (Shel Talmy)
16	18	ONE ROAD	Love Affair (CBS)—Dick James (Mike Smith)
17	21	GET READY	Temptations (Tama-Motown)—Jobete/Carlin (Smokey Robinson)
18	26	IN THE BAD OLD DAYS	*Foundations (Pye)—Schroeder/Welbely (Tony Macaway)
19	9	I'M GONNA MAKE YOU LOVE ME	Supremes and Temptations (Tama-Motown)—Jobete/Carlin (F. Wilson)
20	27	I CAN HEAR MUSIC	Beach Boys (Capitol)—Lieber Stoller (Carl Wilson)
21	19	WINDMILLS OF YOUR MIND	Noel Harrison (Reprise)—United Artists (Jimmy Bowen)
22	22	BOOM BANG-A-BANG	Lulu (Columbia)—Chappell (Mickie Most)
23	16	I'LL PICK A ROSE	Marv Johnson (Tama-Motown)—Jobete/Carlin (Dean-Weatherspoon)

23	31	DON JUAN	*Dave Dee (Fontana)—Lynn (Steve Rowland)
25	36	MAMA ELENA	*Gene Pitney (Stateside)—Bron (Gerry Bron)
26	47	HARLEM SHUFFLE	*Bob and Earl (Island)—Keyman Music (Marc Jean)
27	34	ALL THE LOVE IN THE WORLD	Consortium (Pye)—Shawstesbury (Cyril Stapleton)
28	38	BREAKFAST IN PLUTO	Don Partridge (Columbia)—Rutland (Don Paul)
28	40	OB-LA-DI, OB-LA-DA	*Marmalade (CBS)—Northern (Mike Smith)
30	37	PASSING STRANGERS	Sarah Vaughan and Billy Eskstine (Mercury)—Francis, Day and Hunter
31	38	LILY THE PINK	*Scaffold (Parlophone)—Noel Gay (Norrie Paramour)
32	42	SOMETHING'S HAPPENING	*Herman's Hermits (Columbia)—Cyril Shane (Mickie Most)
33	17	DANCING IN THE STREET	Martha and The Vandellas (Tama-Motown)—Jobete/Carlin (Stevenson Hunter)
33	23	SOUL SISTER BROWN SUGAR	Sam and Dave (Atlantic)—Carlin (Heyes and Porter)
35	24	ALBATROSS	*Fleetwood Mac (Horizon)—Fleetwood/Immediate (Mike Vernon)
36	—	AFTERGLOW OF YOUR LOVE	*Small Faces (Immediate)—Immediate (Marriott/Lane)
36	—	EVERYDAY PEOPLE	Sly and the Family Stone (Direction)—Copyright
38	—	HELLO WORLD	*Tremeloes (CBS)—Bron (Mike Smith)
38	—	PINBALL WIZARD	*Who (Track)—Fabulous (Kit Lambert)
40	—	POOR ISRAELITE	*Desmond Dekker (Pyramid)—Bird (Leslie Kong)
40	25	PEOPLE	Tymes (Blue Horizon)—Chappell (Jimmy Wisner)
42	—	SANCTUS	*"Missa Luba" Les Troubadours du Roi Baudouin (Philips)—Flamingo (Father Haazen)
43	34	YOU'RE MY EVERYTHING	*Max Bygraves (Pye)—Chappell
43	—	MOCKINGBIRD	Inez and Charlie Foxx (United Artists)—Cinephonic (Juggy Murray)
45	28	YOU GOT SOUL	Johnny Nash (Major Minor)—Tee Pee (Jad)
45	45	RIVER DEEP MOUNTAIN	HIGH—Ike and Tina Turner (London)—Belinda (Spector/Barrv/Greenwich)
47	—	I DON'T KNOW WHY	Stevie Wonder (Tama Motown)—Jobete/Carlin (D. Hunter/Stevie Wonder)
48	—	GOOD BAD AND THE UGLY	Hugo Montenegro (RCA)—United Artists (Montenegro)
49	29	IT'S TOO LATE NOW	Long John Baldry (Pye)—Welbeck-Schroeder (Tony Macauley)
49	32	IF YOU LOVE HER	Dick Emery (Pye)—Welbeck (Cyril Stapleton)

FINLAND

(Courtesy of INTRO)

*denotes local origin

This Week	Last Week	Title	Artist
1	1	KAYN UDELLSEN	EILISEN (Bicyclettes de Belsize)—*Narkku Aro (CBS)—Music Fazer
2	3	PIENENA TYTONA	*Stiidit (Scandia)—Scandia Music
3	—	KULJEN TASS KOTIIN	PAIN (Wenn die Kranische Ziehn)—*Tapani Kansa (Sonet)—Scandia Music
4	2	ALBATROSS	Fleetwood Mac (Blue Horizon)—Non
5	4	SAISKOS PLUVAN	Foggy Mountain Breakdown)—*Vesa-Matti Loiri (Scandia)—Scandia Music
6	—	VIIMEISEEN MIEHEEN	(Only One Woman)—*Kirka (Scandia)—Scandia Music
7	7	KISKOT VIEVAT ETELAAN	*Jukka Kuoppamaki (Parlophone)—J.K.C. Music
8	8	OB-LA-DI, OB-LA-DA	Beatles (Parlophone)—Music Fazer
9	5	KAYMME YHIMESSA AIN	(Vi Skall Go Hand i Hand)—*Tapani Kansa (Sonet)—Scandia Music
10	9	OJET KOHTALONI	(You Are My Destiny)—*Danny (Scandia)—Scandia Music

GERMANY

This Week	Last Week	Title	Artist
1	1	OB-LA-DI, OB-LA-DA	Beatles (Electrola/Apple)
2	2	ATLANTIS	Donovan (CBS/Epic)
3	3	CRIMSON AND CLOVER	Tommy James and the Shondells (Deutsche Vogue)
4	4	ELOISE	Barry Ryan (Polydor/MGM)
5	5	LIEBESLEID	Peter Alexander (Ariola)
6	6	SOMETHING'S HAPPENING	Herman's Hermits (Columbia)

7	7	FOX ON THE RUN	Manfred Mann (Fontana)
8	8	ES WIRD NACHT, SENORITA	Udo Jurgens (Ariola)
9	9	BLACKBERRY WAY	Move (Polydor)
10	10	DONDOLO	Rex Gildo (Ariola)

HOLLAND

(Courtesy Radio Veronica and Platennieuws)

This Week	Last Week	Title	Artist
1	1	ATLANTIS	Donovan (Epic)—Holland Music
2	2	SPOOKY'S DAY OFF	Swinging Soul Machine (Polydor)—Dayglow
3	3	CRIMSON AND CLOVER	Tommy James and the Shondells (Vogue)—Basart
4	4	RING OF FIRE	Eric Burdon and the Animals (MGM)
5	10	BABY WON'T YOU LEAVE ME ALONE	Web (Deram)—Apple Corps/Basart
6	—	FIRST OF MAY	Bee Gees (Polydor)
7	5	AIN'T GOT NO—I GOT LIFE	Nina Simone (RCA)—U.A. Music/Altona
8	—	WHY	Cats (Imperial)—Basart
9	—	FRANK MILLS	Bojoura (Polydor)—Altona
10	—	LOVE IS LOVE	Barry Ryan (MGM)

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MA CHE FREDDO FA	*Nada (RCA Talent)—RCA
2	5	LA PIOGGIA	*Gigliola Cinquetti (CGD)—Tevere
3	3	BADA BAMBINA	*Little Tony (Durium)—Durium
4	4	TU SEI BELLA COME SEI	*Mal (RCA)—RCA
5	2	ZINGARA	*Bobby Solo (Ricordi)—Mimo/Ritmi e Canzoni
6	6	UN'ORA FA	*Fausto Leali (Ri Fi)—Ri Fi Music
7	7	OB-LA-DI, OB-LA-DA	Beatles (Apple)—Ritmi e Canzoni
8	8	UN SORRISO	*Don Backy (Amico)—El and Chris
9	14	LA STORIA DI SERAFINO	*Adriano Celentano (Clan)—Clan/Rizzoli
10	11	ELOISE	Barry Ryan (MGM)—Aberbach
11	9	ZINGARA	*Iva Zanicchi (Ri Fi)—Mimo/Ritmi e Canzoni
12	10	SCENDE LA PIOGGIA	Gianni Morandi (RCA)—RCA
13	—	LA PIOGGIA	France Gall (CGD)—Tevere
14	13	END OF THE WORLD	Aphrodite's Child (Mercury)—Allfieri
15	—	IRRESISTIBILMENTE	Sylvie Vartan (RCA)—Aber and Renard

JAPAN

(Courtesy of Original Confidence Co., Ltd.)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BLUE LIGHT YOKOHAMA	*Ishida Ayumi (Columbia)—Nichion
2	2	GOOD NIGHT BABY	*King Tones (Polydor)—J&K
3	3	SHIRANAKATTA NO	*Ito Yukari (King)—Watanabe
4	9	KAZE	*Hashida Norihiko and Schuberts (Express)—Art Music
5	4	NAMIDA NO KISETSU	*Pinky and Killers (King)—All Staff
6	8	E'AMORE E UN MIRACOLO	*Hide and Rosanna (Columbia)—Nichion
7	7	TOSHIE NO HITO	*Mori Shin-ichi (Victor)—Watanabe
8	6	NAGASAKI BLUES	*Aoe Mina (Victor)—Victor
9	10	MANCHESTER AND LIVERPOOL	Rinky and Fellas (London)—April
10	16	HAITSUKOI NO HITO	*Ogawa Tomoko (Toshiba)—Hayabusa
11	11	KEEP ME HANGIN' ON	Vanilla Fudge (Atlantic)—Taivo
12	5	THOSE WERE THE DAYS	Mary Hopkin (Apple)—Shinko
13	12	KOI NO KISETSU	*Pinky and Killers (King)—All Staff
14	15	OB-LA-DI, OB-LA-DA	Bedrocks (Odeon)—Toshiba
15	24	SHIROI BURANKO	*Billy Ban Ban (Seven-Seas)—Rhythm
16	13	SWAN NO NAMIDA	*Ox (Victor)—Ton
17	19	KIMI GA SUBETE SA	*Sen Masao (Minoruphone)—Minoruphone
18	20	THE FEAST AT THE HOUSE OF CAPULET	(Original Soundtrack)—Capitol
19	22	365-HO NO MARCH	*Suizenji Kiyoko (Crown)—Crown
20	—	FUSCHIGI NA TAIYO	*Mayuzumi Yun (Capitol)—Ishihara

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	2	SON OF A PREACHER MAN	Dusty Springfield (Philips)
2	—	I SHALL BE RELEASED	Miriam Makeba (Reprise)
3	—	I STARTED A JOKE	Bee Gees (Polydor)
4	—	SWEET CREAM LADIES, FORWARD MARCH	Box Tops (Stateside)
5	4	FOX ON THE RUN	Manfred Mann (Fontana)
6	—	EVERYDAY PEOPLE	Sly and the Family Stone (CBS)
7	—	YOU SHOWED ME	Turtles (London)
8	1	WHITE ROOM	Cream (Atco)
9	—	THE HUMAN RACE	Scaffold (Parlophone)
10	—	SABRE DANCE	Love Sculpture (Parlophone)

MEXICO

This Week	Last Week	Title	Artist
1	1	TREBOL CARMESI	Crimson and Clover—Tommy James and the Shondells (Roulette)
2	2	ESOS FUERON LOS DIAS	(Those were the days)—Mary Hopkin (Apple); Los Rockin Devils (Orfeon)
3	3	UNA NOCHE NO	Imelda Miller (RCA)
4	4	CHEWY, CHEWY	Ohio Express (Buddah)
5	5	ENCADENADO A UN SENTIMIENTO	(Hooked on a Feeling)—B.J. Thomas (Orfeon)
6	6	A MEDIAS DE LA NOCHE	Lucha Villa (Musart)
7	7	VOLVERAS POR MI	Chelo y su conjunto (Musart)
8	8	OB-LA-DI, OB-LA-DA	Los Rockin Devils (Orfeon)
9	9	ALGUIEN CANTO	Monna Bell (Musart)
10	10	NACIDOS PARA PERDER	Billy Black Theme)—Sidewalk Sounds (Capitol)

NEW ZEALAND

This Week	Last Week	Title	Artist
1	5	OB-LA-DI, OB-LA-DA	Beatles (Apple)
2	3	I STARTED A JOKE	Bee Gees (Spin)
3	1	ONLY ONE WOMAN	Marbles (Polydor)
4	4	BUILD ME UP, BUTTERCUP	Foundations (Pye)
5	14	FOX ON THE RUN	Manfred Mann (Fontana)
6	2	OB-LA-DI, OB-LA-DA	Marmalade (CBS)
7	6	TOY	Casuals (Decca)
8	7	BOTH SIDES NOW	Judy Collins (Elektra)
9	9	THE PAIN GOES ON FOREVER	John Rowles (CBS)
10	8	WHITE ROOM	Cream (Polydor)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	OB-LA-DI, OB-LA-DA	Marmalade (CBS)—Sonora (Hispanox)—Chappel Iberica (Hispanox) Quiroga
2	2	BISLET SPECIAL	Nordre Sving Blandede Mannskor og Orkester (RCA Victor)—Imudico
3	4	BLACKBERRY WAY	Move (Polydor)—Essex
4	7	DOKTOR E. WANG	*Gluntan (Odeon)—Imudico
5	3	ALBATROSS	Fleetwood Mac (Blue Horizon)—Sonora
6	8	FOX ON THE RUN	Manfred Mann (Fontana)—Bendiksen
7	5	FRU JOHNSEN	*Inger Lise Andersen (RCA Victor)—Sweden Music
8	6	SOMETHING'S HAPPENING	Herman's Hermits (Columbia)—Sonora
9	9	LANGS HVER EN VEI	*Gluntan (Odeon)—Palace
10	—	THE WAY IT USED TO BE	Engelbert Humperdinck (Decca)
10	—	OJ OJ OJ SA GLAD JEG SKAL BLI	*Kirsti Sparboe (Triola)—Bendiksen

PHILIPPINES

This Week	Last Week	Title	Artist
1	6	THE MUSIC PLAYED	Lana Cantrell (RCA Victor)—Filipinas Record Corp.; Matt Monro (Parlophone)—Dyna Products, Inc.
2	1	OB-LA-DI, OB-LA-DA	Marmalade (CBS)—Mareco, Inc.
3	2	CHEWY, CHEWY	Ohio Express (Buddah)—Mareco, Inc.
4	4	FOOL ON THE HILL	Sergio Mendes and Brasil '66 (A&M)—Dyna Products, Inc.
5	9	WINDY	The Association (Valiant)—Astrud Gilberto (Verve)—Mareco, Inc.
6	10	THE MORE I LOVE YOU	Ray Anthony (Ranwood)—Mareco, Inc.

7	3	DON'T TELL MY HEART TO STOP LOVING YOU	Jerry Vale (CBS)—Mareco, Inc.
8	7	BUBBLE GUM MUSIC	Rock and Roll Dubble Bubble Trading Card Co. of Philadelphia 19146 (Buddah)—Mareco, Inc.
9	9	CRIMSON AND CLOVER	Tommy James and the Shondells (Roulette)—Mareco, Inc.
10	5	BABY COME BACK	Equals (RCA Victor)—Filipinas Record Corp.

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	1	BUILD ME UP, BUTTERCUP	Foundations (Pye)
2	6	SON OF A PREACHER MAN	Dusty Springfield (Philips)
3	4	WAIT FOR ME, MARY ANNE	Marmalade (CBS)
4	7	I SHALL BE RELEASED	Miriam Makeba (Reprise)
5	8	THE WAY IT USED TO BE	Engelbert Humperdinck (Decca)
6			

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wk. Ago	Wks. Ago	Wks. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	3	5	12	GALVESTON Glen Campbell, Capitol P-2428 (Ja-Ma Music, ASCAP)	5
2	1	1	3	YOU GAVE ME A MOUNTAIN Frankie Laine, ABC 1174 (Mojave, BMI)	10
3	4	4	5	JOHNNY ONE TIME Brenda Lee, Decca 32428 (Hill & Range/Blue Crest, BMI)	12
4	5	6	10	TRACES Classics IV, Imperial 66352 (Low-Sal, BMI)	6
5	2	2	2	THIS GIRL'S IN LOVE WITH YOU Dionne Warwick, Scepter 12241 (Blue Seas/Jac, ASCAP)	8
6	14	26	26	NO NOT MUCH Vogues, Reprise 0813 (Budd, ASCAP)	4
7	6	3	1	I'VE GOTTA BE ME Sammy Davis Jr., Reprise 0779 (Damil, ASCAP)	17
8	8	11	28	THE WAY IT USED TO BE Engelbert Humperdinck, Parrot 40036 (Maribus, BMI)	5
9	9	10	17	GENTLE ON MY MIND Dean Martin, Reprise 0812 (Glaser, BMI)	6
10	7	7	8	GLAD SHE'S A WOMAN Bobby Goldsboro, United Artists 50497 (Tamerlane, BMI)	7
11	12	13	13	CHANGING CHANGING Ed Ames, RCA 47-9717 (Solar Systems, ASCAP)	7
12	—	—	—	MY WAY Frank Sinatra, Reprise 0817 (Don C., BMI)	1
13	10	9	7	LET IT BE ME Glen Campbell & Bobbie Gentry, Capitol 2387 (MGA, ASCAP)	8
14	39	—	—	AQUARIUS/LET THE SUNSHINE IN Fifth Dimension, Soul City 772 (United Artists, ASCAP)	2
15	15	24	34	LILY THE PINK Irish Rovers, Decca 32444 (Felicia, BMI)	4
16	40	—	—	MEMORIES Elvis Presley, RCA 47-9731 (Gladys, ASCAP)	2
17	23	23	31	I HAVE DREAMED Lettermen, Capitol P-2414 (Williamson, ASCAP)	5
18	20	21	22	THINGS I'D LIKE TO SAY New Colony Six, Mercury 72858 (New Colony-T.M., BMI)	6
19	—	—	—	ZAZUERA Herb Alpert & the Tijuana Brass, A&M 1043 (Rodra, BMI)	1
20	21	22	25	WEDDING CAKE Connie Francis, MGM 14034 (Singleton, BMI)	6
21	11	8	4	KUM BA YAH Tommy Leonetti, Decca 32421 (Cintom, ASCAP)	14
22	18	19	19	BUT YOU KNOW I LOVE YOU First Edition, Reprise 0799 (First Edition, BMI)	8
23	25	40	—	SEATTLE Perry Como, RCA 47-9722 (Screen Gems-Columbia, BMI)	3
24	26	36	—	HAPPY HEART Nick DeCaro, A&M 1037 (Miller, ASCAP)	3
25	—	—	—	WITH PEN IN HAND Vikki Carr, Liberty 56092 (Saturday/Season's Four, BMI)	1
26	27	31	—	DAY AFTER DAY (It's Slippin' Away) Shango, A&M 1014 (Goomby/Irving, BMI)	3
27	30	35	35	THE LETTER Arbors, Date 2-1638 (Barton, BMI)	5
28	36	—	—	PLEDGE OF ALLEGIANCE Red Skelton, Columbia 4-44798 (Valentina, ASCAP)	2
29	32	32	—	GOODYBY COLUMBUS Association, Warner Bros.-Seven Arts 7267 (Ensign, BMI)	3
30	33	37	—	LOVE SONG Patti Page, Columbia 4-44778 (Gallico, BMI)	3
31	31	33	33	NOVEMBER SNOW Rejoice, Dunhill 4176 (Wingate, ASCAP)	4
32	37	—	—	DON'T GIVE IN TO HIM Gary Puckett & the Union Gap, Columbia 4-44788 (4 Star, BMI)	2
33	34	34	36	ONE OF THOSE SONGS Fleugel Knights, MTA 166 (MCA, ASCAP)	4
34	—	—	—	PLEASE DON'T GO Eddy Arnold, RCA 74-0120 (Robbins, ASCAP)	1
35	35	30	—	CLOUD 9 Mongo Santamaria, Columbia 4-44740 (Jobete, BMI)	3
36	16	14	11	THIS MAGIC MOMENT Jay & the Americans, United Artists 50475 (Rumbalero/Progressive, BMI)	8
37	19	20	20	HONEY O. C. Smith, Columbia 44751 (Russell-Cason, ASCAP)	6
38	—	—	—	JULY, YOU'RE A WOMAN Pat Boone, Tetragrammaton 1516 (Great Montana, BMI)	1
39	—	—	—	HAWAII FIVE-O Ventures, Liberty 56068 (April, ASCAP)	1
40	—	—	—	HELP YOURSELF "Fantastic" Joe Henderson, Fontana 1638 (Famous, ASCAP)	1

International News Reports

From The Music Capitals of the World

MILAN

EMI-Italiana prepared a promotional campaign in Italy for British singer **Cliff Richard**. Richard was guest at a press cocktail party in Milan and appeared on RAI-TV's "Settevoci." He also taped a 15-minute show to be seen on Italian TV in April, and made guest appearances on four radio programs. . . . **Claude Francoise** (Fleche), whose records are distributed in Italy by Sif, made a one-night appearance at Milan's Teatro Novo with his orchestra, backing singers and dancers.

Chris Farlowe (Immediate) debuted in Italy with an appearance on the RAI-TV show "Chissa chi lo Sa" to coincide with the release of his single "Dawn." . . . **Gabriella Farinon**, Italian TV personality and compere of the past San Remo Festival, has been signed by Ri-Fi. . . . **Lucio Battisti** (Ricordi) was in Paris for TV appearances. . . . **Mina** (PDU) was in London this month to tape an appearance on the "Tom Jones TV Show." London was the last stage of a tour of Yugoslavia, Spain, France and Holland.

Ella Fitzgerald (Verve) is scheduled to close Milan's Teatro Lirico Jazz Season in June, appearing with the **Tommy Flanagan Trio**. Plans for **Erroll Garner** to appear in the event have fallen through.

Barry Ryan (MGM) was in "Chissa chi lo Sa." . . . **Bobby Solo** (Ricordi), winner of San Remo 1969 with "Zingara," will make a personal appearance tour of Australia. . . . The **Scaffold** (Carisch) were in Italy to promote "Lily the Pink" on two TV shows.

Ri-Fi has released the albums "Renaissance" and "The Beat Goes On," by the **Vanilla Fudge**. . . . **Gino Caselli**, president, and **Primo Delcomune**, general manager of Saint Martin Records, signed distribution agreements during their recent U. S. trip with Calla Records and Gamble Records. Calla Records, which has the Calla, Attack and Moonshot labels, will have its first releases out in Italy this month. . . . The Ricordi group **I Ribelli** has recorded an Italian version of the **Beatles'** "Ob La Di, Ob La Da."

The **Stan Getz Quartet** in Italy for concert engagements in Milan, Turin and Rome, together with Brazilian singer **Flora Purim**.

The **Modern Jazz Quartet** appeared at Milan's Lirico Theater. . . . **Boots Randolph** in Milan for TV appearances and a press reception arranged by Monument Italian distributor Ri-Fi as part of Randolph's European promotional tour. . . . **Gigliola Cinquetti** (CGD) has recorded a Greek version of her San Remo song "La Pioggia" for the Greek Music Box Label. This follows versions in French and German. Following a visit to Rumania for TV, Miss Cinquetti left for Paris for another TV show.

Mino Reitano (Ariston) recorded his San Remo song "Meglio una Sera Piangere da Solo" in English, French and German. . . . **Leonardo** (Ariston) guested on the "Tom Jones TV Show" in London. . . . The first Italian Song Festival at Sea took place March 14-31, during a return voyage from Genoa to New York. Guests of honor include **Claudio Villa** (Fonit-Cetra), and **Nilla Pizzi**, and artists taking part in the contest include **Elio Gandolfi** (Carosello), **Dori Ghezzi** and **France Galliani**. A New York appearance also planned.

Giusta Spotti has been appointed director of Ariston's publishing division. . . . **Sylvia Vartan** (RCA) made a tour of one-nighters in Italy and has signed a contract to appear in an RAI-TV series called "Doppia Coppia." . . . **Patty Pravo** (RCA-Italiana) left for Paris to make her debut at the Olympia Theater. . . . **Caterina Caselli** (CGD) has recorded her Canzonissima song "Il Carnevale" in German, backed by a German

version of her San Remo song, "Il Gioco dell'Amore." Miss Caselli has also recorded her 1967 San Remo song, "Cammina di Ogni Speranza," in German with a German song, "Si, Si, Signorina" on the flip side, and has made English versions of "Il Carnevale," "Il Gioco dell'Amore" and "Insieme a te non ci sto piu." released in the U. K. by CBS.

MADRID

Francisco de Miquel (Fonogram) has recorded the first Spanish version of "A Minute of Your Time." The original **Tom Jones** version has not yet been released in Spain. . . . **Augusto Alguero's** third album for Fonogram which was recorded in London includes among its 12 instrumental titles versions of "Hey Jude," "Eloise" and "Love Child." . . . RCA Espanola is giving strong promotion to the Tamla/Motown catalog with a batch of releases by **Marvin Gaye**, **Tammi Terrell**, the **Isley Brothers**, **Diana Ross and the Supremes**, **The Temptations** and **Stevie Wonder**. . . . Sonoplay released a single by French singer **Alain Barriere** coupling "Un Homme s'Est Perdu" and "C'etait aux premiers jours d'Avril."

Emilio Santamaria has produced an album of traditional South American folk songs by the Mexican group, **Trio Los Angeles**. The album is distributed by CEM. . . . **Rafa's** second single for Columbia Espanola couples "Bla Bla Bla," written by **Julio Iglesias** with "Buena Suerte Amiga Mia" written by **Juan and Junior**.

Judy Collins makes her debut in the Spanish market with "Both Sides" (Fonogram). . . . Zafiro has signed a contract to distribute the French Vogue catalog in Spain. First release is **Antoine's** Spanish version of "Le Match de Football" coupled with his San Remo song "Che Cosa hai messo nel cafe." . . . Antoine was in Madrid for TV promotion of the record. . . . Hispavox has released an album by Spanish jazz tenor saxophonist **Pedro Iturraldi**, "Jazz Flamenco Vol. 2." Another jazz album released by Hispavox is "Bloque 6" by the big band of **Juan Carlos Calderon** featuring Calderon's own compositions. . . . Madrid-Based Argentine singer **Alberto Cortez** has recorded a new single featuring two original compositions—"Cuando un amigo se va" and "El farol de una calle cualquiera"—for Hispavox.

Hispavox released singles by the **Cauned Heat**, **Fifth Dimension**, the **Dells**, **Clarence Carter** and an album by the **Vanilla Fudge**. . . . RCA will promote the second single and first album of **Jose Feliciano**. . . . American singer **Donna Hightower**, resident in Europe for the last eight years, was in Madrid for appearances at the Whisky Jazz Club. American organist **Lou Bennett** is booked for the club in May. . . . Hispavox is making a special drive for Atlantic releases by **Wilson Pickett**, **Arthur Conley**, **Aretha Franklin**, **Otis Redding**, **King Curtis** and **Sam and Dave**. . . . The new record label Accion held a special reception in the J&J discotheque to introduce the label's first pop group, **Los Buenos**. Accion product is distributed in Spain by Zafiro.

RAFAEL REVERT

WARSAW

Jean-Claude Pascal, the French singer now working in Germany who participated in last year's Sopot Festival, was seen recently on Polish TV. Other French artists set to visit Poland include **Mireille Mathieu** (April 1 and 2), **Josephine Baker** on May 1, **Zizi Jeanmaire**, who has a TV date in July and **Michel Polnareff**, who will appear in August. . . . The Festival of Polish Song will be held in Opole June 26-29. . . . A group of Polish singers and musicians is touring the U. S. A. and

Canada in the show "Warsaw Smiles." . . . After her return for concert appearances in Brussels and Paris, **Halina Kunicka** left for a five-week tour of the U. S. and Canada. . . . The Polish song and dance company **Mazowsze** leaves next month for a tour of Monaco, Luxembourg, Spain and Portugal.

Polish singers **Jerzy Michotek** and **Helena Majdaniec** are appearing at the Sheherazade club in Paris. . . . Dutch group **Cuby** and group **Sincron** were in Poland for concert appearances. . . . **Henry Michalski** of the Polish American Agency was in Poland for several weeks booking artists for appearances in the U. S. . . . Lublin will stage an International Festival of Jazz Singers, sponsored by the Polish Jazz Federation, in November. . . . **Charles Aznavour** played a sellout concert in the Palace of Culture, Warsaw. . . . The Poznan Fair, which will include a section devoted to musical instruments and amplification equipment, will be held June 8-17 this year. Thirty-one countries will be represented. . . . Spanish singer **Salome** has been signed for a TV date in Poland. . . . The Polish song "Anna Maria," by **K. Dzikowski** and **S. Krajewski**, has been recorded by 15 European record companies. . . . **Marek and Vacek**, the Polish piano duo, have recorded their second album for Barclay, "Ballade Pour Deux Pianos." The duo made TV appearances in Paris, Munich and Majorca during February, and on March 18 appeared on the **Rolf Harris** show in London for BBC-TV.

ROMAN WASCHKO

TOKYO

Andy Williams will arrive in Japan in April for short tour. . . . Philips Records announce that singer **Scott Walker** is set for July tour. . . . Toshiba brought out a **Glen Campbell-Bobbie Gentry** album. . . . Victor will release pianist **Ramsey Lewis'** live album recorded in Tokyo last year. . . . Columbia has two local albums out by **Nobuo Hara and His Sharps and Flats**, a popular jazz orchestra here. This group has appeared at the Newport Jazz Festival and toured with **Count Basie**.

'Judy' to Be Swedish Entry

STOCKHOLM — After a closely fought contest, "Judy, min van," sung by Tommy Korberg (Sonet), won the Swedish national song contest to select the entry for the 1969 Eurovision Song Contest.

First voting gave 31 points each to the Korberg song and to "Hey Clown," sung by Jan Malmsjo (CBS), but a second vote narrowly gave Korberg the verdict.

"Judy, min van" is written by Roger Wallis and Britt Lindberg; "Hey Clown" is written by Lars Berghagen and Hep Stars member Benny Andersson.

Placed third in the national contest, in which 10 songs competed, was "Gang pa gang," sung by Decca's Sten Nilsson and written by Bo-Goran Edling and Staffan Ehrling.

A U. S. Tour Set For Foundations

LONDON—Pye group the Foundations begin a six-week tour of the U. S. April 16, during which they will record a new single in Detroit. Tony McCauley will fly to the States to supervise the recording in May.

During the tour the Foundations will be presented with a gold disk for the U. S. sales of "Build Me Up Buttercup," world sales of which have topped 3.5 million.

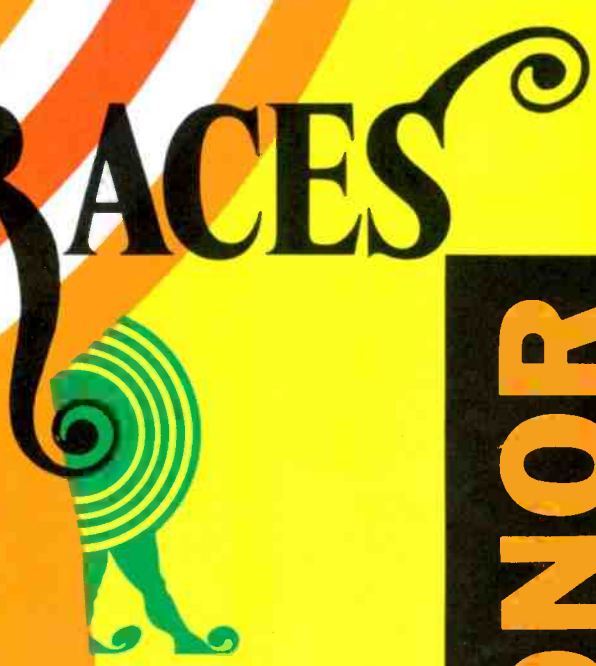
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Billboard Album Reviews

MARCH 29, 1969



POP
THE BEST OF BERT KAEMPFERT—
Decca DXSB 7200 (S)

Bound to be a tremendous seller! This two-disk set contains so many of the Kaempfert hits that the mind staggers—"Strangers in the Night," "Red Roses for a Blue Lady," "Spanish Eyes," "Danke Schoen," and his sensational "A Swingin' Safari."



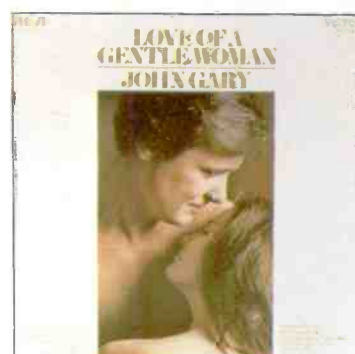
POP
MOTHERS OF INVENTION—
Mothermania. Verve
V6-5068X (S)

The nutty Mothers of Invention, who have made freaky and avant-garde rock antics a successful commercial entity, bag their best pieces of social satire into a brilliant showcase that, whether they're in it for the money or not, will make plenty. "Brown Shoes Don't Make It," "It Can't Happen Here" and "Who Are the Brain Police" are delightfully subversive, suggestive—and stimulating—gems.



POP
PETER NERO—I've Gotta Be Me.
Columbia CS 9800 (S)

Interpretation and style have been the keynote of Nero's piano artistry, and in his debut on Columbia, he's as original as ever. Aply assisted by the orchestra and chorus conducted by Claus Ogerman and some striking recording effects (in "Wichita Lineman" and "Scarborough Fair"), Nero freely romps thru 10 recent hits, and his creative skill is at its best in his interpretation of the Beatles' "Oh La Di, Ob-La-Da."



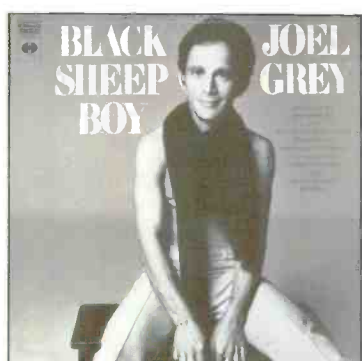
POP
JOHN GARY—Love of a Gentle
Woman. RCA Victor
LSP 4134 (S)

Gary's warm and ingratiating vocal style was never better than it is on this richly arranged LP. Very few singers have the range that Gary displays on "If You Go Away," or can give out with such depth as portrayed on "Love of a Gentle Woman." The nine other tunes are filled with just the right vocal wrappings for a top all-around package.



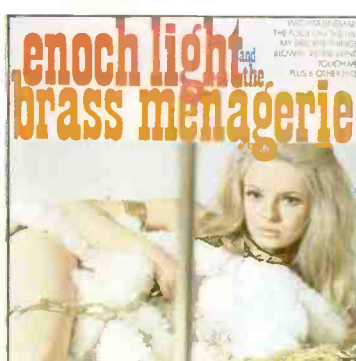
POP
RAY CHARLES SINGERS—
Slices of Life. Command
942 S (S)

The contemporary musical scene is interpreted by the Singers with a reverence usually reserved for tried and true standards. Each of the songs is the stuff that standards are made of and performance is equal to the material. This latest release should more than meet with the acceptance expected of Ray Charles Singers' LP's.



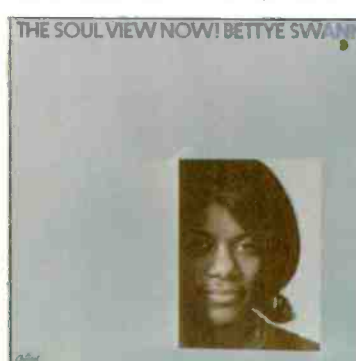
POP
JOEL GREY—Black Sheep Boy.
Columbia CS 9794 (S)

This commercial package of recent top tunes puts the Broadway star in a whole new vocal right in today's selling market. Sans the belting stage voice, Grey comes off with a sensitive, emotional folk-flavored sound that gives him appeal for Top 40 and FM, as well as the adult buyer. The exceptional program is delivered in compelling readings, with the title tune, "1941," "Don't Remind Me Now of Time," "Jennifer Juniper" and "White Room."



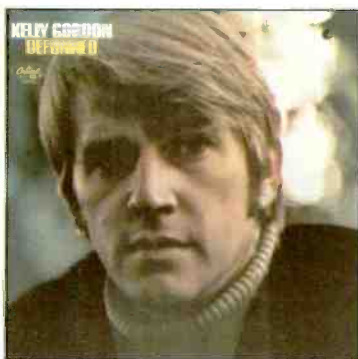
POP
**ENOCH LIGHT & THE
BRASS MENAGERIE**—
Project 3 PR 5036SD (S)

Enoch Light has gone all the way with this most exciting album featuring the Brass Menagerie. The big band sound with the accent on brass is an excellent showcase for such recent tunes as "The Fool on the Hill," "Wichita Lineman" and "Put Your Head on My Shoulder." The stereo reproduction, as expected from Light, is sensational, and this is a programming must.



POP
BETTYE SWANN—
The Soul View Now!
Capitol ST 190 (S)

Bettye Swann, a contemporary soul singer who re-souls pop, soul, c&w and rock tunes with warm soul readings, offers her sparkling opening LP featuring her chart disk, "Don't Touch Me." Spotting top material from Detroit to Memphis and neighboring Nashville, the soft soul songstress revitalizes the Bee Gees' "Words," "Angel of the Morning" and "Then You Can Tell Me Goodbye."



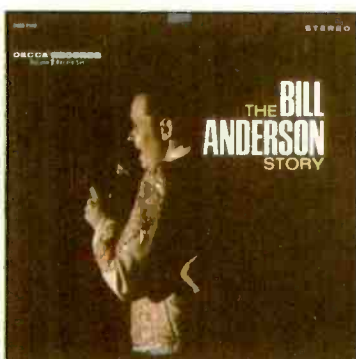
POP
KELLY GORDON—Defunked.
Capitol ST 201 (S)

Know as the composer of Sinatra's "That's Life" and the producer of Bobbie Gentry's "Ode to Billie Joe," Gordon comes on strong in this debut LP as a free-wheeling, wailing blues performer on solid beat material, for the most part his own. He belts out "Some Old Funky Blues Thang" and "Love Took My Heart and Mashed the Sucker Flat," in wild pop-rock-blues style, unique and fresh.



COUNTRY
WAYLON JENNINGS—
Just to Satisfy You.
RCA Victor LSP 4137 (S)

The key, the very basic appeal of any Waylon Jennings records, is a strong sense of rhythm. But this is supported by good lyrics—like on his singles hit of "Just to Satisfy You" on this LP—and pleasing melody, like on "Lonely Weekends," a great tune here. "Sing the Blues to Daddy" and "Farewell Party" are also very good.



COUNTRY
THE BILL ANDERSON STORY—
Decca DXSB 7198 (S)

This two-LP set with a jacket folio of pictures and information features such hits as "Still," "Bright Lights and Country Music," "Mama Sang a Song," "City Lights," "Po' Folks" and a long string of other hits by Bill Anderson. Can't miss.



COUNTRY
JIM ED BROWN—
Remember Me. RCA Victor
LSP 4130 (S)

The transition of Jim Ed Brown is obvious in this LP; he's striving to broach the pop field as well as maintain his country dominance. Lush string arrangements deck "Let It Be Me," "The Gods Were Angry With Me," and "You Don't Have to Say You Love Me." "Remember Me" and "Man and Wife Time," like nearly every cut on this LP, are beautiful.



JAZZ
DAVE BRUBECK TRIO
FEATURING GERRY MULLIGAN—
Blue Roots. Columbia CS 9747 (S)

This, the second album done by the Brubeck trio with Mulligan on baritone playing Paul Desmond's alto role, is devoted to the blues form, mainly originals but including "Limehouse Blues" and "Things Ain't What They Used to Be." As before the Mulligan-Brubeck talents jell when Brubeck tries out a couple of numbers on honky-tonk piano (copper strips over the piano wire) that will surprise his fans.



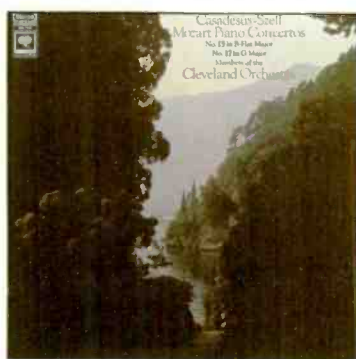
JAZZ
GARY MCFARLAND—
America the Beautiful.
Skye SK 8 (S)

Even though Gary McFarland's symphony has something to say about our time, it is loaded with musical vibrations. In its six movements, McFarland protests the progressive destruction of America's natural beauty and he hits the mark. The orchestration is rich and the beat is pertinent, and it should not be limited to jazz play alone.



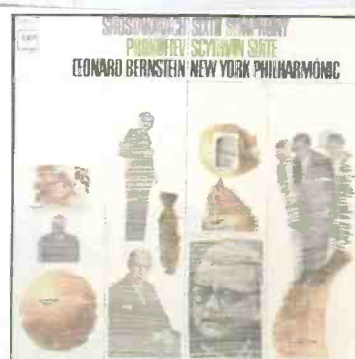
CLASSICAL
CATALANI: LA WALLY—
Tebaldi / Del Monaco / Vari-
ous Artists / Monte Carlo Opera
Orch. (Cleva), London
OSA 1392 (S)

Soprano Renata Tebaldi adds another memorable disk performance in the heroine in this stereo pressing of "La Wally," Catalani's last and greatest opera. This three-LP package also has capable performances by tenor Mario Del Monaco, baritone Piero Cappuccilli and bass Justino Diaz.



CLASSICAL
MOZART: PIANO CONCERTOS
Nos. 15 & 17—Casadesu/
Cleveland Orch. (Szell).
Columbia MS 7245 (S)

Casadesu's scope and brilliant technique are given the inspirational drive and knowledgeable direction by Szell in these two Mozart concertos. In addition, they're both supplied with fine and warm readings by members of the Cleveland. Altogether the LP is a display of music performed by the best.

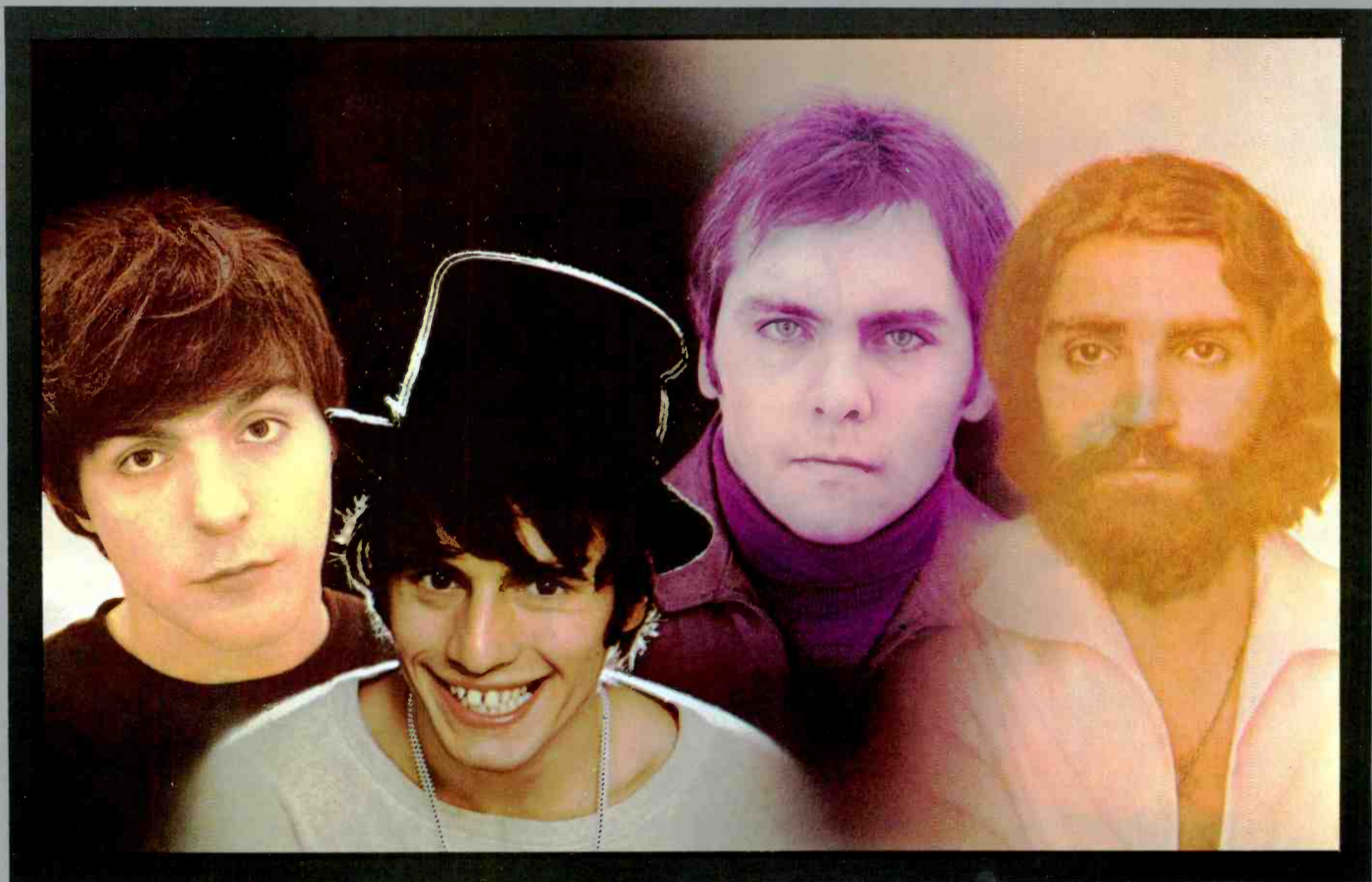


CLASSICAL
**SHOSTAKOVICH: SIXTH SYM-
PHONY / PROKOFIEV:
SYTHIAN SUITE**—New York
Philharmonic (Bernstein).

Bernstein adds the monumental Shostakovich 6th to his list of laurels, in a fine recording, full of the contrasts and the color as envisioned by the composer. Too, the works' complexities are brought out in bright detail. Bernstein develops the "Sythian Suite" with imagination and authority.

STEREO

FREEDOM SUITE / THE RASCALS



SD 2-901



(Two LP Set)

AMERICA THE BEAUTIFUL • ME & MY FRIENDS • ANY DANCE'LL DO
LOOK AROUND • A RAY OF HOPE • ISLAND OF LOVE • OF COURSE
LOVE WAS SO EASY TO GIVE • PEOPLE GOT TO BE FREE • BABY I'M BLUE
HEAVEN • ADRIAN'S BIRTHDAY • BOOM • CUTE

Management: SID BERNSTEIN

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Album Reviews Continued



SOUNDTRACK

SOUNDTRACK—3 in the Attic.
Sidewalk ST 5918 (S)

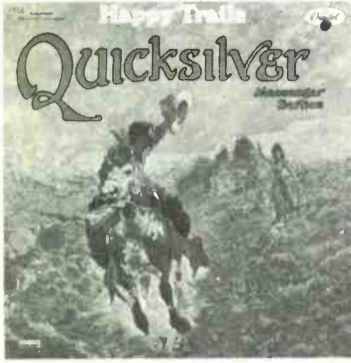
The promotion behind this movie and the soundtrack should pay off in substantial sales alone. But the LP has also an unusual tune going for it—"Paxton Quigley's Had the Course." Other tunes performed by Chad and Jeremy, who also wrote and produced the music, include "Tobey's Song" and "Good Morning Sunrise." Progressive rock airplay could help this LP, too.



POP

JACKIE WILSON'S GREATEST HITS—Brunswick BL 754140 (S)

It isn't often that a "Greatest Hits" album means what it says, but this one by Jackie Wilson is, happily, oh so true to its title. Every cut, from 1958's "To Be Loved" to 1968's "I Get the Sweetest Feeling," was a big hit, and this release serves as a tribute to his consistency as a recording star for more than 10 years. With interest in programming oldies resurging, this should grab a large chunk of "Greatest Hits" LP sales.



POP

QUICKSILVER MESSENGER SERVICE—Happy Trails.
Capitol ST 120 (S)

Quicksilver Messenger Service returns to the rock scene with a 25-minute plus, one cut-long psychedelic conjugation of "love" into heavy rock language. The title song and "Calvary" on side two highlight this instrumentally slanted disk featuring live portions from Fillmore East and West. Powerful guitar dynamics geared to ride the mod mind into psychedelic orbits should bring QMS to the charts.



POP

SRC—Milestones.
Capitol ST 134 (S)

Just missing with their first LP, SRC should remedy the delay and power to the head of the chart class with their follow-up album of strong psychedelic excursions, top material and fine vocals by the group's lead, Scott Richardson. The Detroit rock contingent moves impressively through "No Secret Destination," "Eye of the Storm" and "Checkmate," scoring with rock, light and heavy, and bound for the charts.



POP

BOBBY SCOTT—Star.
Columbia CS 9779 (S)

Here is the commercial-artistic package that should bring the multi-talented composer of "A Taste of Honey" through as a solid LP seller with some of the best in today's music. The compelling, romantic mood Scott creates with "I'll Only Miss Her When I Think of Her" and "Blue Gardenia" bear traces of the early Sinatra mood packages. "Give Me Tomorrow" and "Don't Pay Them No Mind" along with the film swinger "Star" are also standouts.



POP

RICHARD HAYMAN ORCH.—Cinematic Sounds.
Command 941S (S)

Richard Hayman has taken some of the modern movie music moods and surrounds them in some of his instrumental magic. The sounds are varied and the orchestrations fit each separately and perfectly. Movie music has taken important strides forward in the past couple of years and Hayman is right in step with it.



POP

US 69—Yesterday's Folks.
Buddah BDS 5035 (S)

Exploring contemporary mores, and largely through some highly action-packed melodies, the US 69 will knock fans out with "I'm On My Way (A Patch of Blue)" and "African Sunshine," a long cut full of jungle rhythms and sounds. The flute and the psychedelic-style guitar are strong. "Miss Goodbody" could go all the way commercially with the right breaks. "Never a Day Goes By" deserves progressive rock airplay.



POP

JOHNNY WINTER—The Progressive Blues Experiment.
Imperial LP 12431 (S)

Although Johnny Winter recently signed with another record company, Imperial should reap heavy profits by being the first label out with product by this new sensation. And what sensational material the albino guitarist with the gutsy blues voice has here as he sings and plays 10 exciting cuts including the extended "Tribute to Muddy" and "It's My Own Fault." This is the blues by an expert.



POP

SURPRISE PACKAGE—Free Up. LHI S-12005 (S)

This album offers one of the best "Surprise Packages" in some time as it introduces a young, exciting group with the superior musicianship required for the underground scene. A Lee Hazlewood production, this set has one good number after another, especially the 15:45 title number, which abounds in first-rate instrumental work. All of the numbers are original, indicating that this quartet's talents are far reaching.



POP

FLYING BURRITO BROTHERS—A&M SP 4175 (S)

One of the most difficult things today is for a group to sound really different, but this one not only is unique, but is so good it can't miss. With most of the vocals handled by Chris Hillman and Gram Parsons, both formerly of the Byrds. The numbers include standards in "Do Right Woman" and "Dark End of the Street" and fine original material such as "Sin City" and "Do You Know How It Feels?"



LOW-PRICE POP

BRIARCLIFF STRINGS—Music From the Movies.
Harmony HS 11315 (S)

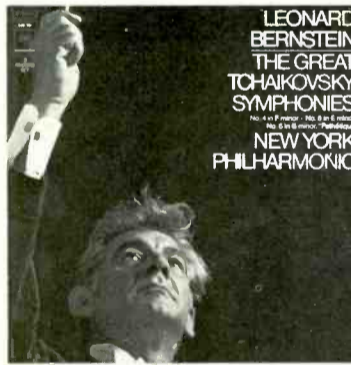
The sound of the Briarcliff Strings works especially well on movie music. The instrumentalization is rich and clear giving the repertoire neat melodic lifts. "People," "Sound of Silence," "A Man and a Woman," "Alfie," and "The Good, the Bad and the Ugly" are some of the memorable items.



COUNTRY

VIRGIL WARNER & SUE JANE HOKOM—LHI S 12004 (S)

Miss Hokom's voice is as petite and pretty as her person and when she is joined by Warner's classic country style, their popularity is easy to understand. In their debut on Lee Hazlewood's LHI label, they offer duets of some of the best songs in the pop-country field during the past decade.



CLASSICAL

LEONARD BERNSTEIN CONDUCTS THE GREAT TCHAIKOVSKY SYMPHONIES—New York Philharmonic. Columbia D3S 781 (S)

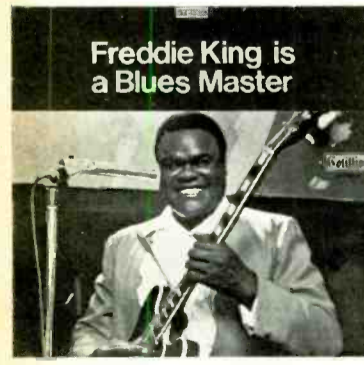
This is another special-priced set which should grab both the Bernstein fan and the bargain buyer. Represented on three LP's are the last three symphonies written by Tchaikovsky. And giant works they are, especially so under Bernstein's dramatic, expressive and fired-up conducting.



JAZZ

THE BEST OF PETE FOUNTAIN—Coral 7CXSB 10 (S)

A pretty fair collection of the New Orleans clarinetist's output over the past years in a variety of settings from trio ("A Closer Walk") to big band ("St. Louis Blues") to orchestra and chorus ("Yes Indeed")—and even a country sound with Boots Randolph, Floyd Cramer and the Jordanaires ("Nobody Till Somebody Loves You"). Through it all Fountain's style is supple, tasteful and, when allowed, swinging.



BLUES

FREDDIE KING IS A BLUES MASTER—Cotillion SD 9004 (S)

A Texas bluesman entrenched in the Chicago sound, Freddie King returns with the blues boom to feature his guitar, singing and writing, and his successful disk, "Play It Cool." Showcasing his voice as well as his fine blues guitar, King's Cotillion label debut spotlights Allan Toussaint's "Get Out of My Life, Woman," "Hideaway" and "Let Me Down Easy," penned by King Curtis who also produced this chartworthy album.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- MR. FLOOD'S PARTY—Cotillion SD 9003 (S)
- WAYNE KING ORCH.—Dream a Little Dream of Me. Decca DL 75070 (S)
- A VERY STRANGE BREW—ABC ABCS 62 (S)
- CARAVAN—Verve/Forecast FTS 3066 (S)
- SERFS—The Early Bird Cafe. Capitol SKAO 207 (S)
- STONE CIRCUS—Mainstream S 6119 (S)
- THE GROUP FEATURING VANGIE CAR-MICHAEL—Pete S 1108 (S)

LOW PRICE POP ★★★★★

- CONNIE STEVENS—Songs of Hank Williams. Harmony HS 11312 (S)

CLASSICAL ★★★★★

- AMERICAN MUSIC FOR SYMPHONIC WINDS—Eastman Wind Ensemble (Hunsberger). Decca DL 710163 (S)

- MOZART: QUARTET, K. 499/QUARTET, Op. 18, No. 1—Allegri String Quartet. Westminster WST 17155 (S)

- BARTOK/FOHNYANI/KODALY FOR VIOLIN AND PIANO—Gerle/Benoit. Westminster WST 17150 (S)

- BACH: UNFAMILIAR MASTERPIECES FOR ORCHESTRA—Isepp/Vienna Radio Orch. (R. Rudolf). Westminster WST 17151 (S)

- THE MUSIC OF POULENC—M. Makas/A. Makas. Westminster WST 17146 (S)

LOW PRICE CLASSICAL ★★★★★

- RAMEAU-BLAVET: THE BAROQUE SONATA—Tipton Trio. Westminster WST 17157 (S)

- SCHUBERT/MOZART: FOR PIANO, FOUR HANDS—Badura-Skoda/Demus. Westminster WST 17156 (S)

JAZZ ★★★★★

- WILLIE BOBO—A New Dimension. Verve V6-8772 (S)

- THE BEST OF CHICO HAMILTON—Impulse A 9174 (S)

- DAVE BURRELL—High. Douglas SD 798 (S)
- JAN SAVITT ORCH.—The Top Hatters (1939-1941). Decca DL 79243 (S)

- AFRO BLUES QUINTET—Next Album. Mira MLPS 3016 (S)

- JOSEPH JARMAN—As If It Were the Seasons. Delmark DS 417 (S)

- SUN RA AND THE ARKESTRA—Sounds of Joy. Delmark DS 414 (S)

- JUZZY KANE TRIO—Oomph! Bay Sound. C 68002 (S)

- PRINCE LASHA & SONNY SIMMONS—Firebirds. Contemporary S 7617 (S)

- VARIOUS ARTISTS—Boogie Woogie Rarities. Milestone MLP 2009 (M)

RHYTHM & BLUES ★★★★★

- OHIO PLAYERS—Observations in Time. Capitol ST 192 (S)

BLUES ★★★★★

- VARIOUS ARTISTS—Sweet Home Chicago. Delmark DS 618 (S)

- J. B. HUTTO & HIS HAWKS—Hawk Squat. Delmark DS 617 (S)

(Continued on page 78)

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
134

LAST WEEK
146

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

*SIMON & GARFUNKEL—THE BOXER

(Prod. Simon & Garfunkel & Halee) (Writer: Simon) (Charing Cross, BMI)—With all the sales potential of another "Mrs. Robinson," the duo comes up with a sure fire chart topper in this infectious rhythm ballad with a compelling lyric line. Flip: "Baby Driver" (Charing Cross, BMI). Columbia 4-44785

CHUBBY CHECKER—BACK IN THE U.S.S.R.

(Prod. John Madera) (Writers: Lennon-McCartney) (Maclen, BMI)—The combination of the Beatles' material, a wailing, potent Checker performance and this Buddah debut will bring him back to the Hot 100 with sales impact. Wild performance and sound. Flip: "Windy Cream" (Young Ideas, ASCAP). Buddah 100

JAY & AMERICANS—WHEN YOU DANCE

(Prod. Jay & Americans) (Writer: Jones) (Angel, BMI)—The revival of the Turgans' hit of the 50's serves as blockbuster, rock follow-up to the group's "This Magic Moment" and has all the potency of that hit. Flip: (No Information Available) United Artists 50510

JAMES BROWN—I DON'T WANT NOBODY TO GIVE ME NOTHING (Open Up the Door, I'll Get It Myself)

(Prod. James Brown) (Writer: Brown) (Dynatone, BMI)—With all the power, drive and lyric line of "Say It Loud, I'm Black and I'm Proud," James comes up with a swinger to fast replace his "Give It Up or Turnit a Loose" on the charts. Flip: (Part 2). King 6224

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JOE TEX—BUYING A BOOK

(Prod. Buddy Killen) (Writer: Tex) (Tree, BMI)—Tex comes up with another winning story as only he can tell it and it's loaded with play and sales appeal. Should prove a big one. . . pop and r&b. Flip: "Chicken Crazy" (Tree, BMI). Dial 4090

AMERICAN BREED—HUNKY FUNKY

(Prod. Bill Traut) (Writer: Moffitt) (Flawless, BMI)—Group's first outing for the year is a piledriver that can't miss bringing them back to the chart with solid sales impact. Rocks from start to finish. Flip: "Enter Her Majesty" (Bread, BMI). Acta 833

AL WILSON—I STAND ACCUSED

(Prod. Al Wilson) (Writers: Wilson & Curtis) (Alynn/Curtom, BMI)—Wilson comes up with a powerful power ballad. Flip: "Shake Me, Soul City 773

ROYAL GUARDSMEN—MOTHER, WHERE'S YOUR DAUGHTER

(Prod. Gernhard Ent.) (Writer: Holland) (Roziq, BMI)—The "Snoopy" group has a serious lyric message here set to a solid rhythm beat and it should put them back on the Hot 100 once again. Flip: "Magic Window" (Roziq, BMI). Laurie 3494

MEL CARTER—ANOTHER SATURDAY NIGHT

(Prod. Entertainment Ind.) (Writer: Cooke) (Kags, BMI)—Carter delivers the late Sam Cooke's material in a wild infectious arrangement that should meet with immediate play and sales. One of his best and most commercial for today's market. Flip: "Coming From You" (Alta, ASCAP). Bell 775

BILLY DAVIS—STANKY (Get Funky)

(Prod. Chris) (Writers: Davis-Jones) (Kama Sutra, BMI)—A driving swinger with equal sales appeal for both pop and r&b markets that should fast establish both the performer and the label, a subsidiary of Buddah. Strong entry. Flip: "I've Tried" (Kama Sutra/Bun Bud, BMI). Cobblestone 731

MERIT SPOTLIGHT

singles deserving special attention of programmers and dealers.

(k Glasser) (Writer: Williams) delivers an exceptional treatment with commercial appeal for play and

(le Green Apples) (Prod. Carl ASCAP)—The much recorded r takes on still another flavor right back to the charts for rrrangement. Brunswick 55405

(e) (Prod. Julie & Roy Rifkind) (e, BMI)—The song went way on version, and this move to t him up the U. S. charts.

(Melody) (Writers: Kaempfert-lythm number performer and sales. Tremendous sound

(FOUR FULLER BROTHERS—Groupie) (Prod. Buzz Cason & Mac Gayden) (Writer: Cason) (Sons of Ginza, BMI)—Strong bubble gum entry that could easily establish the group fast in that market. Catchy beat and vocal workout. Decca 32450

(BILLY HARNER—I Struck It Rich) (Prod. Gal-Bill) (Writers: Gamble-Huff) (Champion/Double Diamond, BMI)—Harner made a chart dent with his "She's Almost You" and this driving rhythm ballad should put him up there with sales impact. Strong vocal workout. OR 1255

(*ALEXANDER KARAZOV—Castschok) (Writer: Rubaschkin) (Gallico, BMI)—The No. 1 song in France is a bright, happy rouser that has much programming and sales appeal for the U.S. Fits all programming. Jamie 1372

(*CHARLES RANDOLPH GREEN SOUNDE—Quentin's Theme) (Prod. Charles R. Green) (Writer: Covert) (Curnor, BMI)—The haunting theme from the daytime TV winner "Dark Shadows" is given a potent and commercial treatment by Charlie Green that has much chart possible. wood 840

(MERCY—Love (Can Make You Happy)) (Writer: Sigler) (Tobac, BMI)—From the Miami area comes a compelling r performed by a smooth blended group with appeal for app and it should lead to strong sales. Label handled by J Sundi 6811

(BILLY SHIELDS—I Was a Boy (When You Need a Man)) (Prod. & M. Leonard) (Writers: Weinstein-Leonard) (Blackwood/P—Composer Billy Weinstein and Mickey Leonard come up v rhythm ballad delivered in fine emotional performance. one. . . could prove a left fielder. Label handled by Buddah.

(*GILBERT PRICE—Come Summer) (Prod. Arnold Goland) (W Baker) (Morris, ASCAP)—Title tune of the new Ray Bolger ballad beauty delivered in a top performance by B'way per Commercial Arnold Goland arrangement gives it muc Columbia 4-440804

(VERBATIM—The Face on the Cutting Room Floor) (Prod. Ray F Fox-Sampson) (Foxborough, BMI)—Here's a definite left could prove a giant. Clever Ray Fox lyric and infectious r by Marc and Eric Sampson with a top vocal workout much to put the new label on the map. Metromedia 108

(AMERICAN SCENE—I Know the Feeling) (Prod. Anita Kerr) (V Wilson) (Robbins-Grilli, ASCAP)—New discovery of Anita smooth sounding group with an infectious rhythm item day's selling market. Could easily step out big. Dot 172

(BOBBY NEWTON—Do the Whip) (Prod. Jesse James) (Writer: Ja MRC, BMI)—Wild dance introduced on the "Upbeat" TV sh driver that comes in a special sleeve with instructions. Pe the Jesse James swinger for all it's worth. Mercury 728

(*HERB NEWMAN—Aquarius) (Writers: Rado-Ragni-MacDermot) (ists, ASCAP)—Instrumental treatment of the current 5th Din from B'way's "Hair" offers much for play and sales. Er

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

TAMMY WYNETTE—SINGING MY SONG

(Prod. Billy Sherrill) (Writers: Sherrill-Wynette-Sutton) (Gallico, BMI)—The heart and soul star follows her giant, "Stand by Your Man," with an equally potent emotion packed ballad that will take her right back to the top in short order. This one also offers much pop appeal. Exceptional material and performance. Flip: "Too Far Gone" (Gallico, BMI). Epic 5-10462

JIM REEVES—WHEN TWO WORLDS COLLIDE

(Prod. Chet Atkins) (Writers: Miller-Anderson) (Tree, BMI)—The Roger Miller-Bill Anderson ballad beauty can't miss going high on the country chart and spilling over to pop via this top Reeves performance. Strong entry. Flip: "Could I Be Falling in Love" (Samos/Tuckahoe, BMI). RCA 74-0135

WARNER MACK—LEAVE MY DREAM ALONE

(Writer: McPherson) (Page Boy, SESAC)—Hot on the heels of "Don't Wake Me, I'm Dreaming," Mack changes pace with this clever rhythm item that can't miss shooting him right up the chart. One of his finest rhythm outings. Flip: "You're Always Turnin' Up Again" (Page Boy, SESAC). Decca 732473

CHARLIE LOUVIN—LET'S PUT OUR WORLD BACK TOGETHER

(Prod. Kelso Herston) (Writers: Peppers) (Husky, BMI)—This powerful ballad with meaningful lyric and exceptional Louvin performance should prove one of his biggest hits. Has the ingredients to go all the way. Flip: "Heart of Clay" (Five L's., BMI). Capitol 2448

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JEANNIE C. RILEY—You've Got Me Singing Nursery Rhymes (Krandon, BMI). CAPITOL 2449

MARY TAYLOR—Alexander (Central, BMI). DOT 17225

JOHNNY WRIGHT—Love Ain't Gonna Die (I'm Gonna Have to Kill It) (Sawgrass, BMI). DECCA 732466

REX ALLEN—Sain Finis (Newkeys, BMI). DECCA 32467

GEORGE MORGAN—Like a Bird (Window, BMI). STOP 252

BILLY MIZE—Make It Rain (Metric, BMI). IMPERIAL 66365

JUSTIN TUBB—The Great River Road Mystery (Tree, BMI). DOT 17224

TOMMY OVERSTREET—Games People Play (Lowery, BMI). DOT 17228

BILLY RAY REYNOLDS—I Wanna Be Like Dad (Green Grass, BMI). EPIC 5,10458

TOP 20 R&B

R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

—T.C.B. or T.Y.A.

(Patterson) (Jetstar, BMI)—With equal potential blockbuster will hit hard and fast. Swinger with an electric, driving vocal workout, Flip: "Love" (Jetstar, BMI). Jetstar 114 03 overall lines

Spotlights Predicted to reach the R&B SINGLES Chart

(Daker/BRC, BMI). BRUNSWICK 55404

ling Stone (M. Witmark, ASCAP). OKEH 4-7327

o Part (Walter Roker, BMI). MINIT 32054

Love (Modern Music, BMI). KENT 509

nan (Acuff-Rose, BMI). CHARAY RECORDS 88

mitted for review should be ad-
l Review Department, Billboard,
t, New York, N. Y. 10036.

MARCH 29, 1969, BILLBOARD

Frank Sinatra is still 12% virgin

We refuse to worry about it.

We figure that — since he started making records — our Mr. Sinatra's sold at least one record to 88% of our record buying public.

And 12% *haven't* bought. That 12%, maybe they just buy Perez Prado. Maybe they think Spanky And Our Gang's what's happening. Maybe they think Sinatra stinks.

It ~~takes~~ ^{took} all kinds.

The Convincer is here:

My Way.

You've probably already heard *My Way*. And so you

know why Our Mr. Sinatra's preparing to lose another 6 or 7%.

What thrills to enjoy another sales walloper!

My Way should bring Our Mr. Sinatra's remaining Virgin Percentage down to about 5%.

That last 5%? Fear not. Four percent's sure to fall for his *My Way* album.

And one percent will stick to Perez Prado.

Sinatra's *My Way* Comes From



Where Virgins Never Last

Billboard **TOP LP'S**

FOR WEEK ENDING MARCH 29, 1969

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	Tape Packages Available				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
9	5	★	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)			NA		
20	1	2	GLEN CAMPBELL Wichita Lineman Capitol ST 103 (S)					
7	2	3	THE CREAM Goodbye Atco SD 7001 (S)					
7	4	4	IRON BUTTERFLY Ball Atco SD 33-280 (S)			NA		
16	3	5	BEATLES Apple SWBO 101 (S)					
37	12	6	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					
6	11	★	DONOVAN Greatest Hits Epic BSN 26439 (S)			NA		
13	6	8	ASSOCIATION Greatest Hits, Vol. 1 Warner Bros.-Seven Arts WS 1767 (S)					
9	9	9	TOM JONES Help Yourself Parrot PAS 71025 (S)					
14	10	10	DIANA ROSS & SUPREMES WITH THE TEMPTATIONS T.G.B. Motown MS 682 (S)					
8	14	★	CREEDEnce CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
8	7	12	BEATLES Yellow Submarine Apple SW 153 (S)					
11	13	13	WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions Inc. Presents Switched on Bach Columbia MS 7194 (S)		NA	NA		
9	8	14	TOMMY JAMES & THE SHONDELLS Crimson & Clover Roulette SR 42023 (S)					
3	21	★	TEMPTATIONS Cloud Nine Gordy GLPS 939 (S)	NA				
7	15	16	LED ZEPPELIN Atlantic SD 8216 (S)				NA	
3	64	★	STEPPENWOLF Birthday Party Dunhill DSX 50053 (S)					
5	18	18	VANILLA FUDGE Near the Beginning Atco SD 33-278 (S)					
35	19	19	ORIGINAL CAST Hair RCA Victor LOC 11.50 (M); LSO 11.50 (S)		NA	NA		
6	22	20	BEE GEES Odessa Atco SD 2-762 (S)					
7	16	21	ARETHA FRANKLIN Soul '69 Atlantic SD 8212 (S)					
5	17	22	JEFFERSON AIRPLANE Bless Its Pointed Little Head RCA Victor LSP 4133 (S)		NA	NA		
27	27	23	SOUNDTRACK Funny Girl Columbia BOS 3220 (S)				NA	
13	25	24	YOUNG-HOLT UNLIMITED Soulful Strut Brunswick BL 75144 (S)					
56	24	25	GLEN CAMPBELL Gentle on My Mind Capitol ST 2809 (S)					
8	20	26	MIKE BLOOMFIELD & AL KOOPER The Live Adventures Of Columbia KGP 6 (S)				NA	
11	28	27	SPIRIT The Family That Plays Together Ode Z12 44014 (S)				NA	
13	26	28	DEAN MARTIN Gentle on My Mind Reprise RS 6330 (S)					
15	29	29	ELVIS PRESLEY Elvis RCA Victor LPM 4088 (M) (No Stereo)		NA	NA	NA	
26	23	30	STEPPENWOLF The Second Dunhill DS 50037 (S)					
13	32	31	W. C. FIELDS Original Voice Track From His Great Movies Decca DL 79164 (S)					
15	38	★	JUDY COLLINS Who Knows Where the Time Goes Elektra EKS 74033 (S)					
5	36	33	MONKEES Instant Replay Colgems COS 113 (S)		NA	NA	NA	
13	31	34	TEMPTATIONS Live at the Copa Gordy GS 938 (S)					
17	34	35	SERGIO MENDES & BRASIL '66 Fool on the Hill A&M SP 4160 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	Tape Packages Available				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
5	41	★	VARIOUS ARTISTS Themes Like Old Times Viva V 36018 (S)					
31	33	37	BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700 (S)			NA		
16	35	38	DIONNE WARWICK Promises, Promises Scepter SPS 571 (S)					
12	39	39	SAMMY DAVIS JR. I've Gotta Be Me Reprise RS 6234 (S)					
42	40	40	JOHNNY CASH At Folsom Prison Columbia CS 9639 (S)			NA		
8	37	41	BILL COSBY It's True! It's True! Warner Bros.-Seven Arts WS 1770 (S)	NA				
18	30	42	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS Motown MS 679 (S)					
5	45	43	BUFFALO SPRINGFIELD Retrospective/Best Of Atco SD 33-293 (S)					
10	47	44	THREE DOG NIGHT Dunhill DS 50048 (S)					
13	42	45	BOBBY VINTON I Love How You Love Me Epic BN 26437 (S)			NA		
7	46	46	VOGUES Till Reprise RS 6326 (S)		NA	NA		
8	43	47	TAMMY WYNETTE Stand By Your Man Epic BN 26392 (S)			NA		
32	44	48	ENGELBERT HUMPERDINCK Man Without Love Parrot (No Mono); PAS 71022 (S)					
14	48	49	FRANK SINATRA Cycles Reprise PS 1027 (S)					
19	50	50	GRASSROOTS Golden Grass Dunhill DS 50047 (S)					
33	95	51	TOM JONES Fever Zone Parrot PAS 71019 (S)					
9	49	52	SOUNDTRACK Candy ABC ABCS 9 (S)					
5	56	53	O. C. SMITH For Once in My Life Columbia CS 9756 (S)			NA		
25	57	54	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)			NA	NA	
16	53	55	ROLLING STONES Beggar's Banquet London PS 539 (S)					
16	54	56	LETTERMEN Put Your Head on My Shoulders Capitol ST 147 (S)					
8	55	57	AL KOOPER I Stand Alone Columbia CS 9718 (S)				NA	
38	58	58	RASCALS Time Peace/Greatest Hits Atlantic SD 8190 (S)					
65	52	59	JUDY COLLINS Wildflowers Elektra EKS 70412 (S)					
14	51	60	FOUR SEASONS Edizione L'Oro (Gold Edition) Philips PHS 2-2501 (S)					
21	61	61	SOUNDTRACK Chitty Chitty Bang Bang United Artists UAS 5188 (S)					
7	62	62	JOHNNY CASH The Holy Land Columbia KCS 9766 (S)				NA	
12	60	63	STEVIE WONDER For Once in My Life Tamla TS 291 (S)				NA	
10	59	64	JOAN BAEZ Any Day Now Vanguard BDS 79306/7				NA	
84	63	65	JIMI HENDRIX EXPERIENCE Are You Experienced? Reprise RS 6261 (S)					
38	67	66	CREAM Wheels of Fire Atco SD 2-700					
66	70	67	GLEN CAMPBELL By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)					
5	69	68	JETHRO TULL This Was Reprise RS 6336 (S)					
16	66	69	JOHNNY MATHIS Those Were the Days Columbia CS 9705 (S)				NA	
12	65	70	GEORGE HARRISON Wonderwall! Music Apple ST 3350 (S)	NA	NA	NA		

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

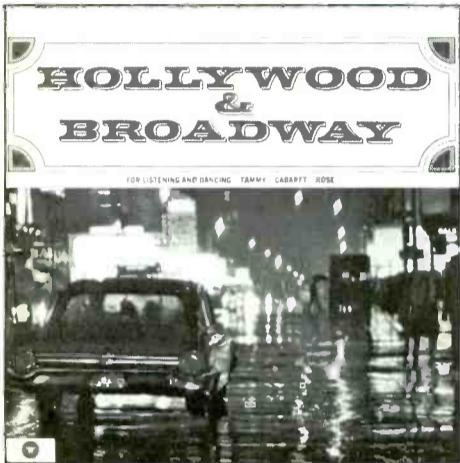
TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	Tape Packages Available				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
73	71	71	SOUNDTRACK Camelot Warner Bros.-Seven Arts BS 1712 (S)					
6	75	72	TEN YEARS AFTER Stonedhenge Deram DES 18021 (S)					
24	73	73	JIMI HENDRIX EXPERIENCE Electric Ladyland Reprise 2RS 6507 (S)					
10	72	74	JOHNNIE TAYLOR Who's Making Love Stax STS 2005 (S)					
55	68	75	STEPPENWOLF Dunhill DS 50029 (S)					
13	88	★	JERRY BUTLER Ice Men Cometh Mercury ST 61198 (S)					
8	77	77	BIFF ROSE A Thorn in Mrs. Rose's Side Tetragrammaton T 103 (S)				NA	
5	80	78	SMOKEY ROBINSON & THE MIRACLES Live Tamla TS 289 (S)		NA	NA		
14	74	79	PETULA CLARK Greatest Hits, Vol. 1 Warner Bros.-Seven Arts WS 1765 (S)					
7	84	80	CHARLEY PRIDE In Person RCA LSP 4094 (S)			NA	NA	
5	81	81	MONGO SANTAMARIA Stone Soul Columbia CS 9780 (S)				NA	
37	76	82	JOSE FELICIANO Feliciano! RCA Victor LPM 3957 (M); LSP 3957 (S)			NA	NA	
5	85	83	BEACH BOYS 20/20 Capitol SKAO 133 (S)					
2	122	★	ENGELBERT HUMPERDINCK Engelbert Parrot PAS 71026 (S)					
6	83	85	JOHN MAYALL Blues From Laurel Canyon London PS 545 (S)				NA	
5	87	86	PAUL MAURIAT ORCH. Doing My Thing Philips PHS 600-292 (S)					
3	98	★	TOM JONES Live Parrot PAS 71014 (S)					
7	93	88	PERCY FAITH Those Were the Days Columbia CS 9762 (S)				NA	
14	89	89	SOUNDTRACK Oliver Colgems COSD 5501 (S)					
7	91	90	JERRY VALE Till Columbia CS 9757 (S)				NA	NA
1	—	★	RASCALS Freedom Suite Atlantic CD 2-901					
4	92	92	MCS Kick Out the Jams Elektra EKS 45648 (S)					
18	78	93	TRAFFIC United Artists UAS 6676 (S)					NA
7	94	94	NASHVILLE BRASS Play the Nashville Sound RCA LSP 4059 (S)		NA	NA	NA	
7	79	95	ROB SEEGER SYSTEM Ramblin' Gamblin' Man Capitol ST 172 (S)		NA	NA	NA	
7	111	★	SAM & DAVE Best Of Atlantic SD 8218 (S)					
12	97	97	DEEP PURPLE Books of Taleisyn Tetragrammaton T 107 (S)					
5	109	★	WILSON PICKETT Hey Jude Atlantic SD 8215 (S)					
4	99	99	EDDY ARNOLD Songs of the Young World RCA Victor LSP 4110 (S)				NA	NA
8	100	100	SOUNDTRACK Romeo & Juliet Capitol ST 2998 (S)					
55	82	101	SOUNDTRACK The Graduate Columbia OS 3180 (S)					NA
7	86	102	FOUR SEASONS Genuine Imitation Life Gazette Philips PHS 600-290 (S)					
56	103	103	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS The Sea Warner Bros.-Seven Arts WS 1970 (S)					
1	—	104	MARY HOPKIN Post Card Apple ST 3351 (S)					
79	90	105	DIANA ROSS & THE SUPREMES Greatest Hits Motown MS 2-663 (S)					

TOP LP'S

TOP LP'S

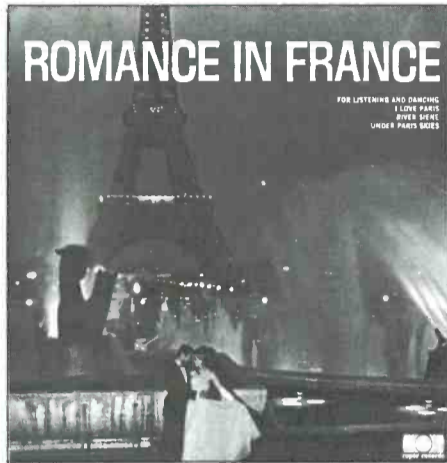
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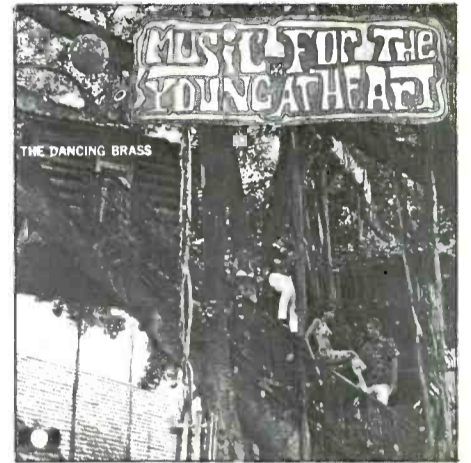
HOLLYWOOD AND BROADWAY RRLPS-1029
Cabaret • My Favorite Things • Get Me to the Church on Time • Bridge on the River Kwai



MERENGUE AND CHA CHA CHA RRLPS-1016
Not Too Fast • Muncho Muncho • Guan-tanamera • Nosotros



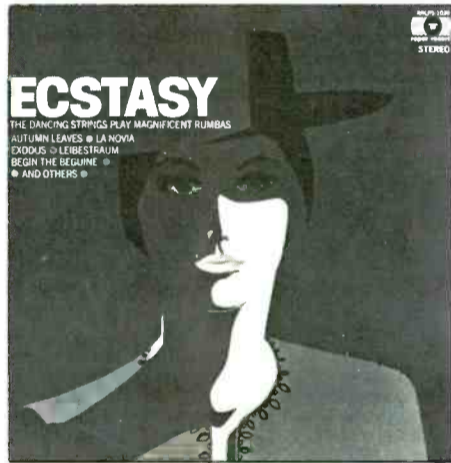
ROMANCE IN FRANCE RRLPS-1018
C'est Si Bon • River Seine • April in Paris • Aluetta



MUSIC FOR THE YOUNG AT HEART RRLPS-1031
King of the Road • Up Up and Away • Stranger on the Shore • Lullaby of Broadway



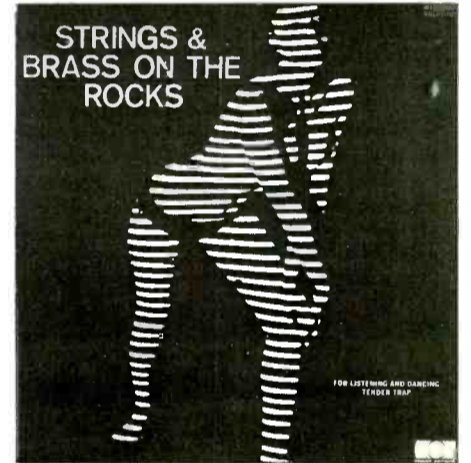
SOUNDBURST RRLPS-1027
Lazy River • Sugarfoot • San Francisco • Michele



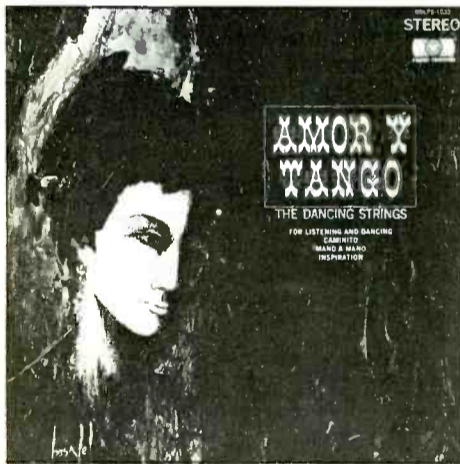
ECSTASY RRLPS-1038
Autumn Leaves • Estrellita • Begin the Beguine • Amapola



LATIN GOLD RRLPS-1028
Esta Tarda Vi Llover • Tres Palabras • Solamenta Una Vez • Marie La O



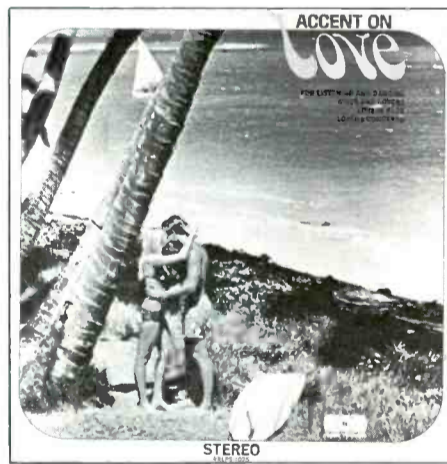
STRINGS & BRASS ON THE ROCKS RRLPS-1036
Love and Marriage • Tender Trap • How Little We Know • I'm Gonna Live Till I Die



AMOUR Y TANGO RRLPS-1032
Mano A Mano La Cumparsita • Felicia • Inspiration



SOUTH OF THE BORDER RRLPS-1020
Samba • Brazil • Corredo • El Manton De Manilla



ACCENT ON LOVE RRLPS-1025
Lara's Theme • I Can't Stop Loving You • Love Is Blue • Summer Samba



LATIN JAM-BORÉE RRLPS-1021
Buru Buru • El Chiffon • Soul Bossa Nova • Samba Do Jet

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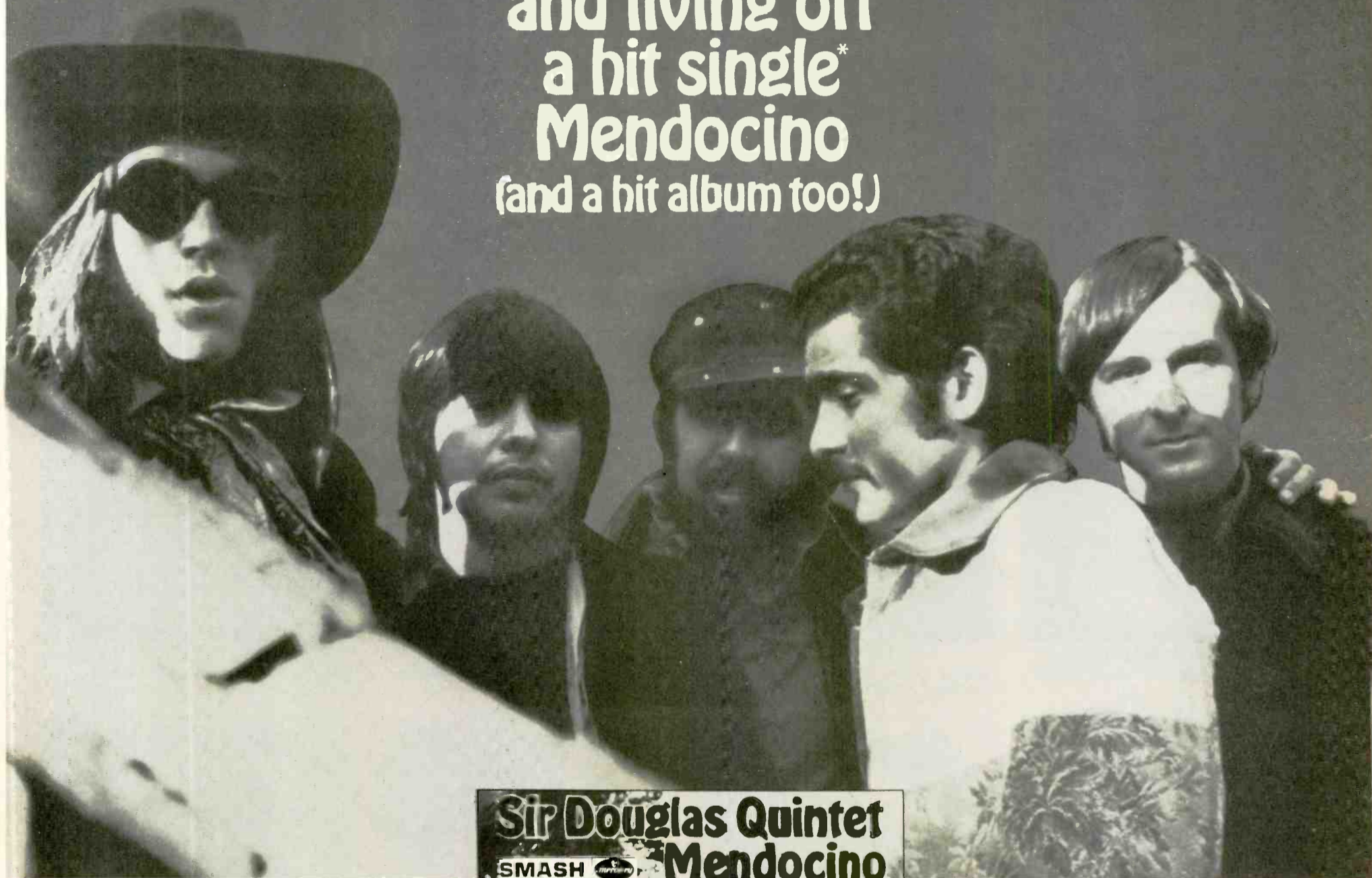


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SMASH 

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Quintet
is alive & well
and living off
a hit single*
Mendocino
(and a hit album too!)**



MENDOCINO/SIR DOUGLAS QUINTET/SRS 6711E
Doug Sahr, Frank Morin, John Perez, Algie Meye, Harvey Kagan
Produced by Amigos De Musica with A&R and special arrangements by Frank Morin.

*** MENDOCINO**
Sir Douglas Quintet
S-2191

Produced by Amigos de Musica

TOP LP'S

CONTINUED FROM PAGE 74

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
1	—	★106	BROOKLYN BRIDGE Buddah BDS 5034 (S)					
4	108	107	RAY CONNIFF & THE SINGERS I Love How You Love Me Columbia CS 9777 (S)			NA		
10	113	108	ORIGINAL CAST Promises, Promises United Artists UAS 9902 (S)					
16	96	109	BOX TOPS Super Hits Bell 6025 (S)					
38	107	110	SOUNDTRACK 2001: A Space Odyssey MGM S1E 13 (S)			NA		
3	186	★111	JAY & THE AMERICANS Sands of Time United Artists UAS 6671 (S)					
109	112	112	SIMON & GARFUNKEL Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)			NA		
16	104	113	DIANA ROSS & THE SUPREMES Love Child Motown MS 670 (S)					
11	117	114	ELECTRIC FLAG Columbia CS 9714 (S)			NA		
49	101	115	SIMON & GARFUNKEL Bookends Columbia KCS 9529 (S)			NA		Ⓢ
125	116	116	SIMON & GARFUNKEL Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); DS 9363 (S)			NA		
11	110	117	LEAPY LEE Little Arrows Decca DL 75076 (S)					
40	105	118	JOHNNY RIVERS Realization Imperial LP 12372 (S)					
2	129	119	VARIOUS ARTISTS Bubble Gum Music Buddah BDS 5032 (S)					
15	114	120	MONKEES—SOUNDTRACK Head Colgems COSO 5008 (S)					
211	121	121	SOUNDTRACK Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)			NA	NA	
22	123	122	MARVIN GAYE I Heard It Through the Grapevine Tamla TS 285 (S)					
3	125	123	DUSTY SPRINGFIELD In Memphis Atlantic SD 8214 (S)					
11	102	124	ROD MCKUEN/ANITA KERR/SAN SEBASTIAN STRINGS Home to the Sea Warner Bros.-Seven Arts WS 1764 (S)					
8	124	125	JOHN LENNON & YOKO ONO Two Virgins Tetragrammaton 5001 (S)				NA	
5	159	★126	MOBY GRAPE '69 Columbia CS 9696 (S)				NA	
8	131	127	NANCY WILSON Nancy Capitol ST 148 (S)					
6	138	128	LETTERMEN Best Of, Vol. 2 Capitol SKAO 138 (S)					
17	120	129	JOSE FELICIANO Souled RCA Victor LSP 4045 (S)					
4	134	130	JULIUS WECHTER & THE BAJA MARIMBA BAND Those Were the Days A&M SP 4167 (S)					
47	135	131	HERB ALPERT & THE TIJUANA BRASS Beat of the Brass A&M SP 4146 (S)					Ⓢ
19	132	132	ARETHA FRANKLIN Aretha in Paris Atlantic SD 8207 (S)					
13	142	133	RHINOCEROS Elektra EKS 74030 (S)					
30	118	134	VOGUES Turn Around, Look at Me Reprise RS 6314 (S)					
3	140	135	PAUL ANKA Goodnight My Love RCA Victor LSP 4142 (S)			NA		

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE					RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP	
12	141	136	GLADYS KNIGHT & THE PIPS Silk 'n Soul Soul S 711 (S)						
120	133	137	TEMPTATIONS Greatest Hits Gordy 919 (S)						
5	145	138	PERCY SLEDGE Best Of Atlantic SD 8201 (S)						
1	—	★139	QUICKSILVER MESSENGER SERVICE Happy Trails Capitol ST 1201 (S)						
26	119	140	SOUNDTRACK Finian's Rainbow Warner Bros.-Seven Arts BS 2550 (S)						
34	136	141	DOORS Waiting for the Sun Elektra EKS 74024 (S)						Ⓢ
4	153	142	STEVE LAWRENCE & EYDIE GORME What It Was Was Love RCA LSP 4115 (S)			NA	NA		
7	126	143	SPANKY & OUR GANG Anything You Choose b/w Without Rhyme or Reason Mercury SR 61183 (S)						
11	146	144	B. J. THOMAS On My Way Scepter SPS 570 (S)						
6	149	145	DEAN MARTIN The Best Of, Vol. 2 Capitol SKAO 140 (S)						
16	115	146	CANNED HEAT Livin' the Blues Liberty LST 27200 (S)						
6	144	147	MOTHER EARTH Living With the Animals Mercury SR 61194 (S)						
30	148	148	JAMES BROWN Live at the Apollo, Vol. 2 King 1022 (S)						
4	160	149	ED AMES A Time for Living RCA LSP 4128 (S)			NA	NA		
7	154	150	JOE SOUTH Introspect Capitol ST 108 (S)			NA	NA		
23	151	151	BILL COSBY 200 M.P.H. Warner Bros.-Seven Arts WS 1757 (S)						
25	152	152	JEANNIE C. RILEY Harper Valley P.T.A. Plantation PLP 1 (S)						
14	147	153	TAMMY WYNETTE D-I-V-O-R-C-E Epic BN 26392 (S)				NA		
3	156	154	ERIC BURDON & THE ANIMALS Greatest Hits MGM SE 4602 (S)				NA		
167	155	155	ORIGINAL CAST Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)						
4	161	156	SOUNDTRACK Sweet Charity Decca DL 71502 (S)						
42	157	157	O. C. SMITH Hickory Holler Revisited Columbia CS 9680 (S)				NA		
4	158	158	DELPHONICS Sound of Sexy Soul Philly Groove LP 1151 (S)						
3	162	159	BYRDS Dr. Byrd & Mr. Hyde Columbia CS 9755 (S)				NA		
19	143	160	VARIOUS ARTISTS Super Hits, Vol. 3 Atlantic SD 8203 (S)						
14	163	161	JIMMY McGRUFF The Worm Solid State 18045 (S)						
2	168	162	ANITA KERR SINGERS Reflect the Hits of Burt Bacharach and Hal David Dot 2590 (S)				NA		
5	170	163	ROD MCKUEN Greatest Hits Warner Bros.-Seven Arts WS 1772 (S)						
1	—	★164	VIKKI CARR For Once in My Life Liberty LST 7604 (S)						
2	189	★165	FIRST EDITION '69 Reprise RS 6328 (S)				NA	NA	
1	—	★166	RAMSEY LEWIS Mother Nature's Son Cadet LPS 871 (S)						
1	—	★167	GRASSROOTS Lovin' Things Dunhill DS 50052 (S)						

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE					RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP	
8	185	★168	SOUNDTRACK Uptight Stax STS 2006 (S)						
4	171	169	DELLS Always Together Cadet 822 (S)						
1	—	★169	TYRONE DAVIS Can I Change My Mind Dakar SD 9005 (S)						
4	175	171	FOUNDATIONS Build Me Up Buttercup Uni 73043 (S)						
10	174	172	VENTURES Underground Fire Liberty 8059 (S)						
9	173	173	PACIFIC GAS & ELECTRIC Get It On Power P 701 (S)						
1	—	★174	LES McCANN Much Less Atlantic SD 1516 (S)				NA		
1	—	★175	BING CROSBY Hey Jude, Hey Bing! Amos AAS 700 (S)						
6	172	176	TAJ MAHAL Nach'l Blues Columbia CS 9698 (S)				NA	NA	
3	194	★176	ZOMBIES Odyssey & Oracle Date TES 4013 (S)				NA	NA	NA
8	178	178	LAWRENCE WELK Memories Ranwood RLP 8044 (S)						
92	169	179	ENGELBERT HUMPERDINCK Release Me Parrot PA 61012 (M); PAS 71012 (S)						Ⓢ
2	183	180	INCREDIBLE STRING BAND Wee Tam Elektra EKS 74036 (S)						
30	181	181	MIKE BLOOMFIELD/AL KOOPER/ STEVE STILLS Super Session Columbia (No Mono); CS 9701 (S)					NA	
2	182	182	INCREDIBLE STRING BAND The Big Hush Elektra EKS 74037 (S)						
200	177	183	ORIGINAL CAST Fiddler on the Roof RCA Victor LOC 1093 (M); LSOD 1093 (S)						Ⓢ
10	165	184	ROGER WILLIAMS Only for Lovers Kapp KS 3665 (S)						
69	179	185	CREAM Disraeli Gears Atco 33-232 (M); SD 33-232 (S)						Ⓢ
2	188	186	PORTER WAGONER & DOLLY PARTON Just the Two of Us RCA Victor LPM 4039 (M); LSP 4039 (S)						
3	187	187	PORTER WAGONER Carrol County Accident RCA LSP 4116 (S)						
2	190	188	PETE FOUNTAIN Those Were the Days Coral CRL 75750 (S)						
50	176	189	GLEN CAMPBELL Hey Little One Capitol ST 2878 (S)						
3	192	190	JEANNIE C. RILEY Yearbooks & Yesterdays Plantation PLP 2 (S)						
2	191	191	EARTH OPERA The Great American Eagle Tragedy Elektra EKS 74038 (S)						
3	199	192	MERLE HAGGARD I Take a Lot of Pride in What I Am Capitol SKAO 168 (S)						
2	193	193	PAT COOPER More Saucy Stories From United Artists UAS 6690 (S)						
5	195	194	ALBERT KING King of the Blues Guitar Atlantic SD 8213 (S)						
1	—	195	HUGH MASEKELA Masekela Uni 73041 (S)						
7	184	196	CRYAN' SHAMES Synthesis Columbia CS 9719 (S)				NA		
54	198	197	PEGGY SCOTT & JOJO BENSON Soul Shake SSS International SSS 1 (S)						
5	180	198	VARIOUS ARTISTS The Super Groups Atco SD 33-279 (S)						
2	200	199	DON HO Suck 'Em Up Reprise RS 6331 (S)				NA	NA	
1	—	200	BERT KAEMPFFERT Warm & Wonderful Decca DL 75089 (S)						

TOP LP'S A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass 131	Canned Heat 146	Four Season 60, 102	Tom Jones 9, 51, 87	Rod McKuen 163	Peggy Scott & Jo Jo Benson 197	Steppenwolf 17, 30, 75
Ed Ames 149	Vikki Carr 164	W. C. Fields 31	Bert Kaempfert 200	Sergio Mendes & Brasil '66 35	Benson 15, 34, 137	Temptations 15, 34, 137
Paul Anka 135	Carlos/Folkman 13	First Edition 165	Anita Kerr/Rod McKuen/San Sebastian Strings 103, 124	Mother Earth 147	Bob Seeger System 95	Ten Years After 72
Eddy Arnold 99	Johnny Cash 40, 62	Foundations 171	Anita Kerr Singers 162	Moby Grape 126	Sam & Dave 96	B. J. Thomas 144
Association 8	Petula Clark 79	Pete Fountain 188	Albert King 194	Monkees 33, 120	Mongo Santamaria 81	Johnny Taylor 74
Joan Baez 64	July Collins 32, 59	Aretha Franklin 21, 132	Gladys Knight & the Pips 136	Nashville Brass 94	Simon & Garfunkel 112, 115, 116	3 Dog Night 44
Beach Boys 83	Ray Conniff Singers 107	Marvin Gaye 122	Al Kooper 57	Original Cast 19	Frank Sinatra 49	Jethro Tull 68
Beatles 5, 12	Pat Cooper 193	Bobbie Gentry & Glen Campbell 54	Steve Lawrence & Eydie Gorme 142	Hair 19	Percy Sledge 138	Traffic 93
Eric Burdon & the Animals 154	Bill Cosby 41, 151	Grassroots 50, 167	Leapy Lee 117	Fiddler on the Roof 183	O. C. Smith 53, 157	Vanilla Fudge 18
Bee Gees 20	Cream 3, 66, 185	Merle Haggard 192	Led Zeppelin 16	Man of La Mancha 155	Joe South 150	Jerry Vale 90
Big Brother & the Holding Company 37	Creedence Clearwater Revival 11	George Harrison 70	Ramsey Lewis 166	Promises, Promises 108	Spirit 36, 119, 198, 160	Ventures 172
Blood, Sweat & Tears 1	Bing Crosby 175	Jimi Hendrix 79	Lettermen 56, 128	Pacific Gas & Electric 173	Soundtracks 27	Bobby Vinton 45
Mike Bloomfield & Al Kooper 26, 171	Cryan' Shames 196	Experience 65, 73	John Lennon & Yoko Ono 125	Wilson Pickett 98	Camelot 71	Vogues 46, 134
Box Tops 109	Sammy Davis Jr. 39	Don Ho 199	Taj Mahal 176	Charley Pride 80	Candy 52	Porter Wagoner & Dolly Parton 186
Brooklyn Bridge 106	Tyrone Davis 170	Mary Hopkin 104	Dean Martin 28, 145	Quicksilver Messenger Service 139	Chitty Chitty Bang Bang 61	Porter Wagoner 187
James Brown & His Famous Flames 148	Deep Purple 47	Engelbert Humperdinck 48, 84, 179	Hugh Masekela 195	Rascals 58, 91	Bang 140	Dionne Warwick 38

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GOSPEL ★★☆☆

DUKES OF KENT/VOICES OF CELEBRATION—Celebration for Modern Man. Delmark DS 418 (S)
OSBORNE BROTHERS—Favorite Hymns. Decca DL 75079 (S)

SPOKEN WORD ★★☆☆

BUT I AM SOMEBODY—Steve Allen/Various Artists. Pete S 1105 (S)
TWIN: LIFE ON THE MISSISSIPPI—Ed Bagley. Caedmon TC 1234 (S)
MALCOLM X—His Wit and Wisdom. Douglas SD 797 (S)
ALLEN GINSBERG—Ginsberg's Thing. Douglas SD 801 (S)

INTERNATIONAL ★★☆☆

NEW HAWAIIAN BAND—Hawaii's Greatest Hits, Vol. 2. Decca DL 75088 (S)

Action Records

Singles

★ NATIONAL BREAKOUTS

FRANK SINATRA . . . My Way
Reprise 0817 (Don C, BMI)

★ REGIONAL BREAKOUTS

FLEETWOOD MAC . . . Albattross
Epic 5-10436 (Lovely, ASCAP)
(Houston)

MERCY . . . Love (Can Make You Happy)
Sundi 6811 (Rendezvous/Tobac, BMI)
(Miami)

NEON PHILHARMONIC . . . Morning Girl
Warner Brothers-Seven Arts 7261
(Acutt/Rose, BMI) (Dallas-Fort Worth)

Albums

★ NATIONAL BREAKOUTS

RASCALS—Freedom Suite . . .
Atlantic SD 2-901 (S)

MARY HOPKIN—Post Card . . .
Apple ST 335 (S)

BROOKLYN BRIDGE . . .
Buddah BDS 5034 (S)

★ NEW ACTION LP's

50 GUITARS OF TOMMY GARRETT—
The Sound of Love . . .
Liberty LSS 14044 (S)

ORIGINAL CAST—Dear World . . .
Columbia BOS 3260 (S)

LOU DONALDSON—Say It Loud!
Blue Note BST 84299 (S)

GARY LEWIS & THE PLAYBOYS—Close
Cover Before Playing . . .
Liberty LST 7606 (S)

MARIANNE FAITHFULL—Greatest
Hits . . .
London PS 547 (S)

ARTHUR FIEDLER & THE BOSTON POPS
PLAY GLENN MILLER'S BIGGEST
HITS
RCA Red Seal LSC 3064 (S)

SOULFUL STRINGS—Back by Demand/
In Concert
Cadet LPS 820 (S)

PAUL REVERE & THE RAIDERS—Hard 'n'
Heavy (With Marshmallow) . . .
Columbia CS 9753 (S)

KIM FOWLEY—Outrageous . . .
Imperial LP 12423 (S)

PAUL DESMOND—Summertime . . .
A&M SP 3015 (S)

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

Mizrahi Labels Set Sound Goals

LOS ANGELES — Remember Records will release pop product by Adam Wade, Johnny Rogers, lead singer with the Platters, and Vince Edwards. Rama Rama Records, the second label operated by Hy Mizrahi, will release music with a harder rock feel.

Mizrahi's third single release, "New Babe," by the Invictas on Rama Rama, last week broke through in Minneapolis, providing the company with its first major market radio play. Minneapolis is one of the few cities in which Mizrahi does not have a local distributor.

Of the nine artists on the company's roster only Wade, Rogers and Edwards are known. All the other acts are relatively new to the business: a twin sister singing act, Darling and Darla Landers, the Hot Soup, Year 2000, Jimmy Mason, Freeway and Chalkit Tea.

The majority of the producers used are free-lancers, although Mizrahi records Tea, Edwards and the Landers Sisters. Danny Jordon and Stan Herman, who man the label's New York office co-produce the Invictas.

Jordan, the Landers sisters

and Rupert Holmes are all staff writers with the label's Big Bucks Music. The basic 90-tune catalog Big Bucks has accumulated in its brief existence has been developed from the acts recording for the company.

Mizrahi oversees all the projects and helps the acts in the selection of material, a role similar to the one at Kama Sutra Productions, his previous employer.

27 Distributors

He has 27 local distributors, is represented overseas by Philips and in Canada by Transworld. All tape configurations are exclusively through GRT. The company employs 24 persons.

Mizrahi's production deals are with Bob Hilliard for Adam Wade, Buck Ram for Johnny Rogers, Stan Vincent for Jimmy Mason, JRI Productions for the Year 2000 and Hot Soup, with Freeway producing itself.

Mizrahi plans releasing one single every two weeks to allow national promotion director Bob Hamilton, general manager Red Schwartz and sales manager Chris Saunders ample time to work on the product.

GRT Wraps Up a Two-Fold Deal With Gamble & Huff

• Continued from page 1

tribution. The label will be called Gamble-Huff Records and will be based in Philadelphia. The principals are Kenny Gamble and Leon Huff. The existing Gamble Records will run as a separate entity.

Gamble and Huff will have full creative freedom over their disk product but will report to Leonard Chess who will be in charge of the sales and distribution end. The tape product, which will be marketed in all configurations, will be handled through the GRT outlets.

GRT has given Gamble and Huff the okay to bring between 6 and 12 new artists into their new disk fold. In the first year of operation they can release between 6 and 12 albums and between 25 and 30 singles. The new label will cover all aspects of the music spectrum unlike

Gamble Records which confined itself to the rock field.

It's also expected that a publishing wing of G-H Records will be started shortly.

GRT has an option to secure a majority interest in G-H Records after the three-year contract expires.

Gamble and Huff produced 22 "chart records" last year and are currently riding high with Jerry Butler's "Only the Strong Survive" on Mercury Records.

B'rith Lodge Re-Elects 2

NEW YORK — Herb Goldfarb (London Records) and Floyd Glinert (Shorewood Packaging) were re-elected to their posts of president and executive vice-president, respectively, of the Music and Performing Arts Lodge of B'nai B'rith. The election is for the 1969-1970 term.

New officers to be installed on April 1 at the Lodge's Sixth Annual Installation Dinner at Tavern-On-The-Green here in addition to Goldfarb and Glinert, are: vice-presidents, Bob Gorman (RCA), Ira Moss (Pickwick International), Dave Rothfeld (Korvette), and Tobia Pieneck (William Morris); treasurer, Aaron Levy (MCA); corresponding secretary, Al Feilich (BMI), recording secretary, Jim Cohn (ASCAP); financial secretary, Harold Fine (RCA); chaplain, Al Berman (Harry Fox Office).

Cassette Output Rolls

• Continued from page 22

system is built into the plant which monitors electrical input, so that the engineers can know immediately where to look for trouble if a duplicator blanks out.

Walker and Strayer's other partners are Alan Clark, president; Ken Goates, executive vice-president-general manager; and Roy Hipple, systems engineering vice-president. Strayer, Hipple and Goates were formerly with MTD; Walker with 3M; Clark is still with Altonics, a radio programming service.

IMIC Plans Distaffer Days

• Continued from page 1

seeing and similar activities, and will get to meet women from many other countries.

The Regency Room of the Paradise Island Hotel is being reserved as a hospitality suite and headquarters for the ladies. A hostess will help arrange

shopping tours, bridge games and other activities.

A catamaran cruise of the Islands, a sightseeing tour and fashion show are planned for the first three days of the conference for the ladies registered for the program. Also being presented will be emerald jewelry by Columbia artists. The emeralds are from the Chivor Emerald Mines of Columbia, South America. A native band will play music representative of the Islands.

Certron Earnings Up

• Continued from page 8

Net income in the initial quarter of the current fiscal year was \$235,884, equal to 17 cents per share on the 1,429,633 average number of common shares outstanding. In the three months ended Jan. 31, net income was \$72,386 or 8 cents a share on the 916,650 average number of shares then outstanding.

The sales and earnings report reflects the operations of Magnetic Tape Duplicators which was acquired for cash in March 1968.

Whitelaw and Carl Signed by Mercury

NEW YORK — Mercury Records has signed the producing team of Reid Whitelaw and Billy Carl. First act to be produced by the pair is the Candy Plan. Whitelaw and Carl are most recently known for their production of the 1910 Fruitgum Company's "Goody Goody Gum Drops."

Scepter's Plan For Stations

NEW YORK — Scepter Records has launched a new promotion program aimed at servicing secondary and small market radio stations, based on what Florence Greenberg, Scepter president, calls a realization that "concentrations of smaller stations have the power to break records."

Ed Kushins, along with his present duties as national promotion co-ordinator, will head this new effort by pushing for better distributor-station relations, providing more than 300 extra mailings "to any station that requests service," and by offering objective programming assistance. Kushins is urging interested stations to send a profile, coverage map and play sheet to Scepter's office here.

Kushins initiated the program in response to the boost provided by smaller stations to the B. J. Thomas disk, "Eyes of a New York Woman." He will work with national promotion director Steve Tyrell in integrating the concept into the promotion set-up.

Ditchburn Sets Label as Jukebox Cos. Go Disks

By MIKE HENNESSEY

LONDON — Jukebox firms on both sides of the ocean are entering the record business.

Early last week, a U. S. firm, Bilotta Enterprises, Inc., released its first product (story in Coin Machine section) and on Friday (28), Ditchburn Equipment, Ltd., launched a record label.

Ditchburn, manufacturer of background music systems, jukeboxes and vending equipment, formed Domino Records for the release of sing-a-long product and released three singles.

Distribution, as with Bilotta's Jaybee label, is aimed primarily at the jukebox market and will be handled by Pye Records here. Domino will be sold through retail outlets, too.

The first three releases on the new label are "Down at the Old Bull and Bush," by the Michael John Singers; "Cruising Down the River," by the Cliff Adams Singers, and "Daisy, Daisy," by Flanagan's Gang. Additional songs will be leased from Pye album repertoire.

John Simmons, public relations officer for Ditchburn, said: "We have launched the new label in response to requests from our public house clients for sing-a-long material. There is a demand in this type of location for the sort of material which used to be sung around the barroom piano. Now that the

piano has disappeared from most pubs, the jukebox has assumed the role of a stimulus to barroom singing. While most major companies issue sing-a-long material on albums, there is a great shortage of this type of single product. Ditchburn has decided to fill this gap."

Ditchburn will handle programming of the Domino label on jukeboxes.

OTHER PICKS

• Continued from page 36

Thom Darro, Niagara Falls, N. Y., WJLL, BP: "Hair." The Cowbills, MGM. . . . Bob Ouellette, Lewiston, Me., WLAM, BP: "My Way." Frank Sinatra, Reprise. . . . George Hiller, Ithaca, N. Y., WVBR, BP: "Motherless Child." "Sweetwater, Reprise. . . . Gary Steele, Huntsville, Ala., WAAY, BP: "First of May," Bee Gees, Atco. . . . Chris Quinn, Willoughby, Ohio, WELW, BP: "Look What We Have Joined Together," Sugar Blues, Bell. . . . Bob Davis, Lynchburg, Va., WLLI, BP: "Time Is Tight." Booker T. and the MG's, Stax.

COUNTRY—Frank Wiltse, Miami, Fla., WGMA, BP: "The Hour of Separation." Billy Grammer, Mercury. . . . Curtis N. Coleman, Greeley, Colo., KYOU, BP: "I've Heard That Song Before." Bill Nash, Smash. . . . Russ Miles, Jacksonville, Fla., WAIK, BP: "Mr. Walker." Biller Jo Spears, Capitol. . . . Louie Novak, Cedar Rapids, Ia., KHAK, BP: "One More Mile." Dave Dudley, Mercury.

PROGRESSIVE ROCK — Jim Kennedy, Eau Gallie, Fla., WTAI, BP: "Made Me So Happy." Blood, Sweat & Tears, Columbia. . . . Jeff Starr, Worcester, Mass., WORC, BP: "Oscillations." Silver Apples, Kapp.

COLLEGE — Ron Shawn, Boston, Mass., WTBW, BP: "I Need Love." Rhinoceros, Elektra. . . . Lenny Bronstein, Brooklyn, N. Y., WBCR, BP: "Good Times, Bad Times, Communication Breakdown." Led Zeppelin. . . . Neil Kempfer-Stocker, Bethlehem, Pa., WRMC, BP: "Sabre Dance." Love Sculpture, Parrot. . . . Julien Haimovitz, Brooklyn, N. Y., WBCR, BP: "Track of My Tears." Aretha Franklin. . . . John E. Krauss, Oswego, N. Y., WOCC, BP: "Are You Ready." Chambers Brothers, Columbia.



UNITED ARTISTS comic Pat Cooper dons a chefs cap in an in-store display featuring his four albums. UA national sales manager David Greeman holds the display piece.



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3 REASONS WHY
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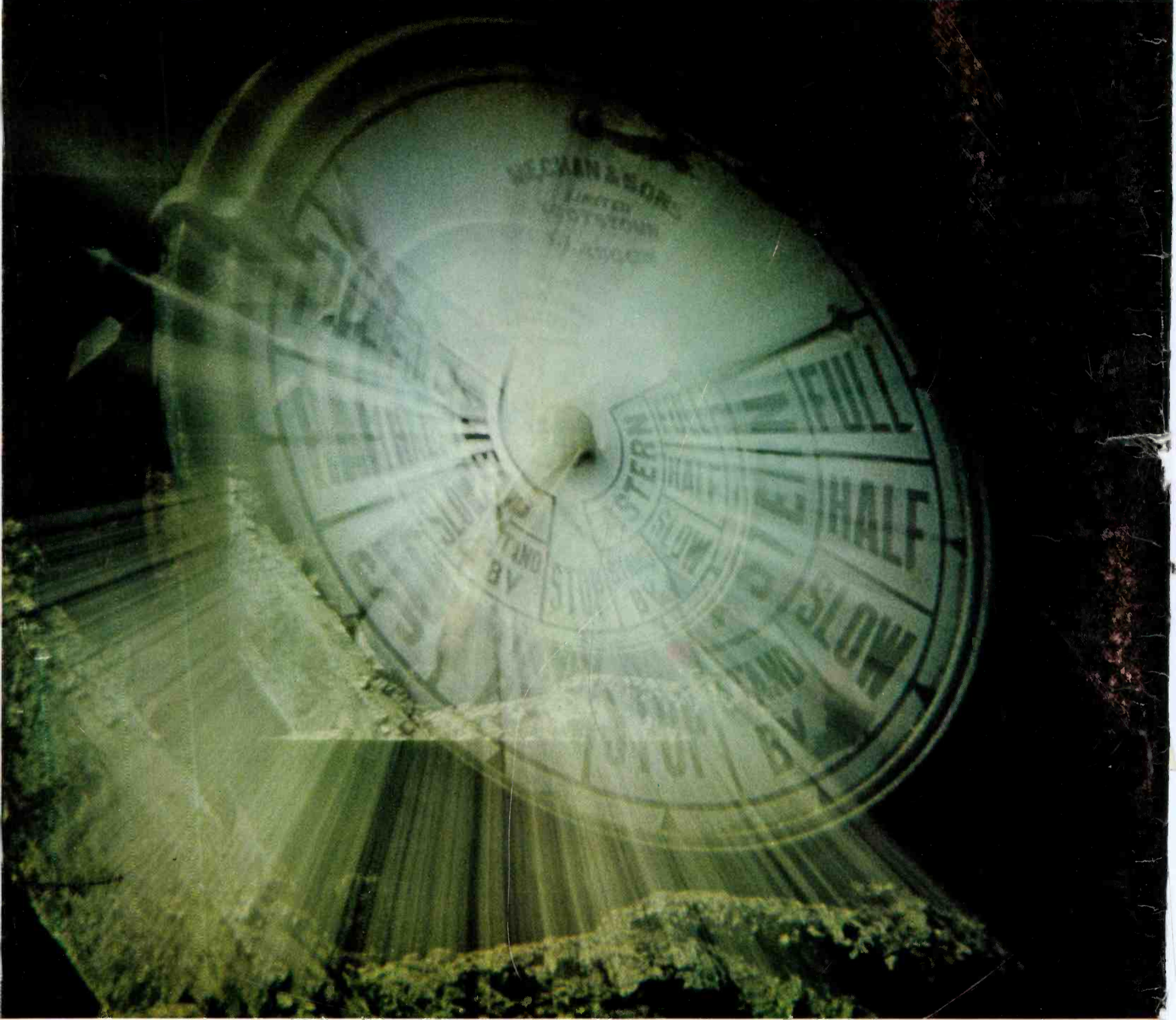
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