Pocketdisc to Bow With Hottest Singles Product

BY PAUL ACKERMAN

NEW YORK—Product for the world premiere of the American Corp's Pocketdisc in the Seattle test area Monday (16) is already set and comprises some of the hottest singles in today's market. Twenty selections of the four-inch records will be placed on sale. These will include, at this point, position 14 of the top 20 in Seattle. Many of these records are already high in the national chart. Here is a list of the top 14 selections, including "I've Been Loving You Too Long" (Atlantic 2555).

Buddah 7th in Singles Sales

BY IAN DOVE

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Wax Franchises For Promo Men

BY FRED KIRBY

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Liberty Buys Roberts in Tri-Level Distrib Attack

By ELIOT TIEGEL

LOS ANGELES — Liberty Records has purchased Roberts Distributors, a major St. Louis distributor—rack-one-step. The move is the first of Liberty in acquiring a major tri-level distributing operation since the record manufacturer became part of Transamerica Corp.

The acquisition of the Bob Hausfater company provides the parent Transamerica Corp. with its first rack-one-step. Roberts will be operated as a subsidiary of Liberty, which has a company-owned branch in St. Louis. Transamerica's previous involvement in the record business has been on the manufacturer level, owning United Artists Records and its family of labels and the Liberty group, which came under its control last April in a $25 million transaction. Hausfater, president of Roberts, Hal Linske, Liberty's treasurer, says the purchase is a "natural transition" for the company. (Continued on page 4)

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A LITTLE LESS CONVERSATION

ALMOST IN LOVE

Produced by DOUGLAS LAURENCE
Directed by NORMAN TAUBOG
COMING TO A THEATER NEAR YOU SOON!

ALMOST IN LOVE

A LITTLE LESS CONVERSATION

LIVE A LITTLE, LOVE A LITTLE

Produced by DOUGLAS LAURENCE
Directed by NORMAN TAUBOG
COMING TO A THEATER NEAR YOU SOON!
Executive Turntable

Arnold Maxin, head of the Big 3 publishing companies of Robbins, Feist & Miller, has been appointed acting president of MGM Records. He had been chief of the record company between 1938 and 1955, a director of ASCAP, who head both the publishing and recording activities at MGM. He has already assumed his new duties.

Maxin joins Intercontinental Records, a vice-president of the Capitol Direct Marketing Corp. He was previously the marketing services administrator. John L. O'Leary has resigned as assistant controller of Capitol Records. Maxin has been with the company's finance department since 1966 in various posts.

Leonard S. Levy has resigned as vice-president for sales and distribution of Epic Records for another position in the record industry. Levy joined Epic in 1961 and became vice-president of the label in 1964. He previously was manager of a retail record outlet and record wholesaler in Rochester, N. Y., and was once associated with Coral Records and Top Rank Records. Bill Smith has resigned as director of advertising for the Rascals' Rascals, Ltd., and as assistant to Eddie Briggs, vice-president for advertising and promotion, through which the Rascals four years, begins new duties in the entertainment field Monday (9) in New York and Hollywood.

Hal Ross has been appointed to the new post of manager for single records for Decca, Coral and Brunswick. His primary responsibilities will include scheduling new release product, co-ordinating promotion with the release of all single releases on the three labels. In his new berth, he will operate from New York, reporting directly to Frank Masini, Decca promotion chief. Ross joined the Compo Co. of Montreal as local promotion man in 1961, later gaining expanded duties in the promotion department, and is one of all sales-promotion activities for that company. He joined London Records of Canada in 1963 as national field representative. Ross was named Eastern regional manager for Phonodisc, Ltd., in 1965, and the next year also became national sales manager for the Canadian distributor.

Alan Leffler has been named Eastern regional sales manager for the Sunset Division of Liberty Records, a new post. Leffler, who will headquarter at the United Artists branch office in Hollywood, will be responsible for advising Columbia auber, Epic aep, April-Blackwood companies and other CBS departments on matters dealing with business relationships of all sales properties. Leffler, who joined CBS in 1966, most recently was associate director of business affairs for the CBS-TV network. Before joining CBS, he was associated with Metromedia Inc.

Richard Klinger has been appointed director of West Coast business affairs for CBS Records, Based in Hollywood, Klinger will be responsible for advising Columbia auber, Epic aep, Atlantic-Blackwood companies and other CBS departments on matters dealing with business relationships of all sales properties. Klinger, who joined CBS in 1966, most recently was associate director of business affairs for the CBS-TV network. Before joining CBS, he was associated with Metromedia Inc.

Paul Jaulus has joined Richard Gersh, public relations firm, as vice-president after six years as director of publicity for Decca-Coral-Brunswick. Before joining Decca, Jaulus directed publicity for Bernie Lang, director of management, and General Artists Corp., booking agency. Sidney Kornheiser has resigned as general manager of Walker Records. Jaulus is associated with the Morris music firms, ending a relationship Music Co. He began his affiliation with Morris in 1949 when he was with the Joffe & Van Heusen Music subsidiary. Five years later he was named general manager of all of the Morris firms. He signed such writers as Mel Torme, Bob Wills and Hoagy Carmichael, and was instrumental in launching the theater music careers of Cy Coleman, Carolyn Leigh, Charles Strouse and Lee Adams, Jerry Herman, Walter Marks and Marvin Charnics. Alejandro -Coral -Brunswick.

Distrb 'Imports' Rock Bands

LOS ANGELES—Local rec- order distributor Jack Lewerke has devised a plan to become an importer of new European rock bands, using this area as a test market. If the LP's show sales acceptance, he will sell them to distributors in other areas, and will try to get the masters with any of the Ameri- can manufacturers his company represents.

Lewerke is in London pre- senting his idea to British rec- ord labels and other dis- coters. The success in this mar- ket for British rock bands stim- ulated the veteran record man to consider establishing ties with overseas contacts.

The product Lewerke is seek- ing need not be by major name- acts who have not had any Ameri- can exposure. Lewerke feels there may be albums by unknown European acts which, if exposed through any "underground" sources in this market, could break through. Lewerke's staff of four local promotion men will be utilized in selling the product.

Lewerke will hire a London-based representative to keep his ears open for groups sounding as though they could be a hit in the U. S. Merchandise bought by his Firebrand record label will be airlifted here. The first quantity of any new releases purchased by his ex- ceed 100 copies. Followup or- ders would also utilize air freight.

Lewerke is keenly interested in bringing British Invasion all over. British U. S. counterpart did not include all the origi- nal stuff.

The imported product will be offered to distributors in all the Western states. There is enough markup to service other distributors, and Lewerke will be ready for distribution before leaving for London. The suggested list on this imported product will be all over.

The growing development of British independent producers is a major plus in finding persons with masters who may not have any U. S. outlets. Lewerke be-

WAYNE'S TUNE IN PAGEANT

NEW YORK—An agreement was signed by composer Bernie Wayne and the Miss America Pageant committee for "There She Is—Miss America" to be performed as a "Pageant," televised by NBC, Sept. 7. Wayne announced that it would be replaced this year by "Look at Her—She's Just Like You." Wayne's original song, performed by Bert Parks, during the show, was made available in 1955 and the latest recording is by composer Wayne's new partner, Bobby Vinton has also recorded it.

Gaudio Writer for All (4) Seasons

NEW YORK—"A writer must arrive at his market," said Joseph Gaudio, president, Metro Goldwyn Mayer Music. His personality must be ex- tremely perceptive so that his song may reflect contemporary life and its problems. He must, in his songs, tell it like it is.

This does Bob Gaudio, who has been in the music business for four seasons, explained his creative credo. Gaudio, who either alone or with Bob Crewe, has written and produced most of the Four Seasons' hits, such as "Let's Hang On," "My Eyes Off of You," "Sherry" and "Save It for Me," feels that continuous change and develop- ment are necessary if the writer is to remain competitive.

The Four Seasons' newest al- bum, tentatively titled "Amor- Canto: The Record Represen- tion" and scheduled for release on Sept. 19, is an example of that thinking. It is a concept album, relating to the various life and in- cluded in these verses are the elements of shape and theme be- lieve which are all part of the scene.

started 7 years ago.

The Four Seasons began as a group about seven years ago, at least as a name, almost strictly to the teen market. Sev- eral lines from "American Cru- cifere," the group's first al- bumb, illustrate how far Gaudio and the Four Seasons have deviated from the origin- al concept of a strictly teen group.

The King is dead, long live the king. The King is dead, long live the king. Unbound stars shall out- side the gate. With lengths of broken chain that "with Tom Valando and Thomas Valando. Valando joined the company. He had been with the Rascals four years, begins new duties in the entertain- ment field Monday (9) in New York and Hollywood.

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San Francisco Rock Music
Making Huge Waves
By GODFREY LEHMAN
SAN FRANCISCO—San Francisco rock music groups have their own sound and are busy setting trends. In the past few weeks as many as nine albums featuring the music scene in the city have been released, all of which are being recognized nationally which makes a total of close to two dozen albums currently available on the market.

Among the artists represented by the first album singer Dino Valenti, of the Dino Valenti Holding Company, Columbia, "Cheap Thrills," The Grateful Dead's "Anthem," and "Melting Pot," CBS; "For Your Dinner," Warner Bros., fourth album from Country Joe and the Fish, "Focsam," Vanguard, the Jerry Garcia Band; and "Our Lady of the Desert," by the Younger groups entering the field, the San Francisco folksy rockers such as the Youngbloods, are circulating the West Coast advertising, has been made aware of a flock of key labels. This makes it possible for Pocketdisc to offer to music offers.

At Pocketdisc's recent trade show, representatives were familiarized with the following aspects of the campaign: The firm will be known as "Pocketdisc." While the product is basically a disc player, there are many other lines which handle the Pocketdisc system. Pocketdisc machines were shown, manufactured by such names as RCA, Columbia, Decca, Motown, Philips, Symphonic, G.E, and Panasonic. It is estimated that a total of 12,500,000 players are already on the market. The Pocketdisc system shapes up as an industry offer.

The change of status is not just an annual meeting that will be held this year, but also the first of a kind. The firm which is primarily a record producer but also a record distributor, has plans to also begin buying records. The company is aimed at the album market for that interested producer and to show that it has plans to also begin buying records.

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very interesting...

Rowan & Martin's Laugh-In

but funny!

Television's most popular comedy show becomes a best-selling comedy album.
Schlitz Jazz Tour Brewed Up $Mil.

NEW YORK—The first major Schlitz Salute to Jazz tour drew 216,000 for a gross in excess of 58,000, excluding the Newport Jazz Festival. In all, 31 performances were given in 20 cities from June 21 to Aug. 18. Counting its participation at the 15th annual Newport festival, tour’s gross topped $1 million. About 55,000 people attended. Don Santangelo, who handles national publicity relations for the tour’s producers, George Wein’s Festival Productions, estimated the tour probably would be increased by about 15 cities next year.

Cities to be added would include: Seattle, Minneapolis, Honolulu, Los Angeles, Miami, and Toronto, with others still to be determined.

In 1967, Schlitz sponsored six dates that experimented with the Schlitz Jazz Festival. The show ran four hours in every city, with Dionne Warwick, Cannonball Adderley, Herbie Mann, Thelonious Monk and others appearing on the bill. Tour was also to include Wes Montgomery, who died in early June. John Smith, Ramsey Lewis, Oscar Peterson, Hugh Masakela and others were drawn upon to perform when available, in his place.

Sellouts were recorded at Can-

Firms Bought By Celebrities

ST. LOUIS—Celebrities Unlim-
ited, Inc., has acquired several record production firms with total sales of over $1 million. The firm will be merged into Celebrity Circle Records.

Ken Keene, named to head the new firm, formerly produced Dave Davis, Celebrities Unlimited president, explained that recording sessions have been scheduled in Memphis, Nashville, New York and Hollywood.

The staff includes Pete Hennessey, NARM expert, and Rossie Nesmith, manager of Celebrity Circle’s New York office. Other foreign countries will be added.

Excitement-Packed Acts at Fun City Fest

NEW YORK — The crowd was skimpy, but enthusiasm ran high at Teddy Powell’s first Fun City Festival on Aug. 31 at Downing Stadium, Randall’s Island. And the 2,000 persons attending had much to en-

the real scene which was

ED AMES discusses his in-store appearance at the Gimbel’s-Schuster Mayfair Store in Milwaukee to autograph copies of his RCA albums with, standing, from left: Ralph Elter, RCA promotion man; John Hager, promotion man for Taylor Electric Distributor, and Pete Stocke, record manager at Taylor Electric.

APPLE RECORDS’ first four singles are introduced to press and radio personnel at a conference at New York’s Plaza Hotel hosted by, from left, Chuck Franklin, Apple Press office manager; and public relations, East, Roy Battocchio, Capitol’s artist relations manager in New York, Ralph Schectman, New York district sales manager, and Joe Maimone, district promotion manager. The singles include the

Basic production nucleus in-

produced George Wein. Santangelo, who served as a road manager, a stage manager, program- mings and public relations assistant. No back-up jazz groups were involved in the concerts.

Public relations was handled on a city-by-city basis, with in-

APPENDIX C

The following conference were held in late

In appreciation of the recent publication of “The History of Jazz,” the following conference were held in late

FRED KIRBY

SEPTEMBER 14, 1968, BILLBOARD
I Wish It Would Rain
SOUL 35047
Gladys Knight & The Pips
Fudge, Clearwater
In a World of a Show

HONOLULU - The Vanilla Fudge and the Creedence Clearwater Revival put on a wail of a show in their Honolulu International Center Arena debut here Saturday (31) before an attentive crowd of about 5,000.

For heavy rock purists, this was the show worth waiting for. Indeed, the Fudge, an Atoke act, and the Revival of Fantasy Records roared at 'em with emotive fire, with meditative and mesmeric overtones.

The musical styles - loud, long and 'lective - were often improvisatory, but attentive crowd of about 5,000.

"Here of Fudge and the Creedence Clear-

The musical drones - loud, long and 'lective - were often improvisatory, but attentive crowd of about 5,000.

The Fudge are white, but possess all the color and feel of Negro soul artists. How four of them can create a sound so rich and fluid - like a rock 'n' roll symphony - is amazing. Their live performance matches anything one might here from a recording studio.

Each Fudge is a psychedelic sonade, with all the trimmings. Organist Mark Stein shoots for the stars and goes beyond reality, notably on "She's Not There." Pianist Consumer Apjace goes day-tripping and guitarists Joe Mertelli's artistry is certain and consistent.

Tim Bogert, the Fender bass man, is the most fascinating performer, who combines organic caresses with violent hip wiggles. Reminders of the old school of rock, when gyrations were the thing.

Fudge are exponents of the revolutionary rock road. It is hard and heavy, event, with merit, best witnessed on "Keep Me, Hangin' On" and "Take Me for a Little While." These rock suites are intricate works avoiding the repetitious nature of rock of the past. The free-wheeling finale, where all four charge up the electronic cells and fuse all musical elements (jazz, folk, rock, blues, classics), highlights the evening.

The Revival, who opened the KJLA Radio-Dick Clark Productions show, offered an equally explosive menu of rock, mainly oldies updated and dressed in the New groove. "Sweet Sue," "My Favorites" and "Golly, Mrs. Molly" were durables from a decade ago, existing in rebirth.

WAYNE HARADA

V. Young Dies in NY Home at 79

OSSINING, N. Y. - Victor Young, composer, pianist and music director, died on Monday (2) at the Cedar Manor Nursing Home here. He was 79.

An ASCAP member for more than 34 years, he was associated with such works as "In the Great Smokey Mountains Assembly Line Ballet" and "Don't Talk to Me of Spring." He was Thomas Edison's personal pianist, and directed the Edison Phonograph Laboratory, N. J., from 1919 to 1927. He composed the score for "In Old California," one of the first sound films. He also toured the U.S. and Europe as a piano soloist with the Russian Symphony.

He was not related to Victor Young, the composer of such standards as "Sweet Sue," "My Foolish Heart" and "My Romance," who died in 1956.

CLUB REVIEW

Lainie Kazan in Top Form

NEW YORK - MGM Records' Lainie Kazan is a very talented singer with the move- ment, manner and physical attributes of a sophisticated temptress. At her Plaza Hotel's Persian Room opening Wednesday (4) she performed with such spice, flavored by discriminat- ing, discreetly designed taste, that one can easily imagine she's capable of singing an apple pie recipe and making it sound sexy.

The fact that she can register resonantly and repetitively both as a singer and a charmer without being repetitious is a tribute to her perfectly fashioned skills.

One can hear the taste when she sings "Flower Child," "Windows of the World" and "Sunny" from her latest album, "Love Is Laime," or the spice she gives to "Feeling Good," "Pee Me A Grape," and "Goin' Out of My Head," or the discreetness and W-7, TV Show Tie On Talent Search

LOS ANGELES - Warren Seven Arts has tied with a syn- dicated TV variety program, Your All-American College Show, and will sign top talent from the program to disk con- tracts.

The half-hour show is taped here but the acts are located on college campuses. Prospective acts are taped on campus and are then brought in by the show's production staff here. W-7 will be able to draw upon those acts which pass the final audition and are slotted in the show seen in 60 markets.

personal service to all jukebox operators and record dealers

available complete line of
pop
r&B spiritual
folk
all blues
all country
all standards
all popular
all classics
all titles
available at all record dealers

W-7 television service
272 Texas, Tex., 78704
214-343-0250

Davy Jones accepts Gold Record for the Monkees' album "The Birds, The Bees and the Monkees" on Colgems from Ernie Altshuler, right. RCA Record Division vice-president, pop a&es, and Lester Sill, vice-president and general manager of Colgems Records, although the 11th gold record for the group was certified three months ago, the Monkees' busy schedule prevented their receiving the plaque until now.

5 Labels Set By Bob Brown

FREMONT, Ohio - Five labels have been formed by Rob- bert T. Brown, who has reopened his recording studios and music publishing firm here after a two- year army hitch. The new labels for Brown's Courier-Enterprise Recording Enterprises, primarily a custom recording operation, are CCI, Courier, Folk Empire, Midwest Jazz, and Gospel Empire.

Brown is at present recording groups from the Toledo-Clev- eland and Baltimore areas. The first releases will include se- lections by Sodom & Gomorrah, the Hamilton Peach, the Tal- my asymptotic genera composers, the Souls of Brittain, the Majesty of Stone, and Mike and Sam and Gregg.

Brown also will serve as ar- ranger and co-producer for Al West' Pittsburgh-based Elder Records. His firms are operating from 414 Crogan Street here.

Association to Begin a Tour

LOS ANGELES - The Asso- ciation of Seventeen Artists, open a full tour at K-W Auditorium in Ontario, Canada (20),

Other dates include Sudbury Arena, Ontario, Canada, Fri- day (20); University of Western Ontario, Canada, Saturday (21); Wisconsin State University, Sept. 22; Northwestern State College, Louisiana, Sept. 26; Sports Coli- seum, Jacksonville, Fla., Sept. 27; Florida State University, Tallahassee, Sept. 28; Curtis Hanson Auditorium, Tampa, Fla., Sept. 30; Appleton Arena, Can- ton, N. Y. Oct. 2; Morrisville College, Morrisville, N. Y., Oct. 3.

Also John Carroll University, Cleveland, Oct. 4; Northside Gymnasium, Elkhart, Ind., Oct. 5; Memorial Coliseum, Fort Wayne, Oct. 6; Union Catholic High School, Scotch Plains, N. J., Oct. 10; and Mohlensberg College, Allentown, Pa., Oct. 12.

Adler, Phillips Film

LOS ANGELES - Music- man Lou Adler and John Phillips have entered the motion picture field with "Brewster McLeod's (Sassy) Fly- ing Machine." The third prin- cipal is Elvis Presley, whose company will film the story.
THE BIG HITS ARE ON ATLANTIC/ATCO

Otis Redding

“I’VE GOT DREAMS TO REMEMBER”

Atco # 6512
Produced by STEVE CROPPER

... from Otis Redding’s Hit LP
“THE IMMORTAL OTIS REDDING”
Atco 33-252

Wilson Pickett

“I FOUND A TRUE LOVE”

Atlantic # 2558
Arranged & Produced by TOM DOWD

... from Wilson Pickett’s Hit LP
“THE MIDNIGHT MOVER”
Atlantic 8183
GRT to Go Public—$17 a Share Offering

By BRUCE WEBER

LOS ANGELES—General Recorded Tape (GRT), tape duplicator, announced Thursday (5) it plans to go public.

A public stock offering of 112,471 shares of GRT common stock at $17 per share has been offered. Some 40,000 shares are offered to the public on Aug. 23, and the balance of 72,471 shares will be available to employees, as part of the basis of subscribing for one additional share at $17 for each five shares held.

GRT will be traded over-the-counter, with the stock transaction being handled by Birr, Wilson & Co., Inc. of San Francisco.

Sales for nine months ended March 31, 1968 were $4,271,000. After tax profits for the same period were $381,800, or $1.12 per share on shares issued as of March 31, 1968.

Net proceeds of the company are expected to be $1,755,000, according to a GRT spokesman.

Following public offering, GRT expects to spend $200,000 to develop and construct audio duplication equipment, with an additional $640,000 used to reduce short-term loans.

Douglason Woolen Mission

NEW YORK — Alan Douglas, president of Douglas Corp., left Chicago for Casablanca and Istanbul to complete negotiations with government information offices for obtaining free access for Douglas' products to the official libraries of native music, from which authentic anthologies of music of the Middle East and North Africa will be developed.

Silk, wool, and Indian music projects, the anthologies will be issued through Laurie Records, Douglas' distributor, as multi-volume sets with separately bound texts dealing with musical techniques, technical and influence aspects of the music.

The trip will include a stopover in Madrid, where Douglas will visit with Spanish tape dealers and dealers in public information films for Spanish TV and will supervise the recording of music for TV projects. Douglas will be in Istanbul for a week to complete negotiations for British licensing of the Douglas record catalog.

RCA Posts 25c Dividend

NEW YORK—RCA's directors have declared a quarterly dividend of 25¢ per share on common stock payable Nov. 1. The dividend is 5¢ higher than the record as of Monday (16).

At their meeting on Wednesday, the directors voted to notify stockholders of a special cash dividend of $1 a share on the $4 cumulative convertible series first preferred stock of the company. The dividend will be paid Oct. 1, to Dec. 31, and both payable next Jan. 2. Holders of record on Dec. 13.

A&M Studios Nearly Ready

LOS ANGELES—A&M's three recording studios and one mastering room will be completed around February. Construction on the elaborate property has been ongoing for some time.

When completed, A&M will have one room with 48,000 cubic feet, a second room with 40,000 cubic feet and a third room with 15,000 cubic feet.

Custom designer Howard Holzer is building the consoles and related equipment.

Plan Schaefer Fest Changes

SEATTLE—Several changes were announced by producer Ron Detzer for next year's Schaefer Musical Festival. For this year's event 63 concerts were held, drawing 288,400 persons to the 5,000-seat Vancouver Coliseum in Central Park. A total of 45 of the concerts were sold out.

The Schaefer Festival had five concerts by artists from India. Detzer explained, "The timing was on the strength of overestimation of the popularity of the festival. We had been producing them in India. They actually got on that stage, the festival was sold out by yesterday's curry rice."

Among the changes planned by Detzer is a departure by performance at 7 and 9:30 p.m. instead of 8 and 10:30 p.m. He also plans to book hot artists for two or three consecutive nights, instead of bringing in such a performer back on wide- ly spaced nights as was done this season with Herb Mann.

Cream Begins A 14-City Tour

OAKLAND, Calif. — The Cream, Ato artists, will begin a 14-city U.S. tour at the Oakland Coliseum on Tuesday.

Other October dates are the University of New Mexico (Nov. 3), New England's (Sept. 18, 19) Denver Coliseum (Oct. 18) Winterland Coliseum (Nov. 21), Chicago's Midwinter Special, Atlantic City's Boardwalk Hall and the Forum (October 9), Miami's Convention Hall (Nov. 6), Boston's Symphony Hall (Nov. 14), The Forum (Nov. 10), Myers Park Auditorium (25), Miami's Convention Hall (Nov. 15), (11), the Forum (Nov. 13). The group also plays New York's Madison Square Garden and the Forum (Nov. 2) at the Bethlehem Civic Center on Nov. 3.

Prestige Legacy Launched

BERGENFIELD, N. J.—The first albums in the Hunter Foundations Legacy Series will be issued by Prestige Records on Oct. 1. Although emphasis is on a late swing and early be-bop, the Legacy Series will contain jazz of all eras.

Much of the material will be from Prestige's vaults. Some has been mastered the lease and purchase of jazz masters from small defense companies and through

Stallman For Writer-Artist

NEW YORK — Lou Stallman, president of Think Stallman Productions, Inc., which produces conducting writer-artist seminars once a month. The firm recently hosted Roger Moss, British composer-artist. Stallman Productions also has a seven day-a-week open-door policy for new writers.

Super Session’ Cut To Go ‘Airborne’

NEW YORK — Season of the Witch,” a cut from the LP “Super Session” on Columbia Records has been edited for air-play and will be reserved to Hot 100 format stations. The LP cut featuring artist-producer Al Kooper, Steve Stills, and Mike Bloomfield, gained heavy request action from play on KNY in San Francisco.
CARLA THOMAS
& the first hit vocal version
WHERE DO I GO
from the Broadway hit rock musical
HAIR
b/w “I’ve Fallen in Love”

Arranged by HORACE OTT
Produced by AL BELL
'Rascalmania' Grips 10,000 at Bowl Date

NEW YORK — Rarely have so many waited so long and so patiently as the 10,000 teen-agers and youth fans who attended the New York Rock and Roll Festival concert at the 5th Ave. Bowl, Aug. 30.

The performance, in which the internations between the four acts seemed to last longer than their performances, brought raves from the Rascals and a local group, the Vagrants, proved to be well worth the wait.

The Rascals, who headlined the show, proved that numbers matter most — numbers which are contained on their top-of-the-charts Atlantic album, "Time Peace/Greatest Hits.

The audience, which occasionally flung "Free," was determined and patient.

The Vagrants' rendition of the oft-performed Rolling Stoners recording, "Satisfaction," was fresh and exciting. They have an unnakwack knack of fusing psychedelics with soul and putting it perfectly across.

Lead singer Peter Sabatino displays a Tom Jones-type of voice and his style soars with each number. His version of "If I Were a Carpenter" was scored strongly, as did the opening number, "Feeling Free.

The audience voted for more of the Vagrants and they returned with a bluegrass number, "Mornin' Groovin."

"I've Been Lonely Too Long," "How Can I Be Sure?" and the chart topper, "People Got to Be Free.

Each time the revolving stage in the circular theater would rotate, the audience would applaud for the group which directly faced the group would go into an uproar. And when the members of the group which faced away would occasionally fling his drumstick high in the air over the audience, hundreds of teenagers would converge on the area, forming each other for the possession of the stick.

In much the same manner as the baying Beatles and national stars, the Vagrants, a highly talented group rock, are also making waves....

The Skye Records artist's group now includes new drummer, Marty Wilson, who is in control, compassionate style lenses a light swinging flavor to the quintet. Congaman Hal Gordon provides a production which lends the band a feeling to the overall group sound.

Sabato works with single note attacks, and while his playing notes bursting forth as he concurrently stress several strings.

His music includes his original, "Baccala,"

"The Look of Love,"

"Sunshine Superman,"

and a medley of "Morning of the Carnival" and "Corcovado." Sabato's playing is tempered by two influences: Latino and Far Eastern. Following Sabato is the Modus Wavers Blue Band (Sept. 24-Oct. 6).

ELIOT TIEGEL

Hank Fox

Szego's Guitar Sings for Jazz Buffs in Coast Date

LOS ANGELES — Gabor Szabo's guitar expertise is pulling jazz buffs to Szabo's Manne Hole and there are no signs that the Hungarian musician was recently seriously ill and off the scene.

If anything, Szabo's approach to his music seems to have swayed away from concentrating on the fiddling of his instrument to a gimmick. Instead, Szabo performs unfettered on his six-string amplified instrument.

The effect is to provide clarity to his music and flowing improvisational attempts, working with and against fellow guitarist Jim Stewart.

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ELIOT TIEGEL

FRED KIRBY

Style, Contemporary Image Put Vogues in Vogue Again

MINEOLA, N.Y. — The New York-dominant rock group of the early '60's, are in Vogue again. After one tour, and back on the road for a split sometime later, a period of adjustment and a new Fillmore show on Saturday.

The Vogues' first appearance on Fillmore stage and created a stir.

In their New York debut at the Fillmore, on Aug. 30, the group served up the four numbers that are included in the group's first album, "Mannish Mood," their splendid guitar, music, leadership and sparkling stage presentation.

The group's leader is singer Greg Shannon.

Most of the Vogues' repertoire were ballads and included "Magic Town," "Dear Hearts," "My Impossible Dream" and "Turn Around, Look at Me." All were accompanied by precision and personality.

The star shines bright again for the Vogues. This time it illuminated splendidly for it to be swatted off.

ROBERT SOBEI

New Kick in Honolulu Set High-Stepping Pace

HONOLULU — Simon and Garfunkel rolled out an inviting, beautifully designed musical tapestry Aug. 24 at the Honolulu International Center, a venue where an enthusiastic sell-out crowd of 8,000-plus heard the Columbia Records pair in their island debut.

And what an impressive show. Indeed, Simon and Garfunkel are in a class of their own. Simplicity and sensitivity's thing.

In a sophisticated sense, they're rock artists—but they're more madrugs than modsters. They have fire; they're earthy, and they're commercial—but without the hard-rock, hard-sell, deafening roar of the amplified, electronic school.

Just in a natural way, provides the love accomplishment—one of three groups, which he keeps under control, with Art Garfunkel, they blend voices, creating a special weave of guitar and vocal patterns and—here's the story—a most refreshing image of the mundane things in life.

All told, they did 23 tunes in an hour and quarter, the last three being unprogrammed encores.

Aside deaming cheers, Simon and Garfunkel whisked onto stage, butts into "Mr. Robinson's Liard" and about every hit paradox in review.

An audience favorite was "At the Zoo," which "tells it like it is," using that rare Simon image that's simple, yet special.

The group's successes—"Homebound Band," "Sounds of Silence," "The Sound of Silence," "Dangling Conversation," and "Scarborough Fair"—were re-matched by the solid, crystalline, much like the tunes heard on rock radio, but with the sharp young and old rectified to the ironic, brotherhood and undeniable quality.

Simon and Garfunkel's life-long loneliness themes were re-expressed in great perspective and feeling in such tunes as "Old Friends," "Overs" and "눔선 Groove.

WAYNE HARADA

SEPTEMBER 14, 1968, BILLBOARD
Our First Four:

Jackie Lomax

Jackie is 24 and comes from Wallasey which lies on the river Mersey.

He worked as a lorry driver and a wages clerk among other things. In 1962 he formed a rock n' roll group called the Undertakers. In 1966 Jackie went with them to America.

Now he's with Apple and has made his first single with us. It's called Sour Milk Sea. Written and produced by George Harrison. Jackie himself wrote the "B" side - The Eagle Laughs at You. Both have a tough hard beat. Rock n' roll 1968.

Hear them now.

Jackie Lomax: Sour Milk Sea (b/w The Eagle Laughs At You)
An Apple Single. Number 1802

Mary Hopkin

Mary is 18 and comes from Wales. Pontardawe in fact. She's been singing since she was four.

Mary took singing lessons on Saturday and her mother hoped that this would lead to studies at the Cardiff College of Music.

It didn't. It led via Opportunity Knocks and appearances on Welsh television, to Twiggy hearing her. Twiggy told Paul McCartney and Paul McCartney asked her to come up to London.

Her voice was as beautiful as Twiggy had said. Apple records signed her up.

Now you can hear and buy her first single - "Those were the days" produced by Paul McCartney. It's pure and beautiful.

Like Mary.

Mary Hopkin: Those Were The Days (b/w Turn, Turrr, Turn)
An Apple Single. Number 1801

The Black Dyke Mills Brass Band

When Paul McCartney wrote "Thingumybob" for a television series of the same name, he said he wanted to get a true brass band sound.

So what did he do. He used the best band in the land - The Black Dyke Mills Brass Band.

They won the title in October last year. Conducted by Geoffrey Brand they've held this title 7 times since 1945.

Back to "Thingumybob". On the "B" side there's "Yellow Submarine" like you've never heard it played before.

The sound is beautiful and brasssy. Just what Paul wanted.

"You'll want it too, once you've heard it."

The Black Dyke Mills Brass Band: Thingumybob (b/w Yellow Submarine)
An Apple Single. Number 1800

John, Paul, George and Ringo.

Their latest... A seven minute long single called "Hey Jude!" On the flip side "Revolution".

Enough said.

The Beatles: Hey Jude (b/w Revolution)
An Apple Single. Number 2276

Apple Records.
Paris Philips Paints Rosy Sales, Output Picture for Distributors

PARIS — Philips France had a 21 percent increase in sales turnover between January and July 1968 compared with the same period of 1967, said Jacques Callart, commercial director, at the Philips annual congress on Aug. 29.

Before a packed hall of delegates of Philips representatives from 14 countries, Callart gave a breakdown of the operations of the company's French unit and the world's No. 3 (behind EMI and RCA) record company.

Reviewing first eight months of 1968, Callart said that sales of singles had risen 420 percent, because of the recent heavy concentration on singles product in France. EP sales were up 84 percent, classical product by 130 percent, cassette by 200 percent and equipment 143 percent. LP LP said that Callart, had, developed.

Callart told delegates from Germany, Belgium, Canada, Spain, Finland, Greece, Holland, Italy, Japan, Morocco, Switzerland, Turkey, the United States and France, that he expected the record industry to double in the next nine years.

Representing the company in Brawn, Holland, was international commercial branch director of Philips.

Option Expression

Georges Meyrstein-Majrig, managing director of Philips France, spoke of the confidence and expansion of the company in France despite the almost two-month long general standstill during the May-June crisis.

Sales, he said, had been better than ever during July and August, although he admitted that bad weather in the Paris region partly accounted for this unexpected boom. The industry had picked up beyond expectations, he added.

Cassettes Drive

Announcing a heavy fall sales campaign for cassettes, Meyer- Stein-Majrig, he said that the model of the system, had a strong position in the French market. He also introduced cassettes some three years ago.

This took into account the fact that in the company's countries, had one of the lowest tape recorder ownership levels in the world.

About 36 per cent of homes had a tape recorder, and, of the 0,025,000 in use, some 768,000 were cassette players.

Meyer-Stein-Majrig, who presided over the presentation of the third gold disk awards from the Union of French Phonographic Industries to French orchestra leader/arranger Paul Mauriat for his international hit, "Love

(Continued on page 16)

International News Reports

Polish Songfest Held
Under Crisis Clouds

By ROMAN WASCHKO

SOPO, Poland—The Eighth International Song Festival here, Aug. 22-25, was overshadowed by the political situation produced by the Czech crisis.

Several participants canceled their appearance, protesting to the Czech team, though present, not participate. The West German team withdrew before the Festival started, British singer Patsy MacLean appeared on the first day only and Dutch singer Gitte Hennings sang only on the first two days.

For other reasons, Massiel, Juliet DeScoll, and the Irish Auger Trinity and Keith West and Tomorrow, canceled their appearance, as did Udo Jürgens, who was invited as a member of the jury.

Nakasone Scores

For the first time, Spain and Japan participated in the Festival and it was a Japanese singer, the highly professional Miki Nakasone, who won the public award as the best singer of the entire Festival.

Second was Margareta Paslaru of Rumania and third Joe Buggia of Malta. These awards were made on the first day of the Festival, the "Song Knows No Frontiers" day, in which foreign singers presented songs from their repertoire.

The second day, Polish Day, featured foreign artists singing Polish songs in their own languages. First prize was awarded by the jury to Anna Maria Spinczynski (for her interpretation of "Jesienny pan" ("An Autumn Gentleman") written by Wojciech Mlynarski, with an Italian lyric by Franca Evangelisti.

Second was Anita Travessi (Switzerland) with "Odor Rzeko" (Odra River), by Edward Pallazz and Edward Fischer, with an Italian lyric by Sanzio Chiesa.

Third prize went to Margareta Paslaru (Rumania) for "Viva Maria," by Richard Siegledi and Andras Szechky, with a Rumanian lyric by Miss Paslaru.

On the third day, International Day, artists presented songs in their own languages and the jury voted according to the merit of the song, not of the interpretation. The song of the Festival was the Polish song "Po ten kwiat czerwony" (For This Red Flower) by Jerzy Wasiak and Bronislaw Brok, sung by Urszula Spinska. Second was the Canadian entry, "Plus je renends" (The More I Hear You) by Alain Barriere, sung by Gi- nette Revale.

Placed third was "Rien n'a Change (Nothing Has Changed) from Luxembourg, written by Romuald and Patrique Larue and sung by Romuald. The jury gave honorable mention to Japan's Miki Nakasone in this event.

The final day was devoted to recording artists presented by record companies and featured Aurelian Andreescu (Electro- corda, Rumania); Routez Fourier (Continued on page 16)

Pye Profits at All-Time High—Bares Made Bid for Chappell

LONDON — Pye's recording and music activities made a rec- ord profit of £879,000 ($2,110, 000) in the year ended March 31, 1969.

The company's profits are re- vealed in its annual statement from its parent company, ATV. In the report, ATV confirms for the first time that it was the bids for the Chappell music publishing empire, and indicates the possibility of a further bid in the music publish- ing field.

The breakdown of the figures published in the annual report shows that Pye's record and mu- sic operations produced a turn- over of £3,832,000 (99,173,- 000) in the year—a 10.7 percent

of the total ATV group turn- over. The £879,000 profit rep- resented 14.2 percent of over- all group profit, which was higher than any other division of the group outside television.

Graph shows that Pye Records profits again reached a new record level and disclosures that had been achieved at time of the previous years' increase was by 14 percent. The board at no time was pre- acquisition for a cash of a half- share in the Dublin pressing company, Carlton Productions.

Extension Seen

The annual statement stresses that ATV's board "has long been interested in extending its music publishing activities" and adds that "active steps are being taken to enlarge the scope of our domestic publishing interests." At present these include Wel- beek Music, New World Music and Jubilee Music in the USA, the latter company being owned by ATV.

Of the bid for Chappell's, the report says: "Every effort was made to secure the Chappell's business in both London and New York."

It continues: "It was with much regret that we learned that the companies had been sold to a higher bidder. Share holders know, however, that the price offered by ATV had been arrived at after months of preliminary investigation and your board at no time was pre-

(Continued on page 16)

Polydor Gets British Rights to Kama Sutra

LONDON — Polydor has ac- quired the British release rights to Kama Sutra and its associ- ated labels. First releases will be put out later this month.

The Buddah label will also appear under its own logo and later Polydor will launch the Custom label. First release un- der the Custom label will be "Gold Joey" by Rosemary and David "Fool for You."

Initial albums will include new material by California, the Impressions and solo artist Melanie.

Previously, Kama Sutra and Buddah were released here by Poly under a deal which expired among the bidders for the Chappell music publishing empire, and indicates the possibility of a further bid in the music publish- ing field.

Operations of both companies will continue as before, with Robert Westerlund remaining as managing director of R. E. Westerlund and Jornas Poukkila, the musical instru- ment firm.

(Continued on page 16)
Especially their first Calendar album.

And their Stereo 8 cartridge tape.

The Archies make their TV debut Saturday morning, September 14th on CBS with a weekly animated comedy show. And the action's here with their first album release that features both songs on their single "Bang-Shang-A-Lang" and "Truck Driver" (63-1006) as well as "Archie's Theme (Everything's Archie)" — the song millions of viewers will hear them do on every program. The Archies are being backed with full trade and consumer advertising. There's a big merchandising campaign coming up too, and it's a sure thing that starting Saturday... Everything's Archie!
Japanese Co. Makes Deal With Hammond

TOKYO—Sakata Shokai Ltd. is starting to sell its new line of Hammond Co., of Chicago, for manufacturing and sales in Japan. This is the first tie-up between a Japanese and foreign manufacturer of musical instruments. Foreign investments in Japan have increased in recent years. The new instruments manufacturing will be completed next fall. The company hopes to sell the products in the fall of this year.

Polydor Tie On Supraphon

AMSTERDAM Polydor will have its own distribution of the Czech Supraphon label in Holland. A deal was signed by Polydor's Amsterdam managing director, Ehrenkranz, and Robert Kremer, president of Cinecor-Supraphon-Holland last week. Cinecor continues as exclusive importer of Supraphon product and will also handle sales and distribution of Supraphon audio equipment and musical instruments.

Raninen Has New Label

HELSTIKI — Singer Aarno Raninen, whose Finnson Producers has produced all the recent Finnish recordings of RCA Victor licensed Discophon, has started his own record company, which will release products on two labels—Finnson and RA-Records. Raninen, who has scored a string of hits in Finland with local versions of "The World We Know," "Romine and Clydes," has run his production company since the fall of 1967. The company is now expanding as a variety agency and as a music publishing firm.

Raninen will be seeking new talent for his labels and artists already signed include Erkki Tarmo, Jorma Kekkola, Kari Hyninen, Leni Valonen, and the New Supraphon, which backed Philips artist Sophie, who has had a No. 1 hit with his Finnish version of "Innamorato." Finskos offices are in Tallinn, with headquarters in the northwest of Helsinki. Public relations will be handled by Unisound, and distribution will be handled by Finskos.

From The Music Capital of the World

NEW YORK Vanuhas Fudge, artists, perform at Madison Square Garden's Edeh Hall Sunday (21). Other September dates for Garden's Edeh Hall include: Monday (9), Vanderbilt; Tuesday (10), Olympic; Wednesday (11), Forde; Thursday (12), The Walton and Turel; Friday (13), The Walton; Saturday (14), Boston; Sunday (15), The Walton; Monday (16), The Walton; Tuesday (17), The Walton; Wednesday (18), The Walton; Thursday (19), The Walton; Friday (20), The Walton; Saturday (21), The Walton.

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QUICK JOEY SMALL
"ON BUDDAH RECORDS OF COURSE" BDA-64

Kasenetz-Katz Singing Orchestral Circus

FEATURING
OHIO EXPRESS / 1910 FRUITGUM CO. / MUSIC EXPLOSION
LT. GARCIA'S MAGIC MUSIC BOX / 1969 MUSICAL MARCHING ZOO
ST. LOUIS INVISIBLE MARCHING BAND / SHADOWS OF KNIGHT
PROFESSOR MORRISON'S LOLLIPOPS

BUDDAH RECORDS
1650 Broadway, N.Y.C. 10019
Produced by J. Katz, J. Kasenetz, J. Levine, A. Resnick
A Super K Production
Rediffusion In Record Derby
LONDON — Rediffusion, supplier of background music systems and cartridge duplicators, is launching its own disc label next week with an initial release of three singles and two albums. The company, at present operating from the studio of Decca's Keno, is currently contemplating entry into rack jobbing and budget record production.

The label, RIM, has already issued some singles as a pilot scheme through the independent wholesalers distribution network. The company now plans to set a distribution deal with Philips.

Spearheading the album release on RIM is an LP, "Silhoutte of Success," featuring some of the hit tunes of the Ken Howard-Allen Bluskey team who have penned songs recorded by the Dave Dee group. Other product included in the first releases is an Ork and Jody Ryland.

MILAN


MARIAN TURNER

The above is just one page from the intriguing and informative 80 page book recently produced by E.M.I. (the world's greatest recording organisation).

A limited number of copies are now offered free.

If you would like a copy write to E.M.I. Group Record Services, E.M.I. House, Manchester Square, London, England, WIA IES, and say so.
More than a word.
Or a feeling.
Or a week.

BROTHERHOOD
JUMP OUT THE WINDOW
BOX GUITAR

Michael
Drake
Phil
Ron

BROTHERHOOD FAN CLUB
P.O. BOX 8116
UNIVERSAL CITY, CALIFORNIA 91608

#9621
Now, a total experience in sound. Let it grab you.
Weiss: U.K. Licensees Do Their Promotional Thing for U.S. Cos.

LONDON—American record companies need not fear about promotion of their product by U.K. licensees. This is the view of Monument’s international chief, Bob Weiss, currently on a swing through Europe.

Said Weiss: “American companies can hold their heads up this side of the Atlantic because the British do not just concentrate on their own artists—they give an equal chance to everybody. I’m impressed with the tremendous activity in the British record industry.”

“Despite the blues of the national economy, the music business is still moving along at a fast clip with a good growth pattern and, despite the purchase tax, everybody seems intent on forging ahead.”

Weiss, who was making a tour of licensees and publishers in Europe, added: “It is a great pity that the tape business has been retarded by taxes. I do not believe cartridges are competitive but can only complement the record business. The time has got to come when tapes and records are released simultaneously.”

While in London, Weiss talked with the Harold Davidson office, publisher Jimmy Phillips, whose KPM company handles Combines music, representing all seven of Monument’s American publishing companies, and with Decca executives.

One purpose of the talks was to arrange visits to Britain and other European countries of Monument artists Ray Stevens and Joe Simon. Stevens, whose “Even Stevens” album is being released here by Decca with two additional tracks to the American version, is penciled in to visit here by Sept. 16. Plans are also in hand to have Simon appear in the touring Newport in Europe jazz past to which he has returned here Oct. 21. Meanwhile Decca will release Simon’s “Message From Maria” and the album “No Sad Songs.”

Before leaving London, Weiss completed a deal for Spain and Portugal with Discos Sonoplas, which will issue Monument under its own logo from Oct. 15. He also set a music publishing deal in Madrid which will be concluded shortly.

After Spain Weiss visited Nice for discussions with Charles Aznavour, for whose early recordings the Marconi Company has release rights in America, South Africa, Japan, Australia and certain other territories. Weiss had talks about the release of Aznavour’s records in Spanish and Spanish-speaking countries. Monument has already released two Aznavour albums in Spanish and some in Italian, acquired from Charm, of London.

While in France, Weiss also set a deal with publisher Henri Marchal of Sony Music giving him rights in France and Belgium to the Ray Stevens’ hit, “Mr. Businessman.”

Before leaving London, Weiss met Decca chief Sir Edward Lewis to talk about the future promotion of Monument product in the U.K. and means of achieving greater British recognition of Monument artists like Boots Randolph, Joe Simon, Ray Stevens and others, particularly in the rhythm and blues field.


Phonogram Building Is Opened in Amsterdam

By GRAEME ANDREWS

AMSTERDAM—The mayor of Amsterdam, Ivo Samkalden, officially opened the new N.V. Phonogram building at Drentestraat 11, Amsterdam Buiten- veldert, Aug. 31.

The new building, occupation of which will be shared by the Philips record division and Philips-Duphar, the vitamin company, is equipped with the latest IBM storing systems and has storage space for 1,500,000 records.

Speaking at the opening ceremony, Phonogram president Jack Haslinghuis, reviewed the 38-year history of the company which grew out of the old N.V. Dutch Decca distribution company, established in 1930.

In 1953 the name of the company was changed to N.V. Phonogram when it was taken over by Philips Photographic Industries, Baarn, and today the company employs 200 persons and has a one-third share of the Dutch record market.

Haslinghuis recalled that in 1946 only 4 per cent of Dutch houses had a record player. Today the figure was 50 per cent and the record market was booming. He predicted a 15-20 per cent increase in record turnover this year. He also prophesied a bright future for the music cassette, particularly now that the cheap, portable cassette phone had been introduced.

Frits Philips, president of Philips, said the new headquarters meant that Amsterdam would continue to be the show business and music capital of the Netherlands. “When my father started the Philips company for the manufacture of lamps, he could not have imagined that Philips would become so predominant in the field of music and records,” he added.

The move to new premises means that, for the first time since 1955, an armament of N.V. Phonogram will be housed in the same building, except for the recording studios which continue to be located at Hilversum and Laren.
HENDRRIX AGAIN!

The heat goes on!

"BURNING OF THE MIDNIGHT LAMP"
B/W
"ALL ALONG THE WATCH TOWER"

#0767
Audio Retailing

Careful Categorization Vital Element for Arbeth Records

YORK, Pa. — Careful categorization of music types, attractive and inviting displays and knowledgeable sales personnel are important ingredients for building successful record departments, according to Iris Perelman, Roger Records, which has just opened a new leased department here at the suburban Bon Ton Department store.

Occupying 950 square feet, the department is fully carpeted and open from 10 a.m. to 10 p.m. weekdays; and from 10 a.m. to 6 p.m. on Saturdays. There are two sales personnel during the weekdays and three in the evening, according to manager Bill Hoppie.

Perelman’s other departments here are in the Bon Ton downtown store at Malmaison’s located in another large suburban shopping center. The department here, called Arbeth Records, is being conceived as a model outlet.

When fully completed, three-foot-wide banners will direct customers to the various music categories in over two dozen step-up browser racks displaying LPs, 7-inch singles,8-track inners, singles which are in stereo, priced at $3.89. “I ran a Capitol monaural sale recently, pricing albums at two for $3,” Hoppie said.

The individuality of leased departments, and the necessity for experienced personnel such as Hoppie, is evident in some of Arbeth’s early merchandising experiments.

“In our downtown store we probably moved only two or three racks of records in one year,” said Hoppie.

“We should have got a whole bin of gospel, and it’s moving well.”

Hoppie said he found that foreign language records, both of the instruction type and by ethnic entertainers, were another type of merchandise that moved well here in the suburban outlet.

Another important category is children’s records, where Hoppie has filled out a complete line of classification and expects a good Christmas business for this segment of the stock.

Posters & Beads Create Mood for Record Sales

REDWOOD CITY, Calif. — Posters, special lighting effects, paints and colored beads are all part of the scene here at Forrest Reeman’s Redwood House of Music.

In explaining the presence of 500 posters which decorate the upper walls of the store, Brakeman said: “The pleasure of music is often enhanced by accompanying visual stimuli. The customers like to look at the posters while playing the records. They buy them together.”

To achieve his desired effect, Brakeman has developed his own black light techniques, manufacturing the equipment from component parts which he has purchased. “It’s like taking a psychodelic trip without the need for artificial stimuli, such as drugs,” said Brakeman.

ATTRACTION INTERIORS are key to the leased record department owned by Iris Perelman, Roger Records, Inc., Elkins, Pa. Shown at left above are framed pictures used to decorate a leased department known as Arbeth Records, Bon Ton Department Store, North Mall, York, Pa. At right, are seen 7-inch racks (in rear of store) which the department a wall-to-wall album appearance. The drop-down rack in the front of the photograph is used for sale merchandise. The department is 900 square feet in size and fully carpeted.

Wristwatch Radio

TOKYO—Matsushita Electric Industrial Co. has developed and tested what it calls the world’s smallest and first successful wristwatch radio. The miniature radio has a speaker 7mm thick and incorporates two byradar integrated circuits and other miniature components. It measures 48 by 56 by 11mm and operates on two nickel-cadmium rechargeable batteries for eight hours on one charge.

Guitar Festival

Atlanta — A Guitar festival, featuring Larry Taylor of Gibson Guitar Co., was held here recently at the Northside YMCA. Sponsor of the event was the Ideal Music Co.

DEALER USES CARPET AS A SALES CUSHION

ENGLEWOOD, Colo.—Development of a “proof” system for display of phonographs, auto stereo systems and small tape recorders has considerably boosted sales at Musiland, a lively record dealership here in the new Cinderella City Shopping Center.

In laying out the 92-foot-deep store, which features one continuous mass record display on each wall plus a massive center cube dividing it in two, plenty of thought was given to the necessity of featuring equipment as well. Taken into consideration were the usual problems of pilferage, damage through careless handling, self-service and the need for displaying equipment alongside the records.

The result, following much experimentation by manager Jack Cawood, was the decision to build a projecting shelf, at knee height, just above the floor. Extending almost two feet, the equipment shelf is carpeted for full length and is the length of the long narrow store.

For eye-appeal and safety, it was decided to buy thick, heavy-remnants from a nearby carpet dealer and install them harlequin-style over the entire length. Each strip extends up the wall for two feet, as well as on the flat surface, where it provides near-perfect protection against damage caused by carelessly dropping any of the merchandise.

“The unusual background and the fact that the equipment is displayed directly below the tape and record albums with which they are sold, have had a powerful effect on sales,” Cawood said. “Nobody, of course, can miss the inventory of what we have to offer in these times, since they must reach directly across the merchandise, in order to obtain anything from the shelf.

“Since the items are out on open display, it is extremely convenient for the customer, even for a closer examination—a step which we did not mind, inasmuch as the thick padding means that even a delicate recorder can be dropped from a considerable height without damage.”

EIA Address

WASHINGTON — The burgeoning growth foreseen for lasers and related devices will be discussed by a national business consultant at the upcoming Electronic Industries Association (EIA) fall conference in San Francisco. John Palmer, vice-president of Newark-based Roberts Industries, will address a meeting of the EIA’s Laser Subdivision Oct. 8 at San Francisco’s Fairmont Hotel.

SEPTEMBER 14, 1968, BILLBOARD
If you're a chart watcher
you can't miss

*Girl Watcher*

*The O'Kaysions*

ABC-11094
ST. PAUL—Keeping in tune with suburban interests is important if you want to keep your volume up in a shopping center outlet. This is indicated by Jerry Snyder of the Musicland store in Har Mar Center, an exclusive, enclosed store complex that draws from a wide suburban area around St. Paul. The location even has a hearing on what guitars are sold.

"Many stores specialize in electronics with amplifiers," said Snyder. "But here in suburban St. Paul we find this is flat top, non-amp guitar country."

The manager explained that this is because of the portability of the conventional guitar. The store is located in an area with many college-bound people who want something that is easily played at sorority or fraternity gatherings. As a result the flat-top non-amp is the number one selling instrument in Har Mar, followed by drum sets and guitars with amplifiers.

Instrumental records follow closely on the heels of a guitar sale at Musicland. Many times the customer will say, "I don't need music—will I have trouble learning the guitar?" In this case, store salesmen will point out the instructional records that are available. Often the sale is increased with recordings from a guitar artist, such as Chet Atkins, who also has a set of instructional records to offer.

As for the instrument, the store has had good success with the three-quarter size guitar. "We like the three-quarter size instrument because it is so adaptable to a young beginner," Snyder pointed out. "It is a good instrument for the 8-11 year old and it also goes well with parents. Often they don't know if the youngster will progress very far with the guitar and they are quite delighted to find a low-price unit that offers quality as well. Our special on the instrument is included in the sales for $18.88. This is the guitar, carrying bag, instructional book, picks and neck cord. We stress the nylon string guitars for this market because it is easier on the hands."

Specials

Strong advertising by the Musicland group of stores is a source of strength to the Har Mar Center Musicland outlet. The stores feature full-page newspaper ads, offering specials as a King- ston Deluxe Guitar package. The package includes a pega- back amplifier, full-range reverb, tremolo with speed and strength controls, as well as extra heavy duty 8-inch speakers. The package price for this unit and accessories was $128.88 and was featured during the recent 12th anniversary of the Musicland group.

The ads also feature transistor radios, Glenn Campbell records and popular long-playing records, as well as such novelties as "rock machine" beach towels tagged at 19 cents each. This was a traffic-building device and the offer was limited to one per customer.

Snyder pointed out that such large space advertising benefits all stores in the group and the charge is nominal since it is pro-rated over many stores. In addition to the Twin City market, the ads appear in St. Cloud, Duluth, Fargo, Omaha and Fort Dodge. Coupons stimulate mail-order sales of the items listed.

There are no rentals at the shopping center outlet, but when the question comes up, store

(Continued on page 66)

MUSICLAND SIGN brightens the mail at Har Mar shopping center in suburban St. Paul. The music outlet shares in shopping center promotions which are often built around jazz groups or local combos.

Instruments Share Space In Multi-Faceted Store

REDWOOD CITY, Calif.—The recent acquisition of Goetz Bros. Music here in downtown Redwood City is its over-all appeal to youth at several levels of interest: musical instruments, sporting goods, and typewriters.

"The customer for the instrument is almost always a sports lover or admirer, and one department pulls for the others," explained owner Frank Goetz. "We handle typewriters because out trade is primarily with the high school system. They need typewriters to keep up with their work."

The musical instrument department occupies about half of the store. Goetz handles almost the complete range of instruments (except grand pianos) with a particular emphasis on guitars. The large display covers the floor and walls near the center of the store.

Sales to students are developed largely through the schools. Goetz makes mailings at the beginning of the school year, suggesting a rent-to-buy plan with the rental charges for the first 90 days applied to the cost of the instrument. Consequently, the children often begin with a small investment which becomes a credit.

As for the combination of instruments and sporting goods, these two lines tend to offset seasonal declines in sales. When instrument sales taper off in the summer, sporting goods reach their peak.

Hohner Sweepstakes

HICKSVILLE, N.Y.—More than 3,000 dealers across the nation have already enrolled in the Win-Your-Own-Band Sweepstakes, sponsored by Hohner, Inc., as a Christmas-season promotion. With Sept. 15 as the deadline for additional partici- pants, the response has set an all-time high for Hohner special dealer campaigns.

JERRY SAVIO, manager of the Musicland outlet in the Har Mar shopping center near St. Paul, checks out a guitar model, popular with his suburban customers. Easy portability is a factor in instrument sales.
last week
29,411* copies of Billboard were sold to people who were filled in on what's happening in the music-record industry world wide

fill this out, and we'll fill you in, too!

Billboard has gained an average of 2,954 paid circulation compared to this same period last year.

Here's why:
- We fill them in, first thing, every Monday on
  - The latest scoops in the music industry
  - Colorful record charts on the Top 40, Top LP's, Best Selling Classical, Hot Country Singles, Best Selling R&B, Best Selling Jazz LP's, Breakout Albums and Singles
  - Talent—who's who, what, and why
  - International scene—film festivals, stars, news from music capitals of the world
  - Tape Cartridges, Audio Retailing, Radio-TV Programming, Musical Instruments, Coin Machines
  - Record reviews on both singles and albums
  - AND MORE

We'll keep you on top of the music-record industry, too. Just fill out the above coupon—and join your 29,411 associates who know, because they have Billboard by their side, each Monday (and throughout the week). You have nothing to lose, and a lot of music-industry information to gain!

*Publisher's estimate of average paid circulation for the first five months of 1968.
Radio-TV programming

WMEX Plans Counter-Format

BOSTON — WMEX here, which will boost power within the next 60 days to 50,000 watts, plans to feature "counter" Hot 100 programming and will become more aggressive at gaining an audience.

"The way to go with WMEX is the personality approach," said new general manager Homer Odom. "There's already a more-music station in the market and I don't see any point in trying to do what it's doing better. So, counter-programming has to be the area."

Counter-programming involves the use of strong personalities and giving them fairly free rein to be personalities. One of the strong personalities who's guiding the station about four or five months ago is Duffy, who's guiding his programming concept music program.

The difference between more-music programming and counter-programming, although much the same musically, is about the same as the "difference between McLendon and Plough stations in the old days," said Odom. "McLendon was always strong on personalities."

Sound Alike

The trouble with the more-music concept is that all of the deejays tend to sound alike. The emphasis, Odom said, is "on the execution of the format. There's no latitude in which to build up a rapport with the audience."

But Duffy has such a rapport that he drew 16,000 people to a rock 'n' roll concert in a light rain, Odom said.

Duffy also feels that a personality-type station will be able to sell product better for advertisers because the listeners are more involved with the station.

"If I were going into a market cold — a city that had no top 40 ... the McLendon-type of station would be much more successful in competition against other types of format. The more-music concept works best where you already have a top 40 station that's fat and loaded with commercials."

But Odom, with Duffy guiding the programming side of the station, is out to battle the more music station. 

"We're playing the seven and eight-minute records," he said, "and the kind the more-music station won't touch or, at least, cut down."

In a recent ad in New England Scene, WMEX boasted of playing the Mothers of Invention's "Lizard Wizard," Donovan, Jefferson Airplane, the Spooky Tooth, the Cream, Big Brother, and the Electric Flag, among others. "We're not leaning on these types of records," Odom said, "but they are an integral part of our programming."

Duffy does the 4-7 p.m. show, Bud Ballew has just been assigned to the 7-11 a.m. show, and they are making no mistake about doing the job of 7-11 stints. The news staff has been boosted up with Winn Moore of KHHT, Houston.

Odom comes to WMEX from Gordon McLendon's operations; he's been with McLendon 10 years. But he's no stranger to programming, having started his radio career as an announcer in Lubbock, Tex., at KFYO in 1946. He put KABL in San Francisco on the air. This is actually his return to Boston; he was manager of WEZE about 10 years ago.

WMEX will Back School Net Show

EAST LANSING, Mich. — MGM Records will sponsor a deejay nighttime "Love Show" on Michigan State University carrier-current radio network. The show will feature easy listening records. Dennis Blyth, program director of WMSN, feels that the school network will have "the opportunity of demonstrating the power of campus radio in promoting good music to a buying audience."

The show was arranged by MGM press chief Sol Handwerger.

WIXY and Pitney Pack Park

In his first U.S. appearance in two years, Gene Pitney performs as the featured star of Cleveland station WIXY's Appreciation Day, this is just a small part of the crowd of 120,000 as it waits for the show at Geauga Lake Park near Cleveland.

Ted Nugent, left, of the Amboy Dukes, talks with the station's instrument DJ, Dick (Wilde Childe) Kemp.

Four members of the Peppermint Trolley Company, who helped to keep the audience of 120,000 entertained, talk with WIXY's Larry Morrow.

Line up a rock show starring Gene Pitney, the Box Tops, Jay and the Techniques, the New Colony Six, the 1910 Fruitgum Co., the Peppermint Trolley and the Amboy Dukes; promote that show only through your Cleveland radio station, pack an audience of 120,000 (police estimate) into Geauga Lake Park outside Cleveland, and throw in half-price rides at the park, plus free parking, admission and bus service. Do all this and you've done nothing more that station WIXY did Aug. 2 in its second annual Appreciation Day. The day, which was co-ordinated by WIXY program director George Brewer, began at the park at 10 a.m., with rides and a remote broadcast that itself was produced by the station's music director, Eric Stevens. It opened about 7:30 p.m. with go-go dancers, followed by the star groups. Pitney finished it off by getting a standing ovation for singing his current release, "Heartbreaker." This was Pitney's first live U.S. appearance in two years, and he now plans an American tour. WIXY officials were delighted with Appreciation Day and plan to make it an annual event. They were especially pleased that there were no incidents or problems with the crowd, the largest ever assembled in the Cleveland area. The crowd was so massive, in fact, that the biggest traffic jams on record in Geauga County when it left the show. Police estimated that the traffic flow in the area did not return to normal until 3 a.m. the next day.
Radio-TV programming

Vox Jox

Al Gates has left WRKO in Boston to become operations director of KFRE-FM. He left the air with a hefty 19 share (April-June Purse) in the 25-34 slot. J. J. Jeffrey in the afternoon has a 29, and Chuck Knapp, using comedy as a crutch, has a 24 in the evening, topping even the Red Sox on another station. Charlie Brown, of the old Brown and Harrigan show, is supposed to be going to WNNC, New York, in an afternoon drive time slot; he'd been at WYKY, Cleveland. Program director Bill Banner, WKOR, 201 Lamphkin, Starkville, Miss., needs Hot 100 records. Comments that George Farness at Atlantic is about the only guy helping him out. "* * * "The John Gary Show," syndicated TV program, is now in 36 markets, reports 20th Century-Fox vice-president Alan Silverbach. — Metro Radio Sales has launched a study of the effects of sound on people to determine what listeners hear and react to. Lee Jensen, former program director of KFRE-FM, Fresno, has been named station manager of KFRE-FM. Ethan Bernstein, general manager of the Triangle AM station there, KFRE, also will serve as general manager of KFRE-FM. "* * * "Wayne Allen, music director and midday personality for WAIR, in Winston-Salem, N. C., has just accepted a morning air slot with WMQM, the 5,000-watt country music station in Memphis. Dave Perkins, assistant manager of KNCB, P. O. Box 1072, Vivian, La. 71082, needs country records old and new. "I get no regular service from anybody except one guy, to whom I'd like to say thank you — Doug Davis of Town & Country Promotions in Nash, Tex. He has racked and scraped records from everywhere for me. I guess this is the reason he has no trouble getting his plug records played, because he is always ready to help the other fellow. Not only me, but a lot of other guys in this part of the county. He is a credit to country music." "* * * "JohnnyBorders, who customarily improved the ratings picture of KQV in Pittsburgh, even after the sensational job done by John Roos, has resigned as program director of the Hot 100 station to become national program director of Texas State, which includes KFIZ in Fort Worth. The chain is now seeking other stations. To show what Borders had done at KQV, the noon-6 p.m. July-August Hooper rating was 25-4, compared to the 12 of KDKA and the 26.8 of WTAE. (Continued on page 34)
You've really been turned on since 1940.

If yours was one of the 764 pre-1940 radio stations, your programing fare was limited essentially to music from New York or Hollywood. Virtually all of the rest of American music wasn't available to you or your audiences. Great bodies of music which enjoyed regional popularity were never heard by all of America.

Beginning in 1940, a significant change came about. BMI was formed. It gave creators of music a chance to be heard and
users of music the benefits of a varied and increasingly major repertoire. From the beginning, BMI's interest included the soundstage and the theater but extended far beyond to all of the other musical expressions of our culture. During the years of BMI's existence, and because of BMI's concern, the many sounds of American music have been heard, accepted and acclaimed. Among them have been country, jazz, rock, western, gospel, rhythm and blues, contemporary concert, electronic and experimental music. All of these are now a part of the American musical scene.

Today, after 28 years of encouragement of all kinds of music, BMI is home for some 18,000 writers and 8,000 publishers. Nowhere more than on radio is the variety of their music evident. Today, instead of 764 stations there are 6,391. And their primary programing fate is music. More than half of that music is licensed by BMI.

BMI believes that such a vast number of stations are able to satisfy audiences only because of the tremendous variety of music now available.

BMI intends to continue as the leading contributor of radio-broadcast music as well as music used in all other media. Whatever direction music takes, BMI writers will be in the forefront of change. And you will continue to be turned on.
programming aids

Continued from page 28


San Diego, Calif.–KOGO
Dick Roberts
Program Director

Son Francisco, Calif.–KNBR
Michael Button
Music Director

Memphis, Tenn.–WDAI
Bill Thomas
Program Director
BP: "Hey Western Union Man," Jerry Butler. BLFH: "I'm Gonna Have You." Edith Thomas, Bell. BLFH: "Nothin' But Love."

Washington, D. C.–WOL-FM
Steve Stafford
Program Director
BP: "(ValueErrors)." Big Brother and the Holding Co. BLFH: "(Superfluous)" Columbia.

Worcester, Mass.–WORC
Jeff Starr

Atlanta, Ga.–WBLS
Chris Fortson
Music Librarian
BP: "Juke."

DENVER, Colo.–KCGM
Wayne Vann
Program/Manager
BP: "Mr. Way of Life," Frank Sinatra, Reprise.

COLUMBUS, Ga.–WAGS
Emestine Mathis
Music Director & DJ
BP: "I'm Gonna Have You." James Brown, King. BLFH: "The Love I Had."

COLUMBUS, Ga.–WAGS
Tom Michaels
Program Director

Burlington, IA–WIBN
"Hymn to the Highway," Johnny Cash, Columbia. BLFH: "Hey Goodbye."

Wilmington, Del.–WLZB
Steve Moseley
Programming Director

Miami, Beach, Fla.–WMBM
Donny Gee
Station Manager
BP: "Long Walk in D. C." Staple Singers. BLFH: "I'm Gonna Have You."

Miami, Fla.–WQAM
Carolyn Bleam
Program Director
BP: "I Ain't Buying," Johnny Darrell. BLFH: "Every Little Step."

Miami, Fla.–WQAM
Blake Bookout
Music Director & DJ
BP: "She's A Lady."

Miami, Fla.–WQAM
Bob Herk
Director of Programming
BP: "Leaves Are The Tears Of Autumn," Hank Williams Jr., MGM. BLFH: "It's Fourth Of July On My Mind."

Bismarck, N. D.–KBND
Tom Miller
Program Director

Buchanan, Colo., BLFH: "Hurry Valley, PTA." Jeannie C. Riley, Plantation.

Knoville, Tenn.–WIVK
Claude Tomlinson
Program Director

Greenbriar, N. C., C–WGBG
Don Sunden
Program Director

STATION LISTENING PAYS

MORE PICKS

HOT 100 PICKS: Bob Hogan
WHUT, Anderson, Ind.: "Lonely Atmosphere," Lemon Pipes, Bud and "Rainbows" by Mac & Mother's Sons, MGM.


B. B. Badger, WGST, Atlanta, Ga.: "I Like Babies," Rebecca, "I'm Gonna Be a Country Girl," Bob and "Banks," Roberts and Rarers, Mil-Mar, Cleveland, Ohio: "Special Angel," Vogues, "Repeat" and "That's The Man," Lana Cantrell, RCA.


Daytimer WTHE Airs Show From Nightclub

MINEOLA, N. Y. — It's unusual for a daytime station to broadcast requests from a nightclub, but 10,000-watt WTBE here does a live show every Sunday from Father's Place in Roslyn, L. I., that is proving highly successful and very popular. Don Karnes, program director of the country music station, emcees the remote that runs 6:30-8:30 p.m.

Among the country music groups that have appeared at the nightclub are the Country Corps and the Grass Ring. Jan Lanshan is manager and owner of the nightclub.

Another feature—so unusual—that works well for WTBE, Karnes said, is the station is request all day long. "Once every half-hour, we take six telephone calls, telling the listeners to what area we'll take calls from so there won't be a monopoly. These requests not only get the people involved with the station, but they're also an indication of the records people really want to hear." Occasionally the station puts on a record in a hot slot via the request lines, playing the record and then asking for comments.

West Helm's "Blue Are the Violets," on Chart Records was that only a few listeners thought the record was too sad, "but we're now getting requests for it." WTBE lets the listeners decide on given records about three times a day; those that make the grade are added to the station's playlist. He estimated that about two out of every six calls were from teenagers. He gets a lot of requests for "The Great Speckled Bird" by Roy Acuff, Tennesse Ernie Ford, World Pacific and Joan Baez score well with teens.

Operations Chief McKinsey Puts WWSW Wall-to-Wall

PITTSBURGH—WWSW, under the guidance of operations director David McKinsey, has switched to a wall-to-wall format. O. M. Schloss is president of the station, Ben Muns is general manager.

McKinsey said the station is now programmed for "emotional flow. The musical flow is broken only four times an hour for announcements. We expect to achieve a musical ambience—not background music, but unobtrusive music you remember.

The music is contemporary, yet familiar—you know, arrangements of old songs, along with the best of what is currently popular. There is a minimum of talk, a maximum of music."

The new format hit the air Aug. 25 simultaneously with a heavy promotion campaign. The station formerly featured pop standards and some classical music.

Bill Dawes Dies; Victim of Cancer

CINCINNATI—Bill Dawes, 58, veteran Cincinnati radio and TV personality and WCPO executive, died at Bethesda Hospital here Monday night, Sept. 2, a victim of cancer. Dawes, whose real name was William Onken, came to Cincinnati in 1942 from his native Brooklyn to teach at the old Schuster-Martin school of acting and broadcasting.

The deceased began his radio career at WCKY here in 1942, switching later to WCPO as a disc jockey. He was long considered one of the top deejays in the area. Since 1962 Dawes had been director of promotion and community relations at WCPO-TV. He had been radio program director for WCPO before Strops Howard Broadcasting sold its affiliate, now WUBE.

Surviving are his widow Helen and three daughters, Mrs. Ralph Fleck, Kathy Onken and Barbara Onken.

when answering ads . . . Say You Saw It In Billboard
RADIO-TV JOB MART

This column is published each week for people
wishing to change positions or for station managers wishing to hire.

HEADQUARTERS

40 West State St., New York, N. Y., 10013

Telephone numbers: W. 46th St., New York, N. Y., 1152

RADIO-TV JOB MART

POSTIONS OPEN

Midwest, 30-hour modern music station.

STATION MANAGERS

WANTS PERSONALITY DJ WITH 5 YEARS EXPERIENCE IN TOP 40 MUSIC. MUST HAVE A STRONG PERSONALITY, A BRIGHT PROGRAMMING IDEA AND WILL ADD ADVERTISING EXCELLENCE. MUST HAVE A TOP RATED MUSIC SHOW. MAJOR NETWORKS CAN WORK UP TO $5,000 A WEEK.

Your ad will appear in the Billboard, 165 West 46th St., New York, N. Y., 10036.

HELP WANTED—SALES

Fast growing, superhot FM radio station in the Heartland seeks a top producer for progressive network talk show. Must be young, aggressive, multi-tasker who can add excitement to our hot talk show. Must have experience in radio, and be well versed in advertising. Major network can work up to $5,000 a week. Sailors welcome. Reply In Confidence.

California readers: apply on California forms.

STATION MANAGERS ARE YOU LOOKING FOR PERSONALITY? PERHAPS FOR AS LITTLE AS $5.00 A DAY you can reach the people who are looking for you.

USE BILLBOARD'S RADIO-TV JOB MART (Use the handy coupon on this page)

STATION MANAGERS

WANTS ENORMOUSLY TALENTED AND PROGRESSIVE MUSIC DIRECTOR. MUST HAVE 10 YEARS EXPERIENCE IN TOP 40 MUSIC.

FRANKFURT, WEST GERMANY, WANTED— PERSONALITY DJ-DJ/DJ WITH 5 YEARS EXPERIENCE IN TOP 40 MUSIC. MUST HAVE A STRONG PERSONALITY, AND WILL ADD ADVERTISING AND LEADERSHIP EXCELLENCE. MUST HAVE A TOP-RATED MUSIC SHOW. MAJOR NETWORKS CAN WORK UP TO $5,000 A WEEK.

Available October 1st. Supply your station in the Southeast needs a DJ/ DJ with a good track record. This DJ/ DJ has a combined 15 years of experience in FM radio. Will tour top 40 network and lead. Hires are network approved. College education preferred. If you're interested send resume to: Tom Martinez, Billboard, 165 West 46th St., New York, N. Y., 10036.

HELP WANTED—SALES

Fast growing, superhot FM radio station in the Heartland seeks a top producer for progressive network talk show. Must be young, aggressive, multi-tasker who can add excitement to our hot talk show. Must have experience in radio, and be well versed in advertising. Major network can work up to $5,000 a week. Sailors welcome. Reply In Confidence.

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California readers: apply on California forms.
The Mercury family of labels have the record industry blanketed with new chart and volume oriented product. We have what you need.
MERCURY chart heavy
new albums produced for action, heavy action!

SMOTHERS COMEDY BROTHERS HOUR The brothers are back with a deluxe double-fold package show that will play again and again. SR-61193

PAT PAULSEN FOR PRESIDENT Everyone's "favorite son" candidate goes on record for his followers. SR-61179

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Philips sounds out the world—and only Philips has the best the world offers on one label. The Musical Treasure Collection is the definitive collection of ethnic and folk music abroad. From Austria to Yugoslavia, this vivid collection is all you need for a complete international section. Here are a few examples from our vast catalog.
A Billboard Spotlight

reno
tahoe
vegas

silver
circuit

Golden Reservoir of Talent
Feast or famine?

The entertainment business in Las Vegas, Reno and Lake Tahoe seems perpetually plagued by this talent dilemma. With Nevada's three Silver Circuit cities spending fantastic sums of money for talent, the question is of major import to show business, which is directly affected by what the talent factotums along the Circuit.

What the majority of the talent buyers are doing is trying to think new ideas, new names, new gimmicks. Newness is the key, providing its lure is appealing, controversial or enticing enough to motivate adults to enter the hotels, spend lots of time in the casinos (that's the name of the game, baby), enter a main showroom or theater lounge and then amble into the casino again.

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Caesars Palace has begun an aggressive program to sign some of the recording field's brightest, commercial names. Bobbie Gentry, Tiny Tim, Jose Feliciano have all appeared amid the Roman garishness. The hitch, of course, is that Caesars has contributed to the escalating costs of buying acts by waving droves of dollar bills before these young artists.

Competition for worthy acts is at the most feverish pitch it's ever been, conoxide the hotel talent moguls, who operate from air-conditioned offices but do stray out into the arid countryside to audition possible attractions. The stakes are extremely high: 14.5 million visitors to Las Vegas led they want to find exciting entertainment.

The construction of new hotels along the Circuit has resulted in serious talent scaling, usually with the enticement of significant salary raises. Tiny Tim is reported receiving $60,000 for his debut appearance. Harry Belafonte also is at the Vegas' $60,000 top. The building boom is booming, so the condition will probably get worse.

But what of conditions: now? A glimpse at how some of the hotels view the talent market is underscored significantly in the following incident which took place a few weeks ago. A visiting executive from Dot Records dropping in to pay a social call on a Sands department head was startled to receive a request for the label's artist roster. "We're starving for good, new talent for the lounge," the executive, Al Freeman said. "Agents inflate the prices so quickly on a new act that realistically when they should get $1,500 to $2,000 they want $4,000, and we pay it because we need entertainment at the lounge," the executive, Al Freeman said.

Needless to say, the recordman made a note to have the home office send down the roster plus album samples. The opportunity to get decent exposure for its performers was too good an opportunity to pass over.

Once an artist breaks into the Silver Circuit, he can find security within its boundaries. The main hotel rooms thrive on the excitement of regular top star changeovers, but it is in the secondary lounge theaters that more musicians find employment. The clock eats up talent often to the frustration of the talent buyers who have to keep a check on the pulse of the public...
The names are probably unfamiliar, but these are many of the people working the secondary rooms who are tomorrow’s hopefuls. The secondary theaters occasionally elevate a performer into the stage of the main rooms. Don Rickles has earned that honor and will bow as a Sahara headliner next February after nine years of informal assaults on his audience. Wayne Newton found one of the Fremont’s lounge and into the big money. Happy White, he Chicago comic, worked both the Flamingo’s Driftwood Lounge and the main room on the 11th with Connie Stevens in July. The Checkmatae romped in and stole in both the lounge and huge showroom at Caesars last year.

"Hotels are devoted to the point of chaos by their need to fill lounges with talent—almost any kind of talent," claims Artie Nelson, entertainment director of the Sahara-Tahoe.

Although Nelson is willing to give some unknown talent an opportunity in the hotel’s Juniper Lounge, he scouts each act thoroughly, often at several locations before giving the act.

A booking at the Sahara-Tahoe usually means a guaranteed eight-week’s work each year, with the possibility of playing the Sahara Hotel in Las Vegas.

Rickie Sannes, the 53-year-old lounge specialist, and a Vegas mainstay for 15 years, has no objection to rock ’n’ roll, but he’s found that many of today’s acts are "so damn loud" that he can’t use them. "Everyone’s looking for something different," he says. "There’s no big money for tales anymore." He feels, repeating acts working at competing hotels with raised eyebrows. Recently, one of his Stardust acts had to cancel because of illness. Sannes made seven phone calls to Los Angeles, New York and into Canada to find a quick replacement in Don Cornell, one of his regular name vocalists.

A top lounge act can earn $4,000, a "keeper" may be booked for the $1,700 to $3,000 bracket, Caesars Palace and the Frontier have shaken the other hotels by offering top headliners the most lucrative fees. "There once was an unspoken agreement that $4,000 was a top headliner," one hotelman notes. "But Andy Williams and Tony Bennett were both supposedly offered $50,000 by Caesars." Caesar, so the underground reports, offered Bobby Gentry $35,000 after two nights had turned "on" at considerably lower prices. Robert Goetzl was lured to the Frontier for $50,000 from the Sahara where he only received $35,000.

Perry Como, who has been in a semi-retired state, is supposed to have asked for such a fantastic figure that, even a Vegas hotel had reservations.

To start new to Vegas are finding the climate propitious. Andy Griffith’s Don Knotts and Jerry Van Dyke in one package and Merv Griffin (with his TV show fame) have played to filled houses, thus offering the xecutives hearty return on their investment.

When Don Rickles leaves the Sahara lounge, Merle Haggard and June Dean his side will have 20 weeks of space to fill. Hopefully they can find a strong comic. The Silver Circuit is saturated with singers, good stand-up acts are being sought out now.

To competition from such sources outside the Circuit as concerts and state fairs has affected the availability of many artists for nightclub work. "Concerts and fairs have done it to us," he says. "We can’t get talent."

Checkmates romped in the main room as Newton bounded the other lounges. Don Rickles has earned the loyalty of the Sage Hotel—Tahoe—providing he can make the "hot" shows. Rickles leaves the Sahara where he was to promote "The Dinah Shore Show" for a two-week stint in the Sahara lounge.

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Mr. Tony Bennett  
200 West 57th Street  
New York, New York  

Dear Tony:  
While you were at Caesars Palace you set an all-time record in Las Vegas.  

For your two shows on each of the nights, audience attendance and box office receipts substantially exceeded anything known before in the history of Las Vegas.  

I want to congratulate you and thank you for your artistry which made this possible.  

David Victorson  
Entertainment Director  
Caesars Palace
Studio, On-Location Sessions Bolster Disk Activity

obby Darin masters the album which launches his own label, Direction Records, in September. Roy Ward sits in a closet in the Top O’ the Hill restaurant taping songs. Morgan’s band for CBS Radio. Rusty Warren is captured in performance in the Aladdin Hotel. Rouxvain recently formed Los Angeles and have commercial acceptance outside the desert hotspot. Each situation represents one facet of the Las Vegas recording scene which operates on a steady level. But Vegas has yet to receive enough artist business to become a major market recording center.

Slowly, singers working in the 63-year-old city are appearing on recordings. Rouxvain, the male lead in "Casino de Paris," is an RCA pactee who's set for six months of concerts to help reach major status. Rouxvain is contracted with the Dunes for six months a year through 1971, which provides the operatic singer with time for recordings and concerts. (Rouxvain’s LPs, incidentally, are prominently displayed throughout the Dunes in portable racks for sale.)

Replacing Rouxvain in the French spectacular is Line Renaud, a true "Toast of Paris," who has been associated with Capitol Of The World for some time. Miss Renaud, a forceful singer, works well within the framework of French composer Louis Lecocq's romantic and pop era production music score. Her LP on the regular Capitol logo stresses love ballads and was recorded in France. None of the songs are from the "Casino" show. Many were written by her composer husband Lu.Lu Gaste. The LP is planned for an early October release.

One company, year-old Vegas Records, carries the city's banner as the lone label to find a smidgeon of commercial acceptance outside the desert hotspot. Its chief artist has been Kenny O’Dell, whose chart singles have included "Beautiful People," "Springfield Plane" and "Happy With You." Having worked with Los Angeles-based White Whale Records for American and United Kingdom distribution, Vegas owner Byron Hoffman recently formed a second label, Globe, for which he seeks a new distribution arrangement. He is tied to White Whale under a three-year pact for the Vegas line.

Vegas has been using the United Recording studio downstairs in the same office building, but with the advent of radio station KLUC’s building its own recording studio, Hoffman plans using both facilities. KLUC, incidentally, is also in the same building on Industrial Road.

The emphasis this season will be on Globe, Hoffman indicates. Bob O'Hara, manager of the company's Coors Music and Beautiful Music firms, enters the conference room. Mitchell, a recent addition to Hoffman's tiny staff, previously a writer with Bob Crewe productions in New York. The two are enthusiastic over Globe and the challenge of finding material for its artists: Jim Ware, Gregg Burrell, E. J. Quinn, Greg Gayton, Anthony and Cleo—all new names, mostly from the surrounding area. O'Dell and Quinn are the company's two exclusive songwriters.

The fact that Vegas is the lone record label actively preparing masters enables it to pretty much work out recording schedules to accommodate its production timetable. This means that United Recording, for example, the city's large facility, and Roy Ward's Dynamic Sound, the city's top small facility, operate with a hope and a sigh that they can keep busy on a regular basis. But, reflects United's young engineer Brent Maher, the studio books around two and one-half dates a day. Whereas United generally gets the call from the major recording artists, Roy Ward's small 13 feet x 14 feet studio in his home, is used for a broader variety of subjects, ranging from cutting promotional announcements by artists to cutting demonstration disks to recording voices of artists for Navy radio propaganda programs.

Ward cannot predict his business outlook, but does know that the city cannot support two fulltime large studios. "I've elected to stay small," he explains in his functional control room. "We will have to see how the town grows." Ward's studio was opened in 1957, and business was severely affected when Bill Putnam opened United four years ago.

Ward specializes in remote tapings. Every other Friday evening he sets up his portable Ampex nine input mixer in a store closet atop the Dunes Hotel and records an hour of Russ Morgan's band for the CBS Network show, "Bandstand." One weekend later over 100 CBS affiliates.

Ward also works with Wally Heider, the Los Angeles expert in remote recordings. Ward will handle the assignment for Heider if the California engineer has conflicting schedules.

He has engineered regular disks for Chubby Checker, Louie Prima, Judy Lynn and Jim Reeves, while cutting a slew of demonstration singles. In-studio work is charged at the rate of $20 an hour, remotes vary from $25-$35 an hour, with a $100 minimum. Ward stays "busy and solvent" by preparing promo tapes for hotel ("Dine in our famous restaurant") and by handling other advertising assignments.

He once fit 11 musicians in his studio while Connie Francis sang outside in a tiny corridor. "Sure a band plays loud in that small room," Ward admits, "but by the time I buck the controls down they're feeding such a small amount of sound that I do achieve separation."

Ward believes artists prefer to record after they've departed Las Vegas, citing their two nights nightly as contributing to a heavy work schedule. His equipment is strictly two-track monaural, with electronic echo available.

Ward has worked with an impressive list of musicians on the remote radio broadcasts, including: Si Zentner, Woody Herman, Guy Lombardo, Pete Fountain, Maynard Ferguson, Freddie Martin, Jan Garber, Esquivel, Xavier Cugat, Mel Torme, Benny Goodman and Charlie Barnet.

Patti Page, Roger Miller, Kenny O’Dell, Louis Armstrong, Theo Bikai and Sly and the Family Stone are among this year's in-studio clients. On-location acts have included Buddy Rich, Buddy Greco and Rusty Warren.

United's capability includes eight-track stereo recording equipment, and the company has influenced six Nashville pop musicians to move to Vegas where they act as a studio band in addition to working lounge dates to keep their chops cool.

The city needs a definite need in this town for commercial, young musicians who can produce a tight rhythm section," says 24-year-old engineer Maher. Maher joined Bill Porter's company four months ago after meeting Porter in Nashville where they both worked for Monument Records.

Porter and Maher have a record production company and have placed a number of acts with labels, including Tommy Allbert with Liberty, Southwind Soul with United Artists and Greg Gayton with Vegas.

When owner Porter goes out on a remote, it is not inconceivable that as many as 15 miles may be used on a large band setup. "We mike bands just the way we do in the studio," Maher comments. Bobby Darin rented the control room to master an album of his own compositions.

Las Vegas recording dates have generally been of an easy listening nature—Vic Damone (RCA) and Misa Renaud (Capitol) are two singers recently recording there—so when Brent Maher talks of recording rhythm and blues and top 40, he reflects on facets of the music business which have yet to gain a foothold association in the Silver Circuit.

Recording these bands of music are a must for Las Vegas if its future is to include a solvent recording industry. Reflects Vegas Records factotum Byron Hoffman on his first year of operation: "By the time we get paid (from our distributors) we'll have broken even." Hoffman's publishing representative, Evan Mitchell, sees his new home as a vital place for the continued on page SC-36
We would also like to thank Jimmy Dean, Doug Bushousen and also Bob Phillips, Art Engler and Billy McDonald of Associated Booking.
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OF THE
EVERYDAY
HOUSEWIFE'

SINCERELY,
Wayne Newton
Del Webb: In The Shadow Of Howard Hughes

By Bruce Weber

Like two gunfighters under a Nevada noonday sun, Del Webb and Howard Hughes cast giant shadows over the neon-streaked Silver Circuit—the Disneyland for adults.

And while Hughes remains an enigma—the absentee billionaire—Webb enjoys the turbulent tourist mecca of gaudy gambling casinos, glaring neon winked its message of welcome, and other commercialized entertainments.

Del Webb lives in two worlds. He appreciates Wall Street influences who wear Brooks Brothers suits and can recite financial quotations. But he also likes being around cigar-chomping entertainment overlords, and being seen among the cluster of plush hostilities along the Las Vegas Strip and in the resort atmosphere of Lake Tahoe.

He talks to Henry Ford, Conrad Hilton, Hughes and a plethora of Wall Street bankers. Howard Hughes, the desert baron of Las Vegas, is an intimate friend.

Behind the facade of building a business empire—the Del E. Webb Corp. is a Phoenix-based company in contracting and real estate development—Webb concerns himself with the firm's holdings in Nevada in a very personal way.

Webb, who owns the Sahara hotels in Las Vegas and Lake Tahoe, the Mint and the Thunderbird in Las Vegas, and who built the Flamingo in 1946 for Bugsy Siegel, is very much aware of Nevada's financial credits and debits. He realizes the values of super-structures, super-hotels and super-entertainers. But he also puts a "dollar and cents" price tag on everything, including superstars.

"Entertainment is merely the salad in a hotel's financial structure," he says good-naturedly. "But the main dish is gambling and the casino."

In a recent communication with Hughes, the two discussed a growing concern of escalating salary demands by already high-priced entertainers. A Hughes/Webb agreement on the mercurial costs of buying talent could have significant results.

Webb was informed by one of his executives that the Frontier Hotel had raided Strip hotels to book name attractions last year and in the process had been offering very detectable increases in fees. Webb paused this information onto Hughes, who remarked that when he purchased the Frontier, he (Hughes) inherited these inflated star salaries.

Apparently Webb, and now Hughes, have become cognizant of just how much entertainers are being paid as they switch allegiances from one hotel to another. "Gaming, stars and glitter are fine," says Webb, "but everything has to be put on an economically sound level. Entertainers included."

Although Webb is concerned about the super-high entertainment budgets, he expects the Webb hotels in Las Vegas and Lake Tahoe to stay competitive, even if this means adjusting and juggling a few figures. "Frankly, the entertainment is to entice gamblers. Clear and simple," he emphasizes.

"The entertainment is live and continuous and the drinks are free, but we use talent as bait to grab the gambler," another Webb executive confirms. "If the casino manager feels the lounge acts are too damn loud," the spokesman says, "he tunes them out, period."

Webb thrives on competition, and that's the reason for the building boom at the Sahara Tahoe. Ground has been broken for a $3.8 million eight-story addition to the present 14-story hotel.

The spiralling cost of buying stars is causing one giant headache in executive suites.

"We like to see our competition build and grow both in Lake Tahoe and Las Vegas," says Webb. One of Webb's arguments for increased competition, especially in Lake Tahoe, is that any hotel must be prepared to spend a mammoth amount of dollars for entertainment. It is better to have several big name stars available in any given area so that people will stay in that area for longer periods of time.

As one spokesman for Del Webb put it: "The Sahara Tahoe is the only major hotel-entertainment palace-casino in Nevada where a guest can enter, register and get to his room without passing a single slot machine or crap table."

Various Webb-controlled companies account for perhaps 18.1 per cent of all the gambling in Nevada. "We lease casino space under lease agreements and then act as a landlord to different gambling moguls," claims a Webb confidante.

"We're not in the gambling business, per se," he adds. "Our business is building and developing property," says Webb, a pleasant appearing 88-year-old. "I enjoy building super resorts . . . it's a challenge."

Webb's outlay in Lake Tahoe alone is more than $35 million, certainly a Howard Hughes-type investment. The Sahara Tahoe, opened in 1965, is being enlarged, with an 18-hole golf course and convention facilities to entice year-around tourists—and gamblers.

"We've designed the operation in Tahoe to attract skiers in the winter and golfers and boating buffs in the summer. I've requested our entertainment directors to book constantly good talent—at a fair price, of course—to take care of our needs," Webb explains.

While Webb enjoys a glossy reputation around the Silver Circuit, he credits "Jake" (L. C. Jacobson, president of the Del Webb Corp.) for pushing the company into Nevada investments. "I was happy building and developing retirement resorts, shopping centers, missile silos and office buildings. That is, until Jake came along," explains Webb.

The Webb-Nevada relationship has benefited both parties. Stock in the Webb Corp. may as well be "blue chip," and Nevada has gained by associating itself with the magic Webb name. "Frankly, I was ready to throw Jake out and get out of Las Vegas when we lost $250,000 the first night the Sahara opened in Las Vegas," jokes Webb. "But our Nevada operations have turned out well."

For Del Webb, it's a long way from developing retirement communities for senior citizens to constructing posh hotel with roulette, blackjack and one-armed bandits. And it's equally as far from somber Wall Street to the money factories of Nevada.

But Webb gives Nevada a Wall Street image. And he enjoys leading two lives.
Matt Monro

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Broadway Finds New Friends Out West

Las Vegas is wide open for theatrical productions, in fact the impact of Broadway has yet to be felt, despite a number of musicals having already been presented during the past six years.

Reno and Lake Tahoe facilities, because of smaller stages, are not able to present plays with large casts and elaborate scenery changes, no necessity there is for small cast plays and simple settings.

First it was the Riviera Hotel which opened its Western exposure to music from Broadway. Then Caesars Palace joined the musical bandwagon and now indications are that a Broadway boom is developing.

The in-construction or International Hotel is building its main showroom, the International Theater, expressly for Broadway and production shows. Talent director Bill Miller envisions living major actors like Paul Newman, Kirk Douglas, Edward G. Robinson, Jason Robards, to perform in established works of every mood.

Broadway entrepreneur David Meneck is a major stockholder in the Riviera, and thus has a vested interest in seeing that the hotel maintains its position as a leading programmer of hit plays. "I do," he says, "I do," is mentioned as the next attraction.

Caesars Palace has found gold in a Broadway and entertainment director Dave Victorson promises a "name film star" to headline "Mame," the next play set for December.

The Desert Inn has added an original musical based on "Tom Jones" as a successful project and is considering another book show as the follow-up next year.

 Sands executive producer Jack Zaftatter plans building a theater in the hotel's main ballroom.

Although the emphasis has been on musicals and comedy, the field is wide open for dramatic presentations, also admits Dave Victorson, who has brought "Sweet Charity," "The Odd Couple" and "Fiddler on the Roof" to town. "I would not be afraid to play a drama," Victorson admits. Television personalities would probably be the best bet in casting these serious works since the public recognizes TV names over those of Eastern actors.

The Riviera's tie to Broadway have produced road show versions of "Irma La Douce," "La Plume De Ma Tante," "Decoy Rides Again," "A Funny Thing Happened on the Way to the Forum," "Fanny Girl," "Danna Yankles," and "Hello, Dolly!" Riviera talent buyer Harvey Silbert has been the propenisor of Broadway. Vegas style. "If a play's been a hit on Broadway, it's got to be a hit in Vegas," Riviera executive Tony Zoppa says. Zoppa points to all the publicity and promotions which the play garnered in New York with the exploitation stimulating people to see the production when it opens in Vegas.

"Sweet Charity," with Juliet Prowse and "Fiddler" with Theo Bikel drew differently at Caesars Palace.

"The challenge in booking plays is to guess right, otherwise people from the other hotels won't come to see your show."

"Charity," described by local people as a "hit show," pulled stronger midnight show audiences. "Fiddler" was described and the psychology in this town seems to be that people want to see girlie-type shows after midnight," one hotel executive notes.

Caesars Palace is offering the lead in "I Do, I Do," to Robert Taylor with Ann Blyth, the discussed opening. The idea is to run Broadway plays for one year, thus eliminating hazards to booking the main showroom with name acts. "Hello, Dolly!" for example, ran for months with Betty Grable and one year later was replaced with a separate dinner show and midnight Dolly in Ginger Rogers and Dorothy Lamour.

Putting on a Broadway play for a Vegas audience usually requires putting the scissor to the storyline. "Charity" and "Fiddler" were shortened to accommodate the dinner show audience (and not keep people in the theater too long), "Plays," remarks Dave Victorson, offer people with talent a reason to play Vegas, especially actors who can work in their own major. The problem is in getting the authors, directors and producers to accept Las Vegas as a major market. But more and more they're accepting in because of what we can do in terms of presentation." Very often purchasing the rights from the producer can cost more than paying the star's salary, Victorson asserts.

"The challenge is to guess right, otherwise people from the other hotels won't come to see your show."

Bring hits to Vegas is the formula, according to representatives of David Merrick and Harold Prince, the latter adding a tailored re-invention version of "Fiddler" at Caesars.

Bill Miller of the as yet incompletely International has confidences about Broadway plays even though his hotel is building a room with the technical facilities to present such full-blown projects. Miller adds hiring actors with "great stage values" and casting them in plays the public knows. He shows a visitor a folder full of plays and projected casts. The International will do shows six days, including two matinees. The evening show will break at 11 p.m., an off hour with most of the other dinner shows ending much earlier.

Miller is also thinking about developing or finding properties, running them and then selling them to television as a special or even moving the play to Broadway, which would be a switch. Record companies would be able to buy the cast rights for albums.

The Sahara Hotel has had its own taste of Broadway, with Donald O'Connor starring in Neil Simon's "Little Me," last February and Milton Berle working "Never Too Late" three years ago. The Thunderbird got on the back burner with an original play last year, "That Certain Girl" created by Jerv Schuder, which ran for 26 weeks and then faded away from lack of interest on anybody's part outside the city. Schutzer is back on the scene, investing a reported $1,000,000 of his own money in creating a new original musical.
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singer Merv Griffin, comedienne Totie Fields (just signed to ABC Records) and four Nashville studio musicians who have moved to Las Vegas to become the house band at United Recording.
Dial T for Talent

The faces behind the voices of the talent buyers who help regulate what the public enjoys in Las Vegas:
top from left, Rocky Sennes of the Stardust and Desert Inn, Dave Victorson of Caesars Palace;
bottom from left, Bill Miller of the Flamingo and forthcoming International and Jay Sarno of Circus Circus.

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3,250......................................$9,340.00
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RECORDING EXCLUSIVELY FOR RCA—BOOKED EXCLUSIVELY BY ASHLEY FAMOUS AGENCY, INC. (ARTISTS' MANAGER)
The sight is incongruous at first impression. It must be the East Village, or Haight-Ashbury or the Sunset Strip. Young kids, hippiedom, the uniform of the teen revolt. Crowds of young people sitting on the driveway, packs of kids hovering around cars. The air is not silent. Amplified guitar chords come from the building, the Teenbeat Club, Las Vegas' rock 'n' roll showplace.

Not too far away, the music is more polished, more professional, the people more formally attired, the atmosphere completely adult. The environment: Pussy, a Go Go, Las Vegas "in" spot for young singles, for chorus girls and flashy bachelors who want to burn some energy dancing.

A new teen music sanctuary in Lake Tahoe is exactly that, the Sanctuary, located on the California side of the Lake and recently opened for rocking.

The Teenbeat has thrived for one and one-half years by hiring new Los Angeles rock bands (Indescribably Delicious, New Year's Eve, Hunger, East Side Kids) who are more loud than legiti. There are two bandstands and a good sized dance floor. The environment is dark with psychedelic designs on the walls bedazzling the eyes. It's soft drinksville, with the admission age 13 and over. Keith Austin, a clean cut young disk jockey and his partner, Hal Miller, whose generation danced to Glenn Miller, are the owners, keeping the club open Wednesday through Saturday evenings. Wednesday is discombeque night; the other times it's live music at $2, $3 or $3.50 a head.

The Pussy, a four-year-old operation, also has two stages, but on one a topless go-go dancer writhes suggestively whenever instrumental music is played. She disappears when singers begin. The music runs continuously from 10 p.m. to 8 a.m. Jack Turner, the entertainment director, keeps two groups working on three-four week pacts. The club's talent budget is around $150,000 a year, which has helped bring in Sly and the Family Stone, Paul Revere and the Raiders, the Union Gap, and Spark Naked and the Car Thieves. The Checkmates broke in their act here.

New to the room are George "n' Teddy and the Condors from San Francisco's topless bars and an excellent rhythm and blues band, Freddie Henchi and the Soul Setters from Phoenix. The headlining act starts at 1 a.m., with each group playing for five sets. Weekdays there is no admission; weekends, $1.

Turner has been considering bringing in one-night packages like the Ike and Tina Turner Revue. Approximately 10 per cent of the bands he books once are repeated. "Which means I'm always looking," he said.

Since Las Vegas is a right-to-work state, Turner can hire either union or non-union players. But he generally hires union help. Turner tries for groups which move and groove on stage.

Turner keeps his ears open for acts by listening to vibrations from a number of Western cities. Local musicians do not generally work the room, which says something for the dearth of Vegas rock players.

The Pussy's average weekly salary is $1,500. The opening group plays three straight sets before the top name comes on stage. Following the top act's first set, the opening act returns to do its fourth set. The headliner works through three straight sets to conclude the morning's entertainment and the sun is bright as the final strains of music fade at 8 a.m.

Turner says his best hours are from midnight to 5 a.m. when locals drop by; tourists stop in during the first hours of operation. When booking acts Turner seeks groups with production qualities, groups which move, groove and bounce around. Vocalist Kelly Garrett worked the Pussy one month and then moved into a slot with the Sands' Playmate revue. Turner estimates he only hires solo singers three or four times a year.

"The season," as Turner calls it, really starts in mid-May. The winter months are slow. The club's gross has been off some, Turner notes, and he feels that people are more cautious with their money. The decline in business started with the assassination of Sen. Robert Kennedy.

The young owners of the Sanctuary are banking on parents bringing their teen-agers to Lake Tahoe. The club is striving for a name rock policy on weekends, explained spokesman Dave Hendershot.

He rattles off the names of Who, Iron Butterfly, Electric Flag, Country Joe and the Fish, and the Chambers Brothers as set as attractions.

The club is not too far from the key Lake Tahoe hotels where the non-rock acts play, and some of the key talent buyers are reported to have scouted the room. This information may have filtered back to the young musicians, who seem eager to work the club at minimal salaries with the hope that they may be seen and booked into the prestige hotel lounges.

The rock clubs are the Silver Circuit's secondary talent spots... where the beat hardly diminishes, and Lawrence Welk fans nary tread.
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Automation: the key to background music.

Background Music Lulls Gamblers

A rising interest in background music by the Silver Circuit's already entertainment rich hotels has given a small band of music companies an economic windfall.

Although the din is immense in the casinos, and around-the-clock live entertainment beckons tourists, the hotels are going for background music in a big way. The trend is already apparent, says R. G. Jolly, co-partner in Music for Southern Nevada, Inc., a Muzak franchise. "The hotels, even though they're loaded with live entertainment, are taking a second look at background music as a supplementary device to enhance their image," asserts Jolly, whose firm services 10 Las Vegas Strip hotels and several downtown money-factories.

The spending trend toward background music is based on both financial psychology and hard cash realities. "Soothing background music keeps financially involved gamblers happy and fascinated table-watchers subconsciously preparing for an evening of live entertainment in the showrooms," admitted one hotel spokesman.

Jolly's Muzak operation receives its supply of music from New York, while Musaire, another background music company, gets its music library from International Good Music, a Washington firm. Segburg, primarily involved in the jukebox industry, also services accounts with background sounds.

Hotels use the music around the clock, with eight-hour tapes playing today's popular hits. "We're about 30 days behind the record industry in getting the hit sounds on tape for background music locations," says Jolly. "But we offer more than 7,000 selections from our library."

Ken White, general manager of five-year-old Musaire, plans to do his own programming, thus giving Musaire a well-diversified library. The Musaire operation is tied in with KRGN-FM, an all-stereo Las Vegas broadcasting outlet.

"We're not attempting to compete with live entertainment, either in the showrooms or the lounges," Jolly says. "And background music certainly is not a drawing card. But we do provide a service—a scientific one, at that."

Studies have proven that background music is a soothing medicine, and there are plenty of gambling losers here, the hotel spokesman notes. "The hotels are sold on the use of background music," according to Jolly, who lists the Riviera, Sahara, Desert Inn, Flamingo, Frontier, Tropicana, Thunderbird, Stardust, Aladdin and the Mint as advocates of background music.

"Now, at least, if you go broke playing the tables," Jolly explains, "you can sit down and enjoy good music—and it's free."

SEPTEMBER 14, 1968, BILLBOARD
WORLD WIDE REPRESENTATION OF AMERICA’S FAVORITE COUNTRY AND WESTERN ARTISTS

TOMMY COLLINS
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Somebody asked Trini Lopez if he was going to wear a tuxedo on his concert tour coming country music into his act at Harrah’s in Reno. “Of course not,” he answered. “I’ll wear my tuxedo.”

Country music in black tie and informal Western garb has gained the favor of many ears along the Silver Circuit to the point where a number of places have become country music specialists. Nothing unusual about country music being appreciated in the State of Nevada, which has a rich Western background. But what is interesting is that there isn’t more of a countrified sound heard along the Circuit.

Lopez, raised in Dallas, Tex., has just begun singing country music in his nightclub act. He has carried over his interest in the music from his first country LP for Reprise, “Welcome to Trini Country,” which has been out one month.

His country songs are all from this album. In fact the LP gets a free plug on stage when the vocalist mentions that the songs are from the LP and that they were all recorded in Nashville.

Lopez’ trio plays special arrangements for the country songs—all designed to provide an appealing sound for the audience, which may not be hip to the simple joys of country music.

Downtown in Las Vegas’ Casino Center, the listeners are all dyed-in-the-wool fans, all loyal country cousins, aware and eager to be treated to a treat.

The Nugget programs four acts in its 265-seat Gold Room from 11 a.m. to 8 a.m. Last year the Mint was riding with the go-go craze, adding a nude figure in for spice.

But entertainment director Bob Plummer is enthusiastically devoted to country variety. He hired Jody Miller in July to work the lounge on a two-week bookings with options. Next year Plummer will have Miss Miller for one month. Working the Mint through September 2 is Eddie Cash, with Suzy Aten and the Ardenaires, Eddie Fukanu (a Japanese c&w singer), Jerry Innman and Cheryl Pool set for future engagements.

The Mint decided to support country musicians after the hotel filled its 600-seat conversion hall two nights in early January with a Red Foley package. The artists worked two shows with a $5 door charge. “We were very surprised by the crowd. We had expected the levins and boost crowd. What we got were well-dressed people and a few of the other kind.” Plummer followed this initial effort with shows by Marty Robbins, Buck Owens, Red Foley, Minnie Pearl and Hank Thompson.

The Merri-Mint lounge off the casino, where country music is now a daily treat, seats 150 persons. But Plummer is more interested in the 300 persons who can stand around the perimeter.

Plummer admits that he lacks the super star for the lounge. But he points to the burgeoning fair and concert field which is where top dollar is earned today. “To quote Minnie,” Plummer says, “I like to do 10 minutes and be gone by 10 o’clock” There is also one other reason for the death of major country stars, according to Plummer: “They just don’t feel the Las Vegas people will dig their bag of tricks.”

Plummer is able to offer a $10,000 top for a convention center show. The top lounge act only receives $2,000. “Country acts are used to getting that for one night’s work.”

The biggest problem country acts have to overcome in working Nevada, according to Plummer, “is that it’s virtually impossible to just pick and sing. They have to entertain.” Plummer will not book an act he hasn’t seen personally.

“Country people are loyal showgoers,” he explains. “The problem is to bridge the gap between the artists’ appeal to their own musical segment and the masses who come in to hear pop acts.”

Country music has gained a beachhead in the Casino Center, but it is slow in moving up the Strip, although Judy Lynn is set for a Caesars Palace date next year. Plummer feels someone will have to prove to the Strip owners that a country name can draw large numbers of people. Glen Campbell, Lpire, appears to have the best chance of breaking through the barriers.

Bobbie Gentry, a Mississippi miss, who has been lured and lamented by country disk jockeys, while being played on pop radio and stations, has a sense already cracked the barrier without even venturing downtown. She opened August 8 at Caesars Palace.

Modern country, not bluegrass, is the specialty of the Golden Nugget, which has been developing a policy of booking acts in for one-night stints while they are in the West.

Talent buyer Bill Greene keeps abreast of new acts by listening to records. Greene said he secures established names and up-and-coming people. New acts are signed for a one-week stint. Supporting groups like the Kimberleys or Garn Littledyke work in the club 20 weeks a year. The new or unknown acts are booked during the early day and limited to 8 p.m. The headliner works four one-hour sets a night; the supporting names five 40-minute shows.

Among the Nugget’s top attractions are Waylon Jennings, Miss Lynn (who has one fine singing voice), and the Kimberleys. Judy Lynn, with a fine voice and image, has been seen at the Strip, Rose Maddox, Merle Haggard and Eddie Dean. Among the new acts bought are David Houston, Billy Walker, Claude Gray, Billy Miss.

An interesting point is the different audience types which frequent the room. The Kimberleys, a five-member family, offering country/folk, elicits silence from the crowd. When Rose Maddox plays, she draws an audience which likes to participate by clapping its hands and expressing itself vocally.

To debut in Vegas at the Nugget in November is George Hamilton IV, with whom talking about Connie Smith and Dotty West for next year’s lineup.

Except for a handful of country artists, who sing “modern” country, Lake Tahoe and Reno are usually void of country talent in the major showpalaces.

“We’d like to book legitimate acts,” says a Tahoe entertainment director, “but we can’t afford them, at least the name acts. The Eddy Arnold types come too high.”

Arvid Nelson, entertainment director at Sahara, Tahoe, would like to book “authentic” acts. “I wouldn’t mind booking good C&W artists, but not the hayseeds,” he says. “They hayseeds give us a poor image.”

Helga Steffe, entertainment buyer for the Carson City Nugget, feels the Nugget is getting “too sophisticated” for many C&W acts. “I wouldn’t mind booking good C&W artists, but not the hayseeds,” he says. “The hayseeds give us a poor image.”

“We go with the Establishment when booking acts, and the Establishment isn’t going Country to a great extent,” says Jerry Higgins, entertainment co-ordinator at the Sparks Nugget.

“Our people would go for Eddy Arnold and Glen Campbell, or any commercially acceptable act. But we’re not backwoods enough for any C&W acts.”

Joe Montgomery, head of a country music booking agency, has harsh words for the Silver Circuit’s entertainment buyers. “I’ve been fighting a ‘no booking’ policy of booking acts in all the The Strip-Reno clubs.

Our buyers either have a ‘no booking’ and ‘keep hands off’ policy, or the hotels are against the music. I don’t know why.

“We’ve seen some of the lounge acts the hotels are booking, and they’re pretty poor. Why not try country artists?”

Montgomery feels many talent buyers are dated in their impressions of just what C&W music is. “Hell, they think c&w is hillbilly. That’s how we’re sold.”

Although some country acts have broken down the doors—Judy Lynn and Suzi Aten—are many still playing little known clubs in and around the Circuit waiting for a break.

“Let’s forget Eddy Arnold and Buck Owens,” says Montgomery. “The hotels can’t afford them, anyway. But what about Ray Salter, Tom and Elle, Judy’s Country Cousins, Lorr’s Spotters and T.D. in Chrystie’s? Any of them can play the lounges. But I can’t get past the closed doors.”

September 14, 1968, Billboard
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DESERT INN

LAS VEGAS, NEVADA

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"I want my own inner feelings to come through, but not in a preaching way."

The house lights dim and Ed Ames comes on stage at the Riviera Hotel before an audience that is mostly middle aged and mostly concentrating on their steak dinners. In minutes, Ames has captured them like Sherman took Atlanta—they are tied up with Ames’ presence and personality.

Eight years ago Ames and his brothers appeared in Las Vegas for the last time together. Their first appearance in this Nevada hotspot was in 1949, but Ames, now fully emerged as a solo artist of major proportions, calls those days his show business childhood.

He has developed an act built on creating a theater of the mind, in which he engulfs Las Vegas audiences with his own inner personality, his deeply defined beliefs in a number of topics whose relevancy to today’s society are defined in their titles. “Blowin’ in the Wind,” “I Want to Be Free,” “Cherish,” “Born Free,” “Try to Remember” and “Who Will Answer.”

Ames spends much time talking on stage about the relevancy of much of today’s popular music, created by young people, performed by young people, purchased by young people and possibly overlooked by this exact audience which has probably borne many of these young people.

“I try to try to make my act to currency, to a topicality that will reach the audience,” Ames explained in his brightly lit dressing room, his breath coming in gasps after having done 68 situps.

“I try to be as incisive as I can by chopping all the fat out of my act to get at the essentials. I have strong feelings about life, politics, music, the youth of today.” Ames has chosen to make his own personal statements about these topics through the medium of his profession. He has reached a point in his career, he emphasizes where he wants “things to speak for me.”

The vocalist says his career has evolved so that songs are representative of what he thinks. “I want my own inner feelings to come through, but not in a preaching way,” he says.

While some performers still eschew anything controversial or which involves their own beliefs, Ames “is laying it on the line” and is willing to face audience reaction. His Las Vegas patrons respond with crescendos of applause. “He’s the sleeper of the year,” a hotel executive comments.

Ames defined his explanations about human values and the sobering qualities of today’s contemporary musical composers at really providing him with the wherewithal to offer broad, general statements, not piercing partisan comments.

“Try to Remember,” a song he originally performed in the “Fantastics,” is done without a microphone just the way it was done off-Broadway. “The song,” Ames explained, “makes a philosophical statement.” He chose to sing it in the large Versailles showroom sans amplification to recapture the “sentimentality and wonderful feeling” he felt while doing the song in the original New York production.

Ames dedicated one song to three men who have died in the service of their country, President John F. Kennedy, Rev. Martin Luther King and Sen. Robert Kennedy. The audience becomes extra sensitive and an eerie quiet falls over the showroom when Ames mentions these three martyrs.

Ames’ full-throated versions of his single hits, “My Cup Runneth Over” and “Who Will Answer” are both message songs, he pointed out, but the messages are so meaningful that they should be kept before the public.

During the next several weeks Ames will be playing dates around the Midwest with an expanded version of his Vegas presentation. Of his selection of songs and their reaction in Las Vegas, Ames said, “People are subconsciously thinking about things. And I’m giving them food for thought.”

Ed Ames Creates A Theatre Of The Mind
Only 15 Months Old!

The Curtain Calls

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RENO AND LAKE TAHOE
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Nobody can accuse Las Vegas of underemphasizing anything and there's nothing half-way about the Tropicana Hotel's handling of jazz acts. First, it gives the musicians individual lighting and staging in the spacious Blue Room; then it draws a sophisticated and appreciative crowd. "We light, stage and sell our acts," explained Maynard Sloate, the Tropicana's entertainment director, who has been buying talent for the Blue Room for three years.

Funky pianist Ramsey Lewis, who made his Blue Room (and Las Vegas) debut in July, reflected the artist's point of view after his first set in front of a Tropicana audience. "It feels like you're doing a miniature concert because the staging, lighting and layout of the room is conducive to a theater, but with a much more casual feel. I had always put Las Vegas down. I knew I wasn't a lounge act like Louis Prima or the Checkmates, so I never felt I could fit. Then I heard about the Blue Room playing Garnet and Brook. Musicians are always complaining about the piano, the lighting or the room being half-hidden. In this room the only problem is whether you cut the mustard. You are only asked to hit it on time and you're on your own."

Lewisincrementally adapted him and his trio (Maurice White, drums, and Cleveland Eaton, bass) earn 25-30 per cent more in Vegas than what they would make for the same time in another nightclub. "Really, what other good nightclubs are there?" he asked a visitor backstage following his 10-11 p.m. set. "If I do two or three concerts a week I can bust the price here."

Vegas has an ego about the jazz performer—a feeling of having reached a prestige rung in show business. "The Blue Room," Lewis added, "has the happiest lighting and out-of-sight sound. The room doesn't have the stiffness of a concert hall (in fact, people filter in and out of it from the Folies Bergere shows across the casino).

Lewis said that he noticed things were going to be groovy when he started opening night. "The audience was really listening, so we opened wide up. The next number was a soft ballad. It was unbelievably quiet. I almost stopped playing. Which just goes to prove that if good music is presented properly, it can be enjoyed. Most people in Las Vegas are not jazz fans. If a room in Vegas can seat 500 people a night, then what's happening to the other jazz rooms in the country?"

Lewis worked three sets a night, seven days a week, ending at 3:15 a.m. Fridays and Saturdays. The sets were packed for the first half of the time and the trio packed in seven to 10 tunes per hour. "If we play Herbie Hancock's 'Maiden Voyage' for five or six minutes at the start of a show, then I know we can stretch a little. He must play his single hits ("Hang on Sloopy"); "Wade in the Water") during each set.

One of the hardest adjustments jazz musicians have to make is at the Blue Room is adhering to the strict time schedule. "We have no problem meeting the time schedule," Lewis noted, "but it's always a problem to turn creativity off. Some nights you feel like quitting five minutes early or you want to play 20 minutes longer. But you can't do it. It's one of the concessions you have to make when playing before a non-jazz audience.

While it is true that many people in the Blue Room are there because they're already in the hotel, the Room has gained a valid reputation as a jazz haunt and Vegas buffs loudly turn out. "How many jazz clubs can have 500 people on a Tuesday night?" Lewis asked. "On a weekend night you can work before 1,000."

Vegas audiences can feel the jazzman's creativity. Lewis believes. "People may not understand everything you're playing, but they do get a feeling of your sincerity, of your wanting to play for them. I was working a couple of tunes one night—a guy couldn't get into it. The audience was courteous. Then we dug in and, to my surprise, the audience applauded genuinely. They felt the effort and the drive.

Ramsey Lewis plays funky jazz in a very commercial place.

"Maiden Voyage" is 100 per cent pure jazz. One night I played for 20 minutes and that's long enough for just about any jazz club. I won't try it again because it's stretching your clock, but the audience really applauded."

Lewis' cut-off now is six minutes per selection.

Maynard Sloate himself is a jazz buff, former band drummer and Los Angeles club owner, added a taste of psychedelia—a simple light show—to Lewis' presentation. A single image refector tossed up red protoplasmic images behind the riso, but not to the extent that the light patterns affected the musician's concentration.

To Sloate, "enhancing" a presentation means individually lighting small groups, changing moods from bright to moody. "Our lighting man can play on the rooftops, the flags, even the blue sky. We've even had a hit recording."

Room has gained attention for its support of jazz in an otherwise jazz-dry Silver Circuit, Sloate has broadened his booking policy to include pop performers. "Three years ago I suggested to management the TJB, Pet Clark and Roger Williams. They were all available for $2,500. Management said, 'who? who? who?'

Maynard Sloate—the leading buyer of jazz talent in Vegas.

"People may not understand everything you're playing, but they do get a feeling of your sincerity."

Room is like the old Paramount Theater Concept of band-singer-comic, with a target audience in the 16-35 bracket. "Jazz at this moment is appealing to the older age group," Sloate said.

In the wake of the new Las Vegas tradition of girls-girls-girls and noise-noise, because he was running out of jazz players, Sloate began adding Roger Williams, Kirby Stone, Vaughn Monroe and Guy Lombardo to his schedule. In his tenure with the Blue Room, he has played: Erroll Garner, George Shearing, Count Basie, Bob Crosby, Gene Krupa, Benny Goodman, the Glenn Miller Band, Woody Herman, Maynard Ferguson, Morgana King, Morgan O'Farrell, Dukes of Dixieland, Julie London, Helen O'Connell, Mel Torme, Count Basie, Pete Fountain, Louis Armstrong, the New Orleans Band and Jerry Lester.

There is no quota established in book jazz with pop acts. Sloate is looking for jazz groups with commercial appeal like Lewis. "We should buy Cannonball (Adderley)," he admits. The jazz acts which do well usually have a hit recording.

Las Vegas is not conceived to be the Promised Land by jazz artists, "so when they come here and see an audience listening, they're amazed, because it's the real thing."

Sloate books new acts for two weeks, stable acts for three.

The dynamic sounds of Stan Kenton and the soulful improvisations of Cannonball Adderley easily entertained patrons at a recent concert at the Vegas Ice Palace, normally used as a key showplace for rock 'n' roll concerts.

For the persistent jazz buff patience and a detective's eye are helpful qualities seeing the Circuit. There is hardly any jazz in Reno-Tahoe, Monterey, Santa Barbara and the Latin group swing mightily in Nereo's Nook at Caesar's Palace, but the Cuban percussionist is started during the early morning hours as part of the room's rotation policy, which normally exposes pop acts.

The Silver Slipper, which books burlesque revises, also includes small jazz groups in an intimate lounge off the casino. Trombonist Carl Fontana was a recent attraction.

While the emphasis is on modern jazz, other schools do receive due. Over the Labor Day weekend, for example, Pete Fountain and his nine New Orleans associates made their regular appearance at the Blue Room. On Thursday (10) they all returned home and commence playing at Fountain's own Bourbon Street club.

But while performing for Silver Circuit patrons, Fountain lent credence to the happy qualities of New Orleans dixieland through a program which included the traditional "When the Saints Come Marching In," "Way Down Yonder in New Orleans," "Jazz Me Blues," "Tin Roof Blues" and "Closer Walk With Thee.

The bourbon band includes veteran drummer Nick Fatoole and Eddie Miller on tenor saxophone, with additional strength from two trumpets and two trombones, bass, piano and vibes—an instrument not normally associated with dixieland bands.

The band's style of vibist Godfrey Hirsch may not have had any musical significance to the audience, many of whom had already been into the room after seeing the hotel's main entertainment attraction, the colorful "Folies." But its soft, subtle tone lent a nice change of pace to the otherwise brassy band over which Fountain's clarinet rode.

"Blue Room has to be fun," Sloate points out. "When it gets cool it loses its place. Las Vegas is a new market for jazz. If you treat the music like a challenge, you all do is play and the music will entertain."
bands are alive and kicking in Nevada, fostering a musical form which has all but lost its glitter in the entertainment spectrum.

For the most part the music being presented in 1968 dips back into the 1930's and 40's, a rather unusual situation — in light of the availability of so much good music from 1968 and of a host of brilliant arrangers who would fit excellently in the band mold.

The Silver Circuit keeps a number of veteran band leaders working with the music offered generally of an aged nature. Big bands and progress do not seem to be mixing.

One reason for this is that hotels booking the name bands are convinced the audiencesAT this time for this, the men who are playing the music are the same who played the music during the dancing swing era days. The young matriarch who grew up listening to rock 'n' roll of the 1950's and who now have the funds to afford trips to Las Vegas or Reno, are not considered when programming band music. Consequently, these young people who do drop by and listen to Russ Morgan, Orrin Tucker, Guy Lombardo, for example, are left with the impression that dynamics and gutsy music just don't apply to the dance band business.

Harry James' 15-piece band is an exception. James has been working Vegas for 11 years, updating his jazz sound through the infusion of modern charts by modern arrangers. The title may bring back song of nostalgic, but when his band plays "Two O'Clock Jump" or "Sentimental Journey," the sound is crisp and today.

And when orchestrator Bernie Andrews, who has been with James on and off for 10 years, digs into "That's Life," the Dot artist adds a fresh soulfulness to the relatively new piece of material.

James is a phenomenon. He is presently in his 30th year as a musician. He spends seven months a year in Nevada working the Circuit, with Harold's in Reno, his present upstate musical base. This November he will accompany his former male vocalist, Frank Sinatra, when the latter debuts at Caesars Palace Nov. 22. The reunion will be the first time the two musicians have worked together in 25 years.

James talks of a liberal attitude about music. "Remember I was brought up with soul music as a kid in Beaumont, Tex. We play 'Dance to the Music' (a hell of a swinging thing), 'Up, Up and Away,' 'Go Out of My Head,' 'Can't Take My Eyes Off of You,' 'Michael,' and 'Michelle.'"

Although he said he's "damn tired of people wanting to hear tunes he's recorded 90 times," he retains a seven-minute medley of his most famous songs for the "people who want to hear the songs she were brought up with.

James' presentation is in concert form. He does not feel he is keeping the band alive by his active schedule, including one-nighter dances and working jazz clubs which have sprung up in the Midwest during the past year. Earlier this year James spent seven weeks in the East for 44 consecutive one-nighters. "It's a record for us," he explained with nary a boasting tone in his voice.

It costs James $11,000 a week to run the band. In 1945 his payroll was between $7,500-$8,000. "But then we didn't have four or five huge salaries," James has made Las Vegas his home for 11 years. Presently performing in the Frontier's Post Time Theatre, which is elegant compared to the poor open lounge at the Flamingo (it has since been demolished), James finds he has three-hour breaks between sets. This allows him plenty of time to ponder about cutting his own masters and finding a record company to distribute them.

Cognizant that his Nevada audiences cross many age barriers, he plans his sets to cross these limits. This is a jazz band, which performs for seated audiences along the Circuit. James' horn is sharp and clear. His attitude about his profession is reflected in the title of a book he's writing: "The Good Old Days Are Now."

"Now," to Russ Morgan, is nothing more than reiterating the sweet dance band sound which proved popular during the days when he toured the major hotel rooms and participated in the nightly radio broadcasts. Morgan, incidentally, is still heard on radio, with the CBS Network program "Bandstand" totaling shows on Friday evening. The program is just another tie to the past for the trombonist, who believes the band business died because the musicians themselves ruined the business.

The public came out to dance, only the musicians decided to play over their heads," Morgan explained in the Dunes Hotel.

Morgan's book is based on old standards because he has a sour opinion of rock 'n' roll and the bossa nova tempo. "I don't play rock; I'll quit before I play that," he asserts. "The bossa nova can make me ill."

With one exception, when he went into retirement, Morgan has been leading a band since 1920.

His son Jack, 28, has been playing trombone in the band 10 years and is its youngest member. Morgan's four-and-one-half-year contract with the Dunes through October 1969 is worth over $1 million, he claims.

Working before a tourist audience is easy on the band, Morgan noted, because the audience is not as demanding. "It keeps you from getting an ulcer." A wary sense of humor punctuates Morgan's comments. Fifteen years ago he made his Las Vegas debut on the bill with Pearl Bailey at the Royal Nevada. He has worked the Sahara and on the N on shore at Lake Tahoe the Crystal Bay Club and Nevada Lodge.

"Men who only play for money are prostitutes," he said, adding "you have to have inner satisfaction. If you've done a good job you don't have to wait for the applause."

Morgan's payroll for his three saxes, three trumpets, drums, bass and piano is almost double what it used to be. "And musicians today are not playing as well."

During his zenith period Morgan used to carry 20 pieces plus a girl vocalist.


Morgan works 30-40 weeks a year. He has two driving goals: "I don't want to be a crusader for the band business anymore and I won't play any garbage songs."

Like Morgan, Orrin Tucker utilizes the medley form in his dance music presentation at the Desert Inn. "The trend seems to be toward smaller groups," he says. Tucker has been working with bands since high school and now concentrates in Los Angeles, Vegas and Lake Tahoe. He is an "oldtimer" who looks remarkably well and who enjoys adding a rock beat to his book when the occasion is right — or the requests pour forth.

Tucker, who used to be heard on radio remotes from the Waldorf Astoria in New York, Palmer House in Chicago and Cooconut Grove in Los Angeles, decrees the lack of broadcast exposure for bands. "There's nothing to build up a great desire among the public to see a band," Tucker said. "Lawrence Welk is the one person who has contact with the whole country and a good high sound and offering pop music."

Latin music comprises up to 20 percent of his book. Tucker claims to play 300 tunes (or stylizes thereof) each evening. He likes the infectious beat of contemporary music. "I don't believe in resisting trends."

The public's always right."

Neither James nor Morgan nor Tucker presently has a recording contract. Morgan recorded 22 LP's which have appeared on Capitol, Decca, Pickwick and Sunset. James recently cut an LP for Phase 4 of his old standbys, and Tucker's last effort in the recording studio was for Bel Canto six years ago.

Tucker, who is shy about revealing his age, says he doesn't want to "sit home and grow old. This keeps me young. It never bothers me when people come by and say, 'I remember you when...'."

Keeping old images alive seems the role of Fred Waring Jr., who leads a five-piece band at the Carson City Nugget, blending music of the swing era with some new titles. Music for dancing is the key to such bands as George Liberace, who works the Lake Tahoe area, and such lesser nationally known bandleaders as Brian Farnon and Lenny Herman at Harvey's, Lake Tahoe; Al Trimbo, Sahara-Tahoe and Foster Edwards. Sparks Nugget.

In the band classification but strictly for listening are non-permanent organizations by Henry Mancini and Ray Conniff, both of whom have played Harrah's, Tahoe Mancini, incidentally, drew 44,000 persons during 42 performances to set a Sahara-Tahoe record. Welk, the TV master, also draws well when he plays Lake Tahoe.

What is the moral? Adults dig the bands, but young marries have yet to affect the music.
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rock 'n' roll concerts for youngsters in blazing hot Las Vegas are the "coolest"—in more ways than one. The reason—they're on free rein, more or less. The management has thrown a monkey wrench into the routine, that's why. 'Cause the Palace management has come to the conclusion that the Palace audience is different. And if you're different you can do different things. And that's what has happened. Youngsters free rein, more or less. "If we can keep it up, we'll keep it up," says the owner—president. Shortly after, he was approached by outside promoters about using the Palace for teen concerts, since the Convention Center was not geared for rock and roll the way the main rooms are. With the A7 Strip and the A7 showrooms, the young people finally invaded the Palace.

Working with various radio stations in the Las Vegas area and an avid student of the charts, Mann decided he could promote concerts himself, and on occasion has acted as both promoter and landlord. He has gone so far as to researching out what the youngsters want—his biggest hunch is that the young people finally invaded the Palace.

Mann puts on concerts on an almost regular monthly basis, although on occasion he has run shows back-to-back, and has done extremely well. The Palace had James Brown and the Cream on two successive nights, and was packed each time. Crowds of 4,000 are normal, and groups get from $5,000 to $6,000 for a night's work. Although the Ice Palace has 3,000 seats, the teenagers avoid the seats, preferring to dance or mill around.

Almost every rock group does well at the Palace, Mann notes, since these are the requested attractions. Among these are the Doors, Buffalo Springfield, Eric Burdon and the Animals. Although Jimmy Durante and Sonny Liston are listed as partners in the Ice Palace, Mann is the man behind the skulk. He's there seven days a week, a bachelor who loves children, and believes there should be a place for them. There is no competition from the Strip shows, since the rock groups as yet aren't featured in the main rooms, and there is no other room in Las Vegas big enough to hold a 3,000-4,000 crowd. As Las Vegas youngsters probably have more money than teenagers elsewhere in the nation, since the pay and tips are higher in that city, and parents are generally more willing to pay. Hence Mann can bring in the top groups and pay their asking rates. "I'm always seeking bookings and concerts and agents and promoters are welcome," he says. Promoters from nearby Los Angeles have found a gold mine in the Ice Palace, as has local promoter Duke Hoover, of KTOO, a radio station in adjacent Henderson. Hoover's latest promotion was a Stan Kenton concert for adults, and the Palace claims it did very well on that booking. One of the major reasons rock concerts go well at the Ice Palace is that Mann has learned to give the youngsters free rein, more or less. "We don't supervise or police them as closely as we do, since we have more money than teeners elsewhere in the middle of the desert. We're welcome," he says. That's why the kids are welcome, since they're not welcome at the Convention Center, and the kids appreciate that." But there is still supervision over the youngsters, who add to Mann's bill with typical teen-age consumption of hot dogs, hamburgers and soft drinks. "Doesn't hurt the total gross at all," he grins.

As a result of the free hand, there is little cleaning up at the Palace the following day. "Our maintenance costs are negligible," Mann says, adding that the youngsters are extremely careful about discarding wrappers, paper, etc., during the concerts.

The producer notes, that, the "stand, rather than dance" attitude of youngsters today is predominant at most of his concerts. "Kids today don't seem to dance as much as even a few years ago. You don't see kids dancing back in the 50's. They just stand around and listen. Some will dance, but none of them wants to sit.

The concerts have done much for Mann's Ice Palace. You can't always be assured they'll put out the same effort as they did at the Ice Palace. It's always an adventure, and if you do it right, it pays off. Mann sees the potential in Las Vegas, residents are more aware of the ice rink in the middle of the desert. Mann's $1.2 million investment seems like a small amount when you consider the cost of putting on a show like this, he grins.

For the same reasons Mann can now bring in other attractions, like an ice show and be sure of a line turn-out. Still catering to the most neglected teenagers in the desert, he is planning an adjacent dance hall for the youngsters, which ultimately will be the home of concerts. Then he can run rock shows and ice shows at the same time.

Rock groups have a solid concert base in Las Vegas — and even though they're not headlining the big hotels on the Strip — they're cooling it in a big way at the Ice Palace.
Building Boom: Up, Up & Away

The din in the hotels is immense—the clatter of coins, the cries of blackjack, the whiz of slot machines. Added to the din is the Silver Circuit's big building boom of high-noise hotels and talent playpens.

New building construction is spurred by a continual pilgrimage of tourists to the money factories. Whether you're a financially involved participant or a fascinated bystander, the new hotels-casinos-entertainment palaces beckon visitors with blazing marquees, plush entertainment rooms and green-felt casinos. And, of course, new talent facilities will mean more jobs for entertainers and musicians.

Adding its glaring neon to the Las Vegas scene will be the International Hotel, an $80 million showplace owned by Kirk Kerkorian, the Circus Circus, a $7 million casino-entertainment palace; a $211/2 million expansion and refurbishing project at the Flamingo Hotel; a refurbishing project at the Riviera Hotel, and a remodeling project in the Sahara, Las Vegas, where the Copa Room has a new look.

In Lake Tahoe, Del E. Webb is pouring $3.8 million into an eight-story, 224-room addition to the Sahara-Tahoe, with an 18-hole golf course—the Edgewood-Tahoe Country Club—adjacent to the hotel complex.

The building contractor of the 24-story hotel atop Harrah's Club in Reno is under instruction not to disturb gamblers with (1) noise and (2) dust while constructing a $6.3 million addition to the casino.

The Circus Circus complex will be one of the most unique show palaces in Nevada, with 13 circus attractions performing 16 hours a day over casino patrons. More conventional talent will play the Hippodrome, a 400-seat (includes 150 balcony seats) theater lounge, and the Ooh La La Showroom, a 90-seater for comics and female dancers. Part owner Jay Sarno will book all the non-circus entertainment.

Built in the form of a circus tent, the two-story facility will have a basement casino with a slide and fire pole providing the only access to the gaming tables. Target for opening night is Oct. 1.

Past the 32 blackjack tables, 12 crap tables, 7 poker tables, 13 pan tables and 1,000 slot machines is 30 stories of International Hotel, the new Vegas eye-opener.

Away from the clack and clatter of the casino are four showrooms, including the main showroom, a 1,600-seater for dinner and over 2,000 capacity for the cocktail show. Escalators lead to a Las Vegas innovation, a 400-seat balcony.

The stage is equipped with four lifts and a flyloft to house stage production equipment. Two lounges, a 500-seater and a 450-capacity room, will feature headliners, with the Sky Room Lounge, seating capacity of 300, for dancing.

The hotel's commercial promenade is a miniature shopping center, and convention facilities include a 5,000-seat, 50,000-square-foot convention hall and separate meeting rooms. An 18-hole golf course is adjacent to the hotel complex.

Largest change in the Flamingo's face is the hotel's facade, where a glazed-in Sky Room catering to rock 'n' roll rhythms hovers over the front entrance. Other changes include a new Casino Theater, and two new cocktail lounges.

The Riviera will give its Starlite Theater Lounge a new look by refurbishing the interior and closing off the bar, all designed to benefit the entertainers.

A $3.8 million investment at the Sahara-Tahoe is the second major undertaking by the Webb Corp. in Lake Tahoe since the hotel was completed three years ago.

The new building addition will be connected to the present $25 million hotel by an enclosed walkway. Completion of the addition by late fall will bring room total of 600 rooms and will include an enclosed and heated promenade. A sundeck will be steamheated for all-year use.

In the past seven months of what was considered the lake's "off season," the Sahara-Tahoe has handled 110 conventions and large meetings.

"We expect to at least double this number in two years," said H. P. James, president of the Sahara-Nevada Corp. "That's one major reason for our room expansion."

When completed in July, 1969, the addition at Harrah's Reno will contain five public-use floors and 19 hotel floors with 328 rooms. The casino will remain on the first floor. Floors two through five will contain a restaurant, convention facilities, corporate offices and a swimming pool. The entry of the company into the hotel business will mean more people on the premises and thus more people to see the main room and lounge shows.

The construction challenge at Harrah's is, indeed, large. When the Golden Hotel property was purchased by Harrah's it contained a three-level parking structure on top of the casino.

With gambling round-the-clock going on, it became necessary to remove the main steel columns which rise from the basement through the existing building.

Removal of the columns was required in order to install new footings and supports for the high-rise hotel addition. All this, says a spokesman for Niels-Nickles Co., builder, with a "Do Not Disturb" the gamblers sign.

The project also is unusual in that it involves reusing previously erected steel framework.

Bethlehem Steel Corp. engineers determined that most of the 360 tons of steel could be dismantled, re-fabricated and used to save 15 per cent in new steel. A total of 2,100 tons of steel will be erected by Bethlehem ironworkers to frame the addition.

In Reno-Sparks, The Nugget has completed an addition, enlarging the hotel by 100 rooms.

The historic Riverside Hotel has been sold to a syndicate headed by Russell Bennett of Houston. The syndicate plans to spend about $1,500,000 remodeling the Reno facility. The new owners have not announced an entertainment policy.

Two other Las Vegas spots—the Silver Nugget and the Gay 90's—are remodeling showrooms. Mike Rovenisky, manager of the Nugget, is planning a policy of continuous entertainment in the main room. Paul Perry of the Gay 90's has remodeled his showroom with a lighted runway.

All this building activity. And above the din of construction can be heard the clatter of money, the tinkling of coins, the cries of blackjack and the means from the crap tables.
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Monetary Las Vegas may be a great place for entertainers, but for singers, it may be disastrous. "Las Vegas Throat" awaits the unknowing.

This is a condition which plagues most singers, causes discomfort and is one of the few black marks found on the Vegas dossier. Singers find the harsh contrast between the hot, dry desert atmosphere and the bone-chilling cold of the air-conditioned hotels too radical a physical change.

To Caesars Palace lounge theatre star Hanna Aronoi, who has been singing in the United States five years, "Las Vegas Throat" is a sore point. The international, multilingual vocalist was told by friends to carry warm water and money on stage. How did the dry, dusty climate contrasted with the nippy air-conditioning affect her? "On opening night you’re nervous. But the next day you’re dead. I couldn’t hold a note. I had to tell the band to cut the songs where I had to hit high notes. I told the audience I was a tenor during the first show and I’d be a baritone by the second show."

"You have to control your songs. I control my pitch in order not to break my tone. This is bad because you can’t give as much feeling to the lyrics as you’d like."

Miss Aronoi describes the condition after two songs as a "tickling inside her throat. But it’s a very dry sensation. Having worked in concert halls around the world, the svelte, attractive chanteuse says Vegas is one of the most difficult places to work because of this health factor.

"Las Vegas Throat" caused Ed Ames to cancel a date 10 years ago. "I had 104 temperature, the doctor couldn’t find any germs and he was getting scared. He literally flushed my system with liquids."

Ames says he drank "an incredible amount of juices during the daytime." He now carries a heavy jacket for protection against air-conditioning, regardless of how hot it may be outside.

Ames believes entertainers are also susceptible to the condition because they tend to stay out late at night and the rooms are usually very smoky.

Theodore Bikel placed a humidifier in his room during his stint with "Fiddler on the Roof." He also spent several hours in a health club daily in the steam bath. "It’s absolutely essential. You cannot do two shows a night with impunity otherwise." With smoking allowed during shows, the rooms fill up and this becomes an irritant, Bikel points out. On Broadway, once the curtain goes up, there is no smoking, so actors performing Broadway plays in Las Vegas have to adjust to another condition which can tap their vocal strength.
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"Bad Guys, Good Guys and Gals" for the new Circus Circus casino, Steve Allen is writing the original music for the play planned for October of this year. The cast will encompass 25 unknown singers and dancers in the casino's Hippodrome theater lounge. The one-hour show will be presented nightly at 9, 11 and 1 a.m.

Among the stars who have appeared in plays in Vegas are Yvonne DeCarlo, William Lundigan, Paula Stewart, Walter Slezak, Virginia Mayo, Dennis O'Keefe, Phil Ford, Mimi Hines, Gene Barry, Monique Van Vooren, Dick Shawn, Cyril Ritchard.

Theodore Bikel was the newest actor to reside in Vegas while playing a Broadway show. He worked 360 performances during six months as the lead in "Fiddler," closing June 26. "I found the audiences differed very little from Broadway," he recalls. "Their concentration and attention span was very good despite a dinner being served."

Since the play was shortened, Bikel found himself almost constantly on stage. Over 250,000 persons saw the play. Before Bikel saw how effective the medium could be in Vegas, he was concerned about playing the city. He's overcome that, but notes that the job "is terribly hard work and if someone offered me six months there right now I'd turn them down." Even though the money is excellent.

Bikel could analyze his audience mix between Jews and gentiles after the first five minutes. "The show's key lines come within the first five minutes, and if there are Jews, you hear laughter."

There aren't too many legitimate actors who face the pressure of working two shows a night, which is standard for Las Vegas. "On the second show you'd push a little harder," said Bikel, "because you had to capture the audience's attention."

A veteran of seven Broadway plays, Bikel looks at his Vegas stay in similar rewarding terms. "It made no difference once the curtain was up. The slots didn't reach us."

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SEPTEMBER 14, 1968, BILLBOARD
Unless you're lucky enough to get a reservation for Line Renaud's new smash show, "Casino de Paris" at the Las Vegas Dunes, the only way you'll hear her is on her new Capitol album:

**LINE RENAUD'S IN LOVE**

Produced by Bill Miller
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Riviera Hotel, Las Vegas
Harrah's Club, Reno

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EXCLUSIVELY ON:
RCA
The exceptional, dramatic reading of "Don't Dreamin'" in "Out of This World" and the beautiful soul of "Peace of Mind". These two songs prove the remarkable voice of Diana Ross. The sound of Nancy Wilson—an American singer and actress—is also unforgettable, especially in "You're All I Need". The magicians at Motown, led by Berry Gordy, have created an album that is a must-have for any collector. The sales of this album are now in the millions, and it continues to be a consistent seller in the pop market.

The Sound of Nancy Wilson—Motown (S) 55 992 (S)

Another winning package from the top performers on Motown. Once again Miss Wilson and producer David Ritz come up with a musical masterpiece that is diversified, soulful, and a bit sexy. Her vocals add to the freshness of the songs and bring out a new dimension to Nancy Wilson's talent. A brilliant album that is a must-have for any music lover.

You're All I Need—Motown (S) 35 204 (S)

Another great release by Motown featuring one of the top female vocalists of the time. This album includes some of the top hits of the period and is a great addition to any collection.

The Best of Wes Montgomery—Verve (S) 9307 (S)

No more limited to the jazz market, the Wes Montgomery albums are now best sellers among pop dealers. This package of some of his best works should quickly reach the upper sales ranks. The hits of his other releases, included here, are "Waltz for Debby" and "Dream"—two of his most popular recordings. A perfect "Big Hit".

Living in the Eyes of Verve (S) 9706 (S)

Moving into the Motown hierarchy of soul stars are Bobby Taylor and the Vandellas, whose debut album "Open My Eyes" quickly became a hit. This album features hits such as "I'm Your Star" and "You're All I Need," which are favorites among pop and rhythm and blues buyers.

Bobby Taylor and the Vandellas—Gordy (S) 93 992 (S)

Another great release by Motown featuring one of the top female vocalists of the time. This album includes some of the top hits of the period and is a great addition to any collection.

Soul Master—Edwin Starr—Gordy (S) 65 101 (S)

Edwin Starr swings in the soul seat with a crowd of his best efforts and features "Soul Master," powerful soul material from the masters at Motown. Starr puts his soul into every song he covers, and it shows. This album is a must-have for any collection.

Classical

Horowitz on Television—Vladimir Horowitz—Columbia MJS 7106 (S)

The brilliant, unrelenting touch of Horowitz shines throughout this LP which includes three Chopin selections, two sonatas by Scarlatti and two works by Schumann. A delightful piece is Haydn's famous "Common Variations." Sept. 22 telecast will put the LP to top quicks.

Classical

Mahler: Symphony No. 6—New Philharmonic Orch. (Ber believ'—Angel SB 3795 (S)

While the Symphony No. 6 has not been as popular as some of Mahler's other symphonies, it is a unique work that is considered one of the greatest masterpieces of all time. This album features a number of the most popular pieces from the symphony, including "Blissful Dreams," "Glorious Dreams," "Horrible Thoughts," and "Dreadful Dreams." The music is performed by a fine orchestra under the direction of Sir John Barbirolli, an eminent Mahler interpreter.

French & Italian Opera Arias—Mirella Freni—Angel S 36527 (S)

A consistent seller, soprano Mirella Freni here has another excellent operatic recording. The album includes several arias from Freni's operatic repertoire, including "E l'infanzia morta" from "Rigoletto," "E l'infanzia morta" from "La Traviata," and "E l'infanzia morta" from "Cavalleria Rusticana." The music is performed by a fine orchestra under the direction of Sir John Barbirolli.

Soundtrack

You Are What You Eat—Soundtrack—Columbia CS 2240 (S)

First film production of Peter Yarrow, Paul Stookey, and Michael Bloomfield of the Peter, Paul, and Mary group. The group has been described as "the new day's stew" and is known for its catchy melodies and social commentary. The music is performed by a fine orchestra under the direction of Sir John Barbirolli.
Los Angeles — Separate tape operations at Liberty and United Artists have been consolidated under the Liberty label.

United Artists product will be duplicated, promoted, merchandised and sold by the Liberty tape division, but will be stamped with the UA logo. Catalog exchanges, soundtrax, trailers, songs, tie-ins will be kept in the UA fold.

Coming off 1967, the most profitable sales year, Liberty is jumping into the current fiscal year with several major merchandising promotions aimed at retail outlets, says Wally Peters, national sales manager for the tape division.

Product promotions also will be aimed at the rack jobber, a new force in tape merchandising, says Peters. "They now realize the financial importance of the tape market," he feels, "after a very slow start."

Schwarzenbach, Of Sony, Dies

Surf City, N.J. — Ernest B. Schwarzenbach, president of the Sony Corp. of America, died at his home here last Wednesday. He was 70. Schwarzenbach became Sony's head after retiring from his Wall Street firm, Smith, Barney & Co. in 1965. He succeeded Akio Morita, an executive vice-president, director and co-founder of the parent Sony Corp., which is based in Tokyo. Schwarzenbach was a pioneer in financing Japanese consumer electronics in the American market after World War II.

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Tape CARtridge

Lib and UA's Tape Operations

Consolidate Under Lib. Banner

By BRUCE WEBER

Liberty, it's reported, has about 10-12 per cent of the total dollar sales for the past year, involving sales in excess of $1.5 million. In the last fiscal year, ending June 1968, Liberty enjoyed a sales increase over the previous fiscal year.

Peters attributes the sales growth to improved players, new products and an emphasis on consumer products development. This latter factor was the key to the increased sales pattern this year.

CHICAGO — Manufacturers within the tape CARtridge industry and the three trade associations embracing the field should close ranks behind this burgeoning business in an all-out effort to realize its full potential, So said Jack Wayman, staff vice-president of the Electronic Industries Association's consumer products division, in his keynote address at NARM's midyear tape sessions here last week. He called for closer cooperation between RIAA, EIA and NARM.

Wayman dazzled his listeners with facts and figures pinpointing the phenomenal growth of the cartridge business, "Second has the consumer electronics industry been faced with a booming demand of such explosive growth that the cartridge business," Wayman says, "no man can say the spurt of late in color television, stereo and FM radio has awed many industry observers. But the growth rate of sales of tape cartridges and players has exceeded that of color television for vision and shows no signs of leveling off."

Wayman reviewed the causes behind that growth: Today's mobile society, with more than 70 million cars, the youth explosion and the younger generation's dependence on improved sound reproducing products. He also described the history of the cartridge industry from its birth with Earl Mintz, through the Motorola RCA-Avor-Leor-Letker-Jet development of 8-track, to Frank Stanton's Play-Tape, and Phillips Electric's cassette system.

Wayman — Record merchandisers and distributors were warned at the National Association of Record Merchandisers' (NARM) midyear meeting, however, that they are equally liable in counterfeiting and pirating litigations brought against unauthorized cartridge duplicators.

Speaking at the seminar on illegal duplication, Al Berman of the Harry Fox Office, agent and trustee for the music publishers, told wholesalers that by selling an "illegal" product being sold to them, they are equally as guilty as the bootlegger or pirater in counterfeiting the product.

"If someone tries to sell you well-known product at rates far below the going prices from a truck," Berman said, "we expect you to suspect the authenticity of the product."

"Berman, who is controller of the Fox Office, said that York and recently enacted Califorinia laws which make any person who knowingly and willingly plays a role in duplicating and selling illegally produced cartridges liable to the record manufacturer.

Berman said the publishers, through the Fox Office, are waging a relentless battle against piraters and manufacturers in the nation where illegal duplication is taking place. Even manufacturers of blank tapes are liable, he added, "in situations where these tapes are being sold to individuals in great quantities."

Berman was referring to the sale of blank 4 and 8-track cartridges, rather than to that of blank tapes.

$15 Million Lost

The Harry Fox executive also issued a plea to the record industry to be sure to keep to his office information concerning any illegal duplication operation. Berman was joined in the seminar by Earl Kinner, NARM's president, and Henry Brief, executive secretary of the Record Industry Association of America, both of whom also sought record merchandisers and distributors to keep the Fox Office informed.

Some $15 million is being lost to all segments of the tape industry, due to the lack of detection of bootlegging and pirating. Kinner called on NARM members to urge their local laws to enact legislation prohibiting the making, selling and duplication and merchandising.

While Berman said his office could go only as far as using the unauthorized duplicators for mechanical royalties (the fee to the publisher for the duplication of each song on each cartridge, Henry Brief said that the record manufacturers, who own the duplication rights and distribution, will notify the suits one step beyond those of the publishers.

"We are not in competition to the record manufacturers," Brief said, "and it is a fraudulently made product that the consumer believes he is buying, not a tape made from the original manufacturer."

As a first step in barring illegal duplication on a nationwide basis, Brief said that Congress has passed a law prohibiting interstate transporting of counterfeit labels.
BIG SALES

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

THE ORIGINAL ARTISTS
more country songs & city hits

C-0710

THE VENTURES
let's go!

C-0716

JOHNNY RIVERS
in action!

C-0722

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

THE FIVE SATINS - DICK & VIE
Maurice Williams

C-0726

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

THE PARIS SISTERS
Johnny Rivers

C-0735

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

THE BARON SIEVERS - JACK STOLT
Johnny Harris

C-0740

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

THE BUDDY RICH BIG BAND
the new one!

C-0805

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

RICHARD CARR
intimate excitement

C-0807

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

THE JOHNNY MANN SINGERS
hits again

C-0834

LIBERTY STEREO-TAPE COMPATIBLE CASSETTE

ZENTNER
big band hits

C-8037

LIBERTY STEREO TAPE
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LITTLE CASSETTES
...first again

SATAN PLACE
THE COTTON PATCH
BALLAD OF LOUISE
NO BRASS BAND
SHED ME NO TEARS
WIDOW JONES
MR. HARPER
SIPPIN SHIRLEY THOMPSON
THE LITTLE TOWN SQUARE
RUN JEANNIE RUN

8 & 4 track stereo tape cartridges
Racks, Mfrs. Volley Industry Problems

As an equipment manufacturer executive, Jim Gall of Lear Jet told rack jobbers that they'd be able to move more software if they carry a full line of tape cartridge hardware. Gall also scored 8-track equipment manufacturers for not paying enough time and money for promotion and advertising.

Three other panel members, however, cited their companies' involvement in consumer advertising campaigns. Vincent Vecchione, head of Belle Wood, Borg Warner's marketing arm, said that Borg Warner has consistently promoted its products via newspaper advertising. And Wybo Semelink noted Norelco's strong national and co-operative advertising campaigns. The Norelco executive said that in the immediate future, his company would key its advertising to the cassette player-only concept.

"We've carried the ball," said RCA's Jack Burgess in describing his company's advertising. Burgess mentioned RCA's continuing stereo 8 support, noting the upcoming RCA television special starring Bob Hope, Bing Crosby and the Supremes. The special will feature all product lines of the RCA home instruments division, but special emphasis will be placed on its stereo 8 tape cartridge player models.

The pilferage problem is still up in the air for many of the record merchandisers at the meeting. The dilemma of whether to lock or not to lock remains as a formidable decision. Mort Ohren of Tape Distributors of America said that cartridges must be kept locked, but that this is not the best method for merchandising. Ohren said that his company was developing a type of blister packing, which he hoped would solve the pilfer problem.

Could we interest you in half a million cassettes?

We'll look a volume order in the eye — knowing we have the production, knowing we have the parts inventory, knowing we have the price break.

We grew up supplying the giants of the computer tape industry with reels and cases. They demand price, delivery, and highest quality products. Applied to compact cassettes, this means adherence to the original specifications — no substitutions.
Billboard salutes the 80th Anniversary of the Juke Box Industry and the 20th Anniversary of MOA with a SPECIAL ISSUE documenting the past, relating the present, and forecasting the future of this dynamic, vital segment of the music industry.

Get YOUR message to the complete Billboard circulation PLUS all the registrants at the National MOA Convention.

Tell YOUR story to an audience who is interested, informed and will re-read this section again and again.

ad deadline SEPTEMBER 27th

CONTACT YOUR BILLBOARD SALESMEN NOW!
PHILADELPHIA—Attendance is expected to total 8,000 for the 224 annual Convention and Trade Show of Automatic Merchandising, scheduled to begin here Saturday (14) at the Civic Center. The National Automatic Merchandising Association (NAMA), sponsor of the show, has outlined the following program for the four-day event:

SATURDAY, SEPT. 14
9:00 a.m.—Registration opens
10:00-11:45 a.m.—"Projections of the Future of Vending," premiere of the new NAMA research study on external factors affecting vending through 1980—analyzed in perspective of operator opinion and predictions from a recent NAMA survey. E. L. Perkins, Management & Economics Research, Inc., W. W. Reed, NAMA.
NAMA—Annual Meeting, Meyer Gelfand, NAMA president.
12 Noon-6:00 p.m.—Registration open.
SUNDAY, SEPT. 15
9:00 a.m.—Registration open.
10:00 a.m.-12:45 p.m.—"Stemming $90,000,000 in Security Losses," S. J. (Bob) Curtis, NAMA's new security consultant. (Continued on page 49)

Promotion Idea

COINCIDENTALLY

When Singles Will Be Issued For Promotion Purposes Only

Operators who took the time to read the Billboard Radio-TV Programming department in the Aug. 24 issue probably noticed the long article by Dale Starr, president of KYA and KOIT-FM in San Francisco. In his thought-stimulating article, Starr, as other operators, predicted the commercial death of the single.

"I believe the day will come when the single record will be nothing more than a promotion release for radio stations and jukebox operators," Starr wrote. He avoided mentioning a name element, but added, "This will mean that surveys such as the Billboard Hot 100 will continue to exist, only then they will show the most popular songs as evidenced by listener preference and the best-selling albums."

While observing that singles are losing ground to albums, particularly in his own San Francisco market, "Stereo albums retail in San Francisco for $2.66 in leading stores, and this makes the purchase of an album a very impractical single very impractical," Starr continues. "The album is the basis for many album sales."

(Continued on page 48)

ICMOA Sets for Tax, Anti-Pinball Measures

BY EARL PAGE

SPRINGFIELD, III.—The Illinois Coin Machine Operators Association (ICMOA) will map out strategy here Sept. 13-15 for combating an omnibus tax bill and anti-pinball legislation. Seminars on two for a quarter play pricing, insurance and employee training, as well as an election of officers, will be part of the meeting at Holiday Inn East. Music Operators of America executive vice-president Fred Granger will speak.

"In simple language, Illinois needs money," said ICMOA executive director Fred Gain last week. "We can expect another omnibus type tax bill that will include operators. We also know that legislation affecting pinballs will come up again."

Highlights of the meeting, with registration set for 6:30 p.m., Sept. 13, will include a talk by Ray Clement, Congressional Insurance Co., Springfield, a report from a representative of the National Institute of Coin Mechanics, Denver, and a debate on two for a quarter play pricing.

ROY McGINNIS DIES

CHICAGO—Roy McGinnis, 77, a pioneer in the coin machine world and former owner of Kenny Manufacturing Co. here, died recently following a heart attack. In the business for over 50 years, McGinnis, is survived by his wife, Mrs. Mac; a daughter Rosemary Huebsch, wife of Paul Huebsch, Rowe International representative, four children and two sisters in Joliet, Ill.

JUKEBOX RECORD REPORT

Best Picks— for Week Ending Sept. 14

ANCHORAGE, ALASKA

CHATTANOOGA

CHICAGO

New Equipment

Heavy MOA Registration

CHICAGO—Advance registration for badges and banquet tickets for the Oct. 11-13 Music Operators of America (MOA) Music & Amusement Machine Exposition here is expected to far exceed last year's registration. "Each mail now has stacks of advance registrations. We have extra girls handling the paperwork," said Granger.

Granger said advance registrations arriving later than Sept. 22 will not be accepted at the MOA office enough time to handle them. The deadline for exhibit tickets and contracts is Sept. 10, and (Continued on page 49)

NEW EQUIPMENT

Williams—Two-Player Horse Race Game

Twin Double, extra large flippers, an oscillating ball shooter and closing flippers are some of the features on this latest horse race game from Williams Electronics, Inc. The unit, called Hay Burners II, features three ways to score a special. Other features consist of individual lift out coin trays, stainless steel door, frame and trim, and, as an options feature, single, double or triple coin chutes. The unit can be sold to a novelty model and is adjustable for three or five-ball play.

Mrs. York Dies

CHICAGO—Mrs. Elma H. York, 81, mother of Bonnie York, Music Operators of America administrative assistant, died last week here following a long illness. Mrs. York is survived by her daughter and several cousins.

New Equipment

Williams—One-Player Flipper Game

Flippers that close together 300 points every time an "X" is made and a special score when making an "X" that is illuminated. These are three of the features on Doc's, the newest one-player flipper game from Williams Electronics, Inc. Another scoring feature gives the player a special when "X"'s light agate and two roll-over lanes. Higher values are run up when "X"'s light pet bumpers. The unit is adjustable for three or five-ball play.
New Texas Group to Fight Blue-Sky Schemes, Promote New Ideas & Image

DALLAS—Stepped up blue-sky promotions, a need to develop better merchandising techniques, and efforts to improve the image of bulk vending. These are the prime reasons behind the recent formation of the Texas Bulk Vending Association (TBVA).

The new group, which has filed for a State charter, is headed up by Tom Emms, president of Graff Vending Supply Co. here; Mark Bryant, Austin; L. C. Adams, San Antonio; and Charles Kanak, Houston. National Vendors Association (NVA) counsel Don Mitchell, Chicago, is assisting the group, too.

"I wish we had formed an association a year ago," said Emms, who reported that Texas has been the target of several blue-sky promoters lately and that the State is preparing to impose taxes on all types of vending machines.

"Recent investigations by State authorities into vending companies here and their dealings with locations is causing lawmakers to jump all vending under one heading. We're writing the House State Affairs Committee on an individual basis in order to properly define bulk vending." Emms said TBVA will attempt to get the NFA definition of bulk vending machines included in any new legislation affecting the coin machine business.

In the area of blue-sky promotions, Emms said: "This problem has always existed. We're just now getting our share of attention from promoters." Emms admitted that, in most cases, blue-sky promoters were careful not to break laws and usually could not be prosecuted. TBVA will attempt to educate vending industry people to hedge those who have fallen prey to promoters, he said.

"In all the years I've heard of blue-sky promoters I have only seen one case that closely resembled a prosecution. In this instance, the promoter had put into writing the profit the vendor could expect. The court merely forced the promoter to pay the man back." (More on blue-sky in adjacent article).

Emms said another function of TBVA will be to promote new concepts of bulk vending, particularly in the area of 25-cent vending. "We will plan seminars and exchange ideas in an atmosphere where vendors can trust one another." He said.

"We have operators here in Texas that wouldn't take a free bag of Rain-Bio Ball Gum, because they're afraid of anything new. We feel that with an association we can promote new concepts such as quarter vending in a way that operators will understand. Operators will listen to each other and the association will bring operators together.

"Emms said TBVA could easily become one of the largest State associations. Our target is 40 members. We want to become an effective association and prove useful to us before we appeal for help from the outside."

Martin & Snyder Add Northwestern

DETROIT—Jim Hamilton, sales manager of Martin & Snyder, said last week that his firm is now distributor for Northwestern's line of bulk and cupule vending machines.

Martin & Snyder is a well-diversified distributor for major manufacturers, including a number in most lines of vending.

PASSAC, N. J. — Mark Vending Co. here has formed a manufacturing division, Mark Distributing Co. Manny Greenberg, formerly with MacMan Enterprises, has been named sales manager.

Mark will manufacture 1.5, 10 and 25-cent vending items.

We will be producing 25-cent merchandise," Greenberg said, "but we still don't believe the market is substantial. We'll have to wait for feedback from the operators," he continued, "before we try running any 25-cent vending direction."

Mark has introduced two vending machines which will unveil five new pieces at the bulk vending convention in September. The two new machines already bowed are Happy Flowers, a 10-cent line of pendants, necklaces, bracelets and pins and Skito, Mark's 5-cent assorted series. The company's main offices are at 805 Main Street here.
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9:00 A.M. to 3:00 P.M. Exhibits Open
12:00 Noon Ladies' Luncheon
3:30 P.M. to 4:45 P.M. Seminar on One Stops
5:00 P.M. to 6:00 P.M. Seminar on Games Tournaments
Hospitality Suites Open in Evening

SATURDAY, OCTOBER 12
9:00 A.M. to 5:00 P.M. Exhibits Open
11:30 A.M. to 1:00 P.M. Luncheon & Membership Meeting
Hospitality Suites Open in Evening

SUNDAY, OCTOBER 13
10:00 A.M. to 3:00 P.M. Exhibits Open
6:00 P.M. to 7:00 P.M. Cocktail Hour
7:00 P.M. to 1:00 A.M. Gala Banquet & Show

Exhibitors from around the world—the U.S., France, Italy,
Germany, Japan—representing all facets of the coin-operated
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When Singles Will Be Issued For Promotion Purposes Only

**Continued from page 45**

"However, I still believe the single record is the key to these album sales, and it is the factor that predicates the largest number of album sales; i.e., the fact that a certain hit single or singles are included in almost all of the best-selling albums in this area," he explains.

In effect, Starr is saying that though the single will be a doo-dad in the marketplace, its "ghost," through jukebox and radio exposure, will continue to greatly influence the record buyer. Thus his conclusion that while the over-the-counter single becomes obsolete, the all-the-air and over-the-jukebox single must carry on.

While all past predictions of the single's demise have proved, obviously, to be premature, it is not too early to consider the effect that developments such as Starr describes would have on the jukebox business. Among the questions his speculation raises:

- Would the record industry release promotional singles in sufficient quantity to make continued singles programming on jukeboxes possible?
- While the record industry would no doubt readily issue such promotional singles free to radio stations (as they do now), would the labels likewise issue promotional singles free to jukebox operators (as is assuredly not now the practice)?
- Will the jukebox industry be forced to juggle all its singles-playing machines and invest in LP-selective equipment of either disk or tape type—or a combination of the two?

These are just a few of the critical issues that the demise of the commercial single would raise for our industry. They are issues that farsighted operators would do well to begin discussing immediately in their regional association meetings, at this year's national convention, and with their own record company representatives.

Proven Profit Maker!

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2 PLAYER BASEBALL
- 15 BALLS
- NO "OUT" TARGET
- PITCHER
- CONTROL
- CURVE SLIDER STRAIGHT BALL

855 N. BROAD ST.

*or call CE 2-9900 and we'll come over and get you
DENVER—A Color-Tek unit installed at the Play Girl Club here has been averaging $100 a week, and since the installation of the unit, there is no soundtrack, it isn’t interfering with a nearby jukebox. Color-Tek is the color-television and colored jukebox division of Show-City Corp., a diversified Film Distributors, St. Louis, which has been field-testing 10 units here.

“We’re using the Color-Tek to provide separate topless type entertainment to the uptown customers downstairs cocktail lounge, which has nothing to do with live entertainment at ground level,” said Al Bryant, manager of the Play Girl. “We’ve created a new environment. We like the idea that we can give the customer just about the same type of entertainment whether he is in the night club area or down in the cocktail lounge, live or on film,” he concluded.

With Bob Stages, owner of the Play Girl, Bryant is planning to go into distribution of Color-Tek equipment throughout Colorado. “We’re getting great exposure with our color jukeboxes. We’re extremely enthusiastic about the situation,” said Bryant.

The two bills were signed into law when Gov. Ronald Reagan was in Miami Beach attending the GOP convention.

* * *

**Coin In The News**

**SAN JUAN**

Rowe Manufacturing Division, Canteen Corp., with offices and showroom at 315 San Agustin Street, San Juan, has taken over the operation formerly conducted by Bush International, Len Baliter, coin machine game veteran, is in charge as manager of the operation. They service besides Puerto Rico, including Armed Forces installations, the U. S. Virgin Islands and other British, Dutch and English islands in the Caribbean down to Trinidad. This operation handles jukeboxes, vending machines, cigarette machines and some amusement items.

**ANTONIO CONTRERAS**

**PHILADELPHIA** — David Rosen, president, David Rosen, Inc., here, was hospitalized last week following a heart attack.

**NAMA PROGRAM**

*Continued from page 45*

“Flip Side of Communications,” demonstration/workshop on a ready-to-use employee training program.

James F. Robinson, Xerox Educational Division.


1:00-6:00 p.m.—Exhibits open.

**MONDAY, SEPT. 16**

9:00 a.m.—Registration open.

10:00 a.m.-12:20 p.m.—“Gaining Companywide Acceptance of Operation Efficiency,” Professor Ronald L. Olson, University of Maryland; Charles Bertsch, Bertsch Vending Co., Inc., War- saw, Ind., and Stanley S. Lesnick, Midfield Vending Co., Inc., Baltimore, Md.


“Vending Conditions and Projections,” Patrick L. O’malley, Canteen Corp.

12:30-5:00 p.m.—Exhibits open.

**TUESDAY, SEPT. 17**

9:30 a.m.—Registration open.

10:00 a.m.-12:20 p.m.—“Changing Styles: New Challenges in Cigarette Vending,” an objective and reflective look at marketing innovations on up through the 100MM’s, John J. Charley, Bowen Vending Co., Inc., vice-president, Philip Morris, Inc.

“The Profit Retention Values of Route Accountability,” panel discussion—Mr. Bowen using the Canteen number system being prepared for NAMA members of Price Warehouse & Co. 


12:30-4:00 p.m.—Exhibit open.

7:30 p.m.—NAMA Annual Banquet—Sherraton Hotel, Grand Ball- room.

**Calif. Adopts Cigarette Laws**

**LOS ANGELES** — Two bills intended to crack down on cigarette smuggling have been signed into law by Acting Gov. Hugh M. Burns.

One of the measures increases from one to two cartons the number of cigarettes which a California ormay bring into the State at any one time for his use without paying State taxes.

A second bill imposes a fine of $25 a carton for possession of cigarettes intended for resale on which taxes had not been paid.

Assemblyman John G. Vene-

**Ask Court to Rule on Movies In Arcade Case**

**SAN ANTONIO**—The only way for U. S. District Court to evaluate whether movies sealed at a local amusement center are art or pornography is to view the movies themselves, District Atty. James Barlow said Aug. 8.

Barlow’s recommendation that the court view the movies he considers pornographic came in an answer Barlow filed on behalf of himself and assistants Preston Danl. Jr., John Quintanilla, and Wayland Simmons to a suit to enjoin them from prose-

**Heavy MOA Registration**

*Continued from page 45*

most of these arc in, Granger said.

MOA has had to reorder con-

**Table football game “German Master” de Luxe and Grand de Luxe.**

The best equipment in Europe.

40,000 of these machines have already been installed.

Very entertaining, always accurate, speedy and efficient.

Accepts all kinds of coins.

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Country Music

Key Talent Expands: Names 2 Execs in New Growth Plan

NASHVILLE — Key Talent Agency, which is expanding its offices, has appointed two vice-presidents and still further growth plans.

Jimmy Key, president of Key Talent, said the new West Coast office (1608 North Argyle) in Hollywood, will be active in both publishing and agency activities. Almey Malone, a 20-year veteran in the entertainment field in Los Angeles and Las Vegas, has been retained as West Coast director.

Chad Lasser, who has been with Key Talent since February, was promoted to vice-president and will head a new division of the diversified organization dealing with films, radio and TV, and will be in charge of all phases of these media for Key artists. He will divide his time between the Nashville and West Coast offices.

Rick Key Promoted

Rick Key, the president's son, also has been elevated to a vice-presidency, and will form, thus dividing the pop, rock and r&b divisions of Key Talent. He is in charge of the pop and rock acts in this field. The new division will be known as Ballyhoo Talent Agency, and has a separate office here at 2702 12th Avenue South. Earlier this year, Chuck Wells was promoted to vice-president in charge of one-nighters and concerts for the agency.

With offices now established here, in Las Vegas and Hollywood, Key plans offices for New York in the spring, and overseas, beginning with London, next fall. Mac Radliff, who has been in charge of personnel and who doubled as Key's executive secretary, has been promoted to administrative assistant, and will work in all operations. Roy Baham, who has been staff writer and personnel manager for Kewas Music, the publishing arm of the firm, and the accountant for all of the affiliations, becomes a full-time staff writer, and Los Childs will take over and build an entire accounting staff.

NASHVILLE — Chancellor Ned Lentz Thursday (5) dissolved a temporary injunction he issued a week earlier prohibiting Shelby Singleton from further distribution of records by former Regina Single-ton immediately announced he was releasing an album that same day.

The Chancellor court judge made a preliminary ruling in favor of Singleton in a suit brought by Aubrey Mayhew and Little Darlin' Records, charging Miss Riley was under contract to the firm when she recorded "Harper Valley P.T.A."

On the plantation label, currently the only 2 song in the nation, and certified by RIAA as a million seller.

Harlan Dodson, attorney for Singleton, presented the court with a contract signed by Mayhew, allegedly freeing Miss Riley of any and all contractual arrangements with him. The suit will be tried Thursday (12).

In the meantime, Singleton signed Miss Riley in January of 1967 to a one-year contract with four one-year options. He said that in May of that same year he released her first recording, "Yellow Rose of Texas." He also said that he subsequently has cut 16 sides with Miss Riley, and that one was slated to be released at the same time that "Harper Valley P.T.A." hit the distributors. Mayhew also claims that he exercised the option in January of this year to keep her under contract.

Mayhew asks the return of the artist to the Little Darlin' label, a complete accounting of all of the previously recorded and the master of the recording.

Miss Riley claims, however, that she has already made a record for Little Darlin', "I only made demon," she said, "not records. They did put out two songs, but they were demon, too."

She claims Mayhew gave her a complete release from contracts on April 18, 1968, "three months before I met Shelby Singleton."

Singleton, in a statement released through Darline Lamb, said he had "no knowledge or prior knowledge of Jeannie Riley having had a recording contract" until Paul Perry, her personal manager, presented a copy of a release from a recording contract with Aubrey Mayhew after the release of "Harper Valley P.T.A."

Still another development occurred when Pete Drake, owner of Stop Records, said he had invested a substantial amount of money in Little Darlin' Records only to find it was "financial trouble," and that for the consideration of one dollar he now was turning his stock over to Shelby Singleton that Singleton would have at least partial ownership of Little Darlin'.

Finally, in an unrelated action, a suit brought by Circuit Court against Mayhew by Don Evans, a singer from Monroe, La., who charged Mayhew with breach of contract. Nash-ville attorney Hamilton Gayden Jr. said the suit seeks to recover damages of $101,500 for loss of profits, improper use of business, negligence as an entertainer, mental distress and punitive damages.

when answering ads... say you saw it in "Billboard"

(Advertisement)

Sholes-Instigated Videotape Unit Is Installed in 'Fame'

NASHVILLE — One of the final projects of the late Steve Sholes has been ended this week with the installation of a videotape management, three viewing screens for the Country Music Hall of Fame and Museum.

Sholes, who died this summer, was instrumental in the installation of RCA equipment now in use. The units went into service Aug. 30 for an assembled audience of tourists, and for Coun-try Music Hall of Fame president Hubert Long, CMA executive director Jo Walker, CMP member Owen Jenkins, and many others.

The tape equipment replaces the non-dependable film which had been in constant use since the structure was dedicated some 16 or a substantially smaller space time being, the tape will be that of the original film, trans-posed, but plans are under way to make a completely new story tape which will depict the transition of country music from its beginnings and will present a stereo sound system in the viewing room in the Hall of Fame. The tape will be the screens for steady viewing by visitors to the edifice.

Testing of the equipment showed good clarity, with view-ings of the &Nashville-Veteran lyricist Harry Tobias, on one of his irregular trips here, said country hits of today could be found in the pop standards of yesterday.

"A lot of what we have in our catalog is really country material, written long ago," Tob-ias said. Still lively at 73, he was calling on virtually everyone in the industry who would look through his catalog.

Tobias reminded producers that he wrote for movies made by Tex Ritter, Gene Autry, Roy Rogers, Jimmy Wakely. The new Slim Whitman album contains a Tobias standard,"Star of Hope." He cited several other country and gospel singers who, in recent years, have reached into the past.

"Few will remember that many of my early songs were written with the late Fred Rose," Tobias said.

Tom Brown Dead

PALM SPRINGS, Calif. — Darrell (Tom) Brown, 35, head of Rocky Mountain, a subsidiary of Pickwick Records, former president of Vandenberg Music Corp. (BMI), died here recently following a heart attack. His body was taken to Dallas, his former home for burial. His mother, Ann Brown, survives.

Fight them all

Heart Attack
Stoke
High Blood Pressure
Rheumatic Fever

Give Heart Fund

SEPTEMBER 14, 1968, BILLBOARD
BOBBY WRIGHT

Scores 20 Picks on His
New Decca Single

"OLD BEFORE MY TIME"

b/w

"Shutting Out the Light"

"Thanks to you, the D.J. S, for the reception
you're giving my new single."

BOBBY WRIGHT

DECCA<>
A Division of MCA Inc.
#32367

There's a WHOLE WORLD of Country Music. From
Tokyo to Nashville. Chicago to Milan. Country
music goes to town . . . and continent.
And The World of Country Music mirrors this
tremendous growth of the Country sound, serving
both industry and consumer alike.
It's the Sixth Annual Edition, bigger and better
than ever, all backed by the expert knowledge of
Billboard's picked, professional writers.
We make sure people see The World of Country
Music.
It goes to our paid subscription list, a whopping
25,000 & 1,500 key registrants at the WSM Coun-
try Music Convention in Nashville in October, plus
the bonus circulation of buyers of country talent,
sponsors and ad agencies, booking offices, per-
sonal managers and artist management.
The World of Country Music — a necessary book
for people in Country music.
Published October 19. Ad deadline September 18.
‘WHAT CAN I SAY’
Arlene Harden

PUBLISHED BY: BLUE ECHO MUSIC
BOOKINGS: MOELLER TALENT NASHVILLE, TENNESSEE

COLUMBIA RECORDS

52

SEPTEMBER 14, 1968, BILLBOARD
The NOW Sound In Country Music

"GOD HELP YOU WOMAN"

JIM GLASER

RCA #47-9587

GLASER PUBLICATIONS, INC.
the sounds of a hit...

"SOUNDS OF GOODBYE"

by TOMMY CASH

Thanks (DJ’s) for supporting My record. Your help is sincerely appreciated.

Tommy Cash

EXCLUSIVE MANAGEMENT:
BUDDY LEE PROMOTIONS

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There's a spotlight on London every week — the Record Retailer, the ONLY music industry paper published there.

And the spotlight doesn't rest on London either. It covers the whole booming business in Britain, in Ireland in Scotland. Nearly 5,000 key business and dealer outlets.

Statistics • Features • Charts • (Britain's ONLY Top 50 singles and Top 40 albums charts.) • Record promotion • Talent • Classical music • Jazz • Folk • Music Publishing • Reviews • New outlets • Releases.

Keep an eye on Britain through the paper that gets behind the business in Britain.
The BioBlade Jazz Messengers drew large crowds in Tokyo despite a long break after their fifth Japan tour. Accompanying BioBlade in Tokyo were several American musicians, among them Art Blakey's, in addition to the usual line-up of American saxophonist, Red Brown. Accompanying musicians included Donald Byrd (trumpet), Tony Reedman (tenor sax), Ron Matthews (piano), Lawrence Evans (bass). Tokyo's top jazz saxophonist, Sadao Watanabe, returned recently from Rio de Janeiro. - Randolph Lewis

**From The Music Capitals of the World**

**Soul Sauce**

**New Soul Show**

By M. Ed.

Soul slices: When George Wilson of WOXY radio in Milwaukee offered listeners a free "white" label copy of the new Ray Charles disk to the first 25 writers to ABC, not even George Wilson could have foreseen an avalanche of 1,500 letters, all staking a claim for the collector's catch. The flip side, "Listen, They're Playing My Song," was the first indication that a producer had signed Brook Benton, and will release his opener, "Do Your Own Thing," on Atlantic's Cotillion label this week. The tune was originally written for a companion tour of Germany and Austria with Neil Diamond singing the song. This new Otis Redding single, due next week, will be "Dreams."  

Chicago has a new soul show, "Up in Here," on WCNU-TV Channel 26. The talk-entertainment show jams for 90 minutes, four nights a week, emanating from the 50's local "Soul" on Fridays with Barbara Acklin, the Vibrations and the LaBelle & the Bluebells. The current Sweet Inspirations disk, "Unchained Melody," by Teddy Pickett, has sold to "An Honest Man."  

FILOTS OF SOUL: Stevie Wonder—or Eivets Rednow for Motown's pin-up singers—screamed records at Soul City in Dallas last week. Of this latest, the version of "Allie" is a harmonic's delight by Doon DeVal under the title of "Love Thief." By Ernie Lucas on the Okeh label, while Sandy Johnson is in for a mention on Renaldo-Domino's with "Do What You Want to Do" and Stevie's "Love You" and the Shirley & Alford record of "Kid Games and Nursery Rhymes."  

Johnnie Taylor has been playing a solo role to oldies but goodies in "Bring Back Those Doo-Wops," by the Bagdad.  

New Wilson Pickett: "I Found a True Love." In the mail this week was a thank you note from Wilson Pickett to President Hubert Humphrey. Also on the HHH music menu, Junior Wells, who played at the Vice-President's victory party at the Hubert dinner-circus.  

Well plays the Shrine of the Turks for four nights a week, performing a series of concerts with British blues genius John Mayall, Wells tours the Coast area till mid-October.  

**Rhythm & Blues Singles**

By M. Ed.

**Where do I go?**

Carla Thomas (Stax)

**NEW Soul Song of the Week: "Where Do I Go?"**

Rhythm & Blues

No. 1: "Where Do I Go?" by Carla Thomas (Stax).

Soul music on the streets this week, thanks to Carla Thomas of Memphis' Stax label. This bluesy love ballad is the follow-up to Carla's hit, "The Walls Keep Talking," which reached No. 12 on the R&B chart. "Where Do I Go?" is produced by Carla's husband, Booker T. Jones.

**Recent Songs of Note:**


**From The Music Capitals of the World**

**Tokyo**

Art Blakey's Jazz Messengers were on a Japanese tour in Tokyo last week. The group, led by pianist, composer and singer, Art Blakey, played at the Blue Note Club in Tokyo and the Blue Note Club in Osaka. The group was joined by Japanese musicians, including Hideo Masunaga, Tatsuo Suzuki, and Tadashi Ishibashi. The concert was held in the presence of the Japanese government and the American embassy.

**Soulful Sounds**

By M. Ed.

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**Rhythm & Blues**

No. 1: "Where Do I Go?" by Carla Thomas (Stax).
**BEST SELLING RHYMTH & BLUES LP’S**

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<th>Weeks on Chart</th>
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<td>TEMPTATIONS WISH IT WOULD RAIN</td>
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<td>1</td>
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<td>7</td>
<td>ELECTRIC CODY HARRIS</td>
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<td>10</td>
<td>TAME SOUL</td>
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<td>11</td>
<td>TIME PEACE/GREATEST HITS</td>
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<td>DOWN HERE ON THE GROUND</td>
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<td>15</td>
<td>STONED SOUL PICNIC</td>
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<td>16</td>
<td>ARE YOU EXPERIENCED</td>
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<td>JAMES BROWN LIVE AT THE APOLLO</td>
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<td>BEST OF NANCY WILSON</td>
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<td>24</td>
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<tr>
<td>25</td>
<td>WHEELS OF FIRE</td>
<td>5</td>
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**NEW HIT RELEASES!!!!**

**ERNIE K’DOE**

"HOW SWEET YOU ARE"  b/w "GOTTA PACK MY BAGS"  Duke 437

**THE BELL BROTHERS**

"THE KEY"  b/w "TELL HIM NO"  Sure Shot 5038

**EDDIE WILSON**

"SHING-A-LING-STROLL"  Backbeat 596

**JOHN ROBERTS**

"I’LL FORGET YOU"  Duke 436

**DUKE-PEACKOCK RECORDS**

2809 Erastus St.  Houston, Texas  

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**From the Music Capitols of the World**

*Continued from page 56*

Shelly Carlinbright, who didn’t make the trip, Victory of Japan has released a new "Mirai Mekita’s Golden Hill." — The House Rockers, an all-GI group stationed in Japan, has just completed an album for Victory, "The House Rocker group according to manager. A new single, "Up on the Bridge," has just been released.

**Minit & Veep’s Bevy of Releases**

NEW YORK—United Artists r&b labels, Minit and Veep, last week released four new soul disks and have planned a batch of releases, including four gospel singles.

New releases include singles from Gloria Jones, the Popular Five, the Young Hearts and Sam & the Shalimars on Veep. Other new product includes an LP from Baby Washington and singles from Jimmy McCracklin.

Four gospel singles will be issued in coming weeks coinciding with the release of gospel albums by the Robert Patterson Singers and the Mighty Gospel Giants.

Bobbie Womack, Minin’s mainstay, is currently on the r&b and pop charts with “Fly Me to the Moon.”

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**MAKIN’ FIRE**

James Brown, “Say It Loud” (King).


**FIRE & SMOKE**


Rascals, “People Got to Be Free” (Atlantic).

**THE CHIFFONS**

of "He’s So Fine" fame, look on as Laurie Records’ Doug Morris signs the girls—Barbara Lee, Sonja Lee, Patricia Steely and Judy Mann (not pictured)—to a long-term recording contract. Also on hand is Phil Spector, the group’s manager. A new single, "Up on the Bridge," has just been released.

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BABYLON'S SPECIAL SURVEY FOR WEEK ENDING 7/14/68

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<td>HISTORY OF OTIS REDDING</td>
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<td>30</td>
<td>LIGHTHOUSE &quot;FR&quot;</td>
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<td>31</td>
<td>FOR THE LOVE OF IY</td>
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<td>REFLECTIONS</td>
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<td>BEST OF LUV RAWLS</td>
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<td>TO RUSSELL, MY BROTHER, WHO</td>
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<td>LOOK AROUND</td>
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<td>38</td>
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<td>50</td>
<td>STEVE WONDER'S GREATEST HITS</td>
<td>20</td>
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**SAM MOORE** of the Sam and Dave soul duo, stated before taking the stage for the Randall’s Island show Sunday, that if WWFL deejays Frankie Crocker and Larry D’Lay refused Sam and Dave, currently riding the charts with ‘Can’t You Find Another Way,” will appear at Harlem’s Apollo Theatre from Sept. 27 to Oct. 3.
25 Stereo Treasury LP's Mark London's Drive

NEW YORK—London Records is running an all-out drive to establish its Stereo Treasury Series as a significant new area. London Records has put together an all-out promotion designed to add a new dimension to its program. Among the features of the promotion are an all-out effort to build a mail-in contest, a six-week multimedia advertising campaign, and a two-city concert tour featuring the first stereo Presto pressing of Beethoven's "Symphony No. 6 (Pastoral)."

The contest, which opens September 30, 1968, runs through November 30, 1968. It is open to all London Records retail dealers in the U. S., Canada, and Mexico. The contest offers dealers a chance to win a number of valuable prizes, including a trip to London Records and an appearance on the hit television show "This Week." The contest is also designed to increase dealer participation in the London Records program, as well as to promote the Stereo Treasury Series.

For Mtrs., It's Opera LP Release Time

By FRED KIRBY

Young. Patricia Brooks and Saramara Endlich. Stephen Simon conducts the Vienna Volkoper Orchestra and Juvenile Chorus.

Hera Helene

That label is also continuing its Hans Werner Henze series. The label's first stereo pressing of Henze's "Der Ring des Nibelungen" cycle, under Herbert von Karajan with "Das Rheingold," starring Fischer-Dieskau, Flagstad, and Flagello, was issued last month.

Another August release on London is a specially priced package. "The Royal Family of Opera," which contains excerpts by Kirke, Flagstad, and Beecham, is extremely well-structured. It is a great release that has Miss Sutherland in Donizetti's "La Fille du Regiment" with Luciano Pavarotti, Monica Sinclair and Spiro Malas, Bonyng conducting.

Royal Family

Another August release on London is a special price package. "The Royal Family of Opera," which contains excerpts by Kiss, Flagstad, and Beecham, Miss Sutherland, Birgit Nilsson, Marilyn Horne, Elena Suliottis, Miss Lorrain, Teresa Berganza, Regina Crespin, Regina Ferraro, Miss Jones, Miss Christa Ludwig, George Beverly, Felix Weisz, Hilde Guetta, Giselle Minowata, Virginia Zea, Nicolai Ghiaurov, Mario Del Monaco, Giuseppe Pasini, Cesare Scali, Carlo Bergonzi, Robert Merrill, Fischer-Dieskau, Franco Corelli, Tito Gobbi, Prevedali, Cornell MacNeil, Gerard Evans, Giovanni de Bosio, Mary Garden, Krause, Hannes Hotter, James King, Fernando Corena, Wolfgar, and Gino Marinuzzi.

RCA this month is issuing six albums of opera excerpts. Also on tap for the fall is Mozart's "Cosi Fan Tutte" with Miss Price, Tatiana Troyanos, Shirley Shirley, Sherrill Milnes, Judith Raskin, and Ezio Fal- gello. Erich Leinsdorf conducts the New Philharmonic Orchestra and "Manon Lescaut." Handel's "Solomon"

Another Royal release on London is a special price package. "Handel's "Solomon" with John Shirley-Quirk, Alexander Pianist Wilhelm Backhaus has a superb Haydn recital, and is the soloist with Boehm and the Berlin Philharmonic in a classic performance of Mozart's "Concerto No. 23," which is paired with another fine Beethoven reading in Mozart's "Concerto No. 11." Another topnotch piano recital is Wilhelm Kempff's third volume of Chopin's piano music, which contains the "Les Patineurs" and the ballad "Virtuoso Showpieces." When you're ready to enjoy some esoteric music, you can compose your own musical work with the Buchla modular electronic music synthesizer. This unique electronic system allows you to create music that is highly personalized and expressive.

CONCERT REVIEW

'The Wild Bull' Tosses Out Traditional for Electronic

NEW YORK — Although Morton Subotnick's "The Wild Bull" is an avant-garde electronic composition, it contains elements of natural instruments or traditional music scoring, the work displays a certain affinity to the avant-garde conceptions. The work, which was deb- aug 26 as part of the Electric Circus' continuing series of weekly multimedia and avant- garde concerts, was commissioned by Nonesuch Records and will be issued on record this month.

The "Wild Bull," composed on the Buchla modular electronic music synthesizer, was re- paired to present many electronic works. Subotnick fused classical elements with melody and harmony, chord progressions, and familiar rhythms into the conceptual musical concept not alien to the ear. The work served to prove that one can compose a synthetic musical work which is extremely expressive on traditional instruments and materials.

Nonesuch Issues 6-LP Set of Haydn's London

NEW YORK — Nonesuch Records has issued a six-record set of Haydn's "London" Symphonies, including the first stereo pressing of Haydn's "London" Symphony No. 94. The set, which was released on September 30, 1968, contains a complete six-record set of Haydn's London Symphonies, including the first stereo pressing of Haydn's "London" Symphony No. 94.

The set features the first stereo recording of Haydn's "London" Symphony No. 94, conducted by Solti conducting Tchaikovsky's "Symphony No. 5." The set also features the first stereo recording of Haydn's "London" Symphony No. 94, conducted by Solti conducting Tchaikovsky's "Symphony No. 5." The set also features the first stereo recording of Haydn's "London" Symphony No. 94, conducted by Solti conducting Tchaikovsky's "Symphony No. 5."
On September 22, Horowitz Makes a Nationwide Appearance.

One unique hour of television. An historical first! 9:00-10:00 PM/EDT. On the CBS Television Network. Horowitz devotes this evening to: Chopin's Ballade in G Minor, Nocturne in F Minor and Polonaise in F-Sharp Minor; Scarlatti's Sonatas in E and G Major; Schumann's Arabesque and Träumerei; Scriabin's Etude in D-Sharp Minor, Op. 8, No. 12; and Horowitz' own Variations on a Theme from Bizet's "Carmen."

While the program was being taped, Columbia was there to document the event in an outstanding recording achievement. "Horowitz on Television." It will be one of the year's biggest sellers. The Sound of Genius on Columbia Records.

STOCK UP NOW ON THESE HOROWITZ BEST SELLERS

*Available in 4-track reel-to-reel stereo tape.
It’s Opera LP Release Time

Miss Caballe also has an album of zarcueza duets with Renato Martini and will be featured in an album early next year of Stravinsky’s “Danses Concertantes” with Bruno Bartoletti, Richard Lewis, Miss Resnik and King, Leinsdorf conducting the London Symphony. Schiccher, will conduct a Samuel Barber album featuring Miss Price, which will include arias from “Anthony and Cleopatra.” Scene from Verdi’s “Otello” is slated on RCA Victor this month with Mrs. Caballe and Jean Martinelli and Lawrence Tibbett, Wilfred Pelletier conducting.

Everest Operas
More than 30 albums are slated by Everest with most of the titles being only listings, including Leonovalo’s “La Boheme,” Mascagni’s “Il Piccolo Marat,” a Zandonai coupling of “Conchita” and “Giulietta e Romeo,” Haydn’s “Le Stagioni,” a coupling of Wolf-Ferrari’s “Il Quarto dei Cinque” and “The Secret of Suzanne,” Paisiello’s “Nivar ovesta” and “La Gelosia,” both from Ars Polona; Fibich’s “Niva ovvero La Tracolia,” both from Supraphon; Blodek’s “In Mammino’s “Vivi” and “Niva ovvero La Tracolia,” both from Ars Polona; Fibich’s “Niva ovvero La Tracolia,” both from Supraphon; Blodek’s “In

4 World Premieres Set for American Symphony Season

NEW YORK—Four world premieres are scheduled for the 1968-1969 season of the American Symphony under Leopold Stokowski, music director. The season opens Oct. 7 with Stokowski conducting an instrumental program of Mozart, Barber, Sinfonia and Bach. West’s “Symposium NO. 5 (Apocolypsis)” will be premiered in the Oct. 27-28 concert pair; Panufnik's “Epitaph for the Victims of Katyn” is slated to be premiered Nov. 17-18. The latter pair also will have guitarists Albin Diaz as soloist in Villa Lobos and Rodrigo. The Camerata Singers, Abra- ham Hoffman's “Pray the Lord with Pity” will be performed in the premiere of How- nes’ “Praise the Lord with Pity.” The fourth premiere, Menotti’s “Nuit de Capri” is slated for March 9-10. The Hovhaness and Menotti works were commissioned by the orchestra. Guteck’s “ Genesis Khan” will be scheduled for November 17-18.

NEW ACTION LP's

GREGORIAN PHILHARMONIC
Philadelphia Orch. (Ormandy), Columbia (No. Mono); MPS 3103 (S)

PHILIPS BOWS MOZART SET

AMSTERDAM — Ingrid Laber has completed the integral recordings of Mozart’s piano sonatas and concertos, and Philips will release the 12-LP set in a de luxe coffret in the major markets this month. The special series of recordings has taken five years to complete and comprises all 312 piano concertos, the concert ron- dos K. 372 and K. 265, and all the keyboard sonatas. The concertos were recorded with the London Symphony Orchestra under Colin Davis, Alexei Glib- ler or Wold Wolfkirk. For the "Lodron" concertos, Miss Haeber was joined by Ludwig Hoheffmann and Sas Bugge. Most of the recordings have already been released separately as single LPs. The 12-record package will include a specially commissioned 16-page booklet, fully illustrated, with a text by a leading authority on Mozart's key- board music. Prof. Arthur Schlesinger of Durham University.

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NEW ACTION LP's

GREGORIAN PHILHARMONIC
Philadelphia Orch. (Ormandy), Columbia (No. Mono); MPS 3103 (S)
Classical music is "flowing," which includes "Elvira Madigan," "2001," and "Rosemary's Baby," and this soundtrack features an accordion. Georges Ernest Fleischman, a brilliant orchestral writer, composed and conducted this LP. The orchestra, The London Philharmonic under André Kostelanetz, is under the guidance of Gennady Rozhdestvensky. The LP is marketed as "The French Touch" by Maurice Garanger/Island Shaw Orch. London SP 641410 ($).

The Little Boy Blues, a new group with electric rock makeup, is represented in this smoothly flowing LP. It features some fancy work on accordion by Maurice Garanger, while the Shaw orchestra gives the tunes that soft and subtle touch.

Tremendously high quality album for the debut of the Gordian Knot. The LP is jammed with entertainment like "If Only I Could Fly," slated for more top 40 play, a country-flavored "I Can't Be Hurting Any More," and other cuts that deserve easy listening play. Smooth sound, plus mellower presentation by a polished group.

The ace trumpeter swings casually along with some solid and sophisticated arranging by Herb Walker. Result is a top LP featuring such hits as "I Guess He's in Love With You," "My Name Is Jack," and "Dream a Little Dream of Me." The bright chorus supplies tasty backing.

Dorati explores the rich and moving "No. 4" with knowledgeable depth and imagination. Sections come alive with smoothness and vivid clarity under his spirited direction. Fourth movement is subtle and spirited. The "Dover" is sprightly and relaxed, a welcome "filler."
<table>
<thead>
<tr>
<th>ARRTIST</th>
<th>Title</th>
<th>Label &amp; Number</th>
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<tr>
<td>ARETA.</td>
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<td>Bobby Bland</td>
<td>Mercury (No M) 6026 (S)</td>
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<tr>
<td>CHAMBERS</td>
<td>Chambers Brothers</td>
<td>Columbia (No M) 33-203 (S)</td>
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<tr>
<td>GLEN</td>
<td>Glen Campbell</td>
<td>Columbia (No M) 33-252 (S)</td>
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<td>DOUGLAS</td>
<td>Douglas Douglas</td>
<td>Parrot (No M) 13-272 (S)</td>
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<td>HOLLEN</td>
<td>Hollen Hollen</td>
<td>LSP 1265 (S)</td>
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<td>Jimi Hendrix</td>
<td>Columbia (No M) 33-214 (S)</td>
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<td>Hugh Masekela</td>
<td>MCA (No M) 246 (S)</td>
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<td>IMPERIAL</td>
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<td>Capitol (No M) 1250 (S)</td>
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**September 14, 1968, Billboard**

**Top LPs**

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<tr>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>Aretha Franklin</td>
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<td>Imperial</td>
<td>Capitol (No M) 1250 (S)</td>
</tr>
</tbody>
</table>

**TAPE PACKAGES AVAILABLE**

- D-Track
- 4-Track
- Cassette

**Awarded RIAA seal for sales of albums at manufacturer's list price. RIAA seal available for purchase from RIAA by manufacturers.**

**September 14, 1968, Billboard**

**Continued on Page 66**
BIRMINGHAM by The Movers

IS A HIT!

You too can move Birmingham. Easy as 1.2.3. Call your Capitol Man.
 Action Records

- Continued from page 64

**Albums**

**NATIONAL BREAKOUTS**

MooDY BLUES—In Search of the Lost Chord

Dorothy DES 18017 (S)

**NEW ACTION LP's**

MIDNIGHT VOICES—This Guy's in Love With You

Rounder RD 2000 (S)

SOUNDTRACK—Rosemary's Baby

Dot DL 23873 (S)

SOUNDTRACK—Funny Girl

Columbia CBS 32720 (S)

JULIE DRISCOLL/BRIAN AUGER & THE TRINITY—Open

A & M ASC 32-238 (S)

DAVID NEWMAN—Rapper & Better

Atlantic SD 1359 (S)

PHIL OCHS—Tape from California

A&M SP 4147 (S)

PERCY FAITH & HIS ORK—Angel of the Morning

Columbia CS 9706 (S)

ORPHEUS—Ascending

MGM MG 6657 (S)

ROBBY GOLDORD—World Pictures

United Artists USA 6657 (S)

ULTIMATE SPINACH—Behold & See

MGM MG 4570 (S)

BILL MEDLEY—100% C.C.

MGM MG 3283 (S)

PEACHES & HERB—Greatest Hits

Dot TD 4912 (S)

BUCK OWENS & HIS BUCKAROOS—Sweet Rosie Jones

Capitol ST 3962 (S)

**Artists**

**Hold**

186 PEACHES

**Tie**

163 NEW ACTION LP's

175 MIDNIGHT VOICES

176 JULIE DRISCOLL/BRIAN AUGER & THE TRINITY

183 ORPHEUS—Ascending

186 ROBBY GOLDORD—World Pictures

**Last Week's Chart**

RIAA Million Dollar LP

Star Performer

Weeks On Chart

This Week

**Tie**

175 KIMI NABORS—Kiss Me Goodbye

Columbia (No Mem); CS 9205 (S)

176 JAMES BROWN—Playin' For Soul

Doo Wops (No Mem); TD 300 (S)

177 BUFFY SAINTE-MARIE—'Im Going Be a Country Girl Again

Vanguard (No Mem); VS 72905 (S)

178 JULIUS WECHTER & THE BAJA MARIMBA BAND—Do You Know the Way to San Jose

London SP 3372 (S)

179 JAMES BROWN—A Man's Gotta Do What He's Gotta Do

Doo Wops (No Mem); TD 300 (S)

180 JULIE DRISCOLL/BRIAN AUGER & THE TRINITY—Open

A & M ASC 32-238 (S)

181 DAVID NEWMAN—Rapper & Better

Atlantic SD 1359 (S)

182 PHIL OCHS—Tape from California

A&M SP 4147 (S)

183 ORPHEUS—Ascending

MGM MG 6657 (S)

184 ROBBY GOLDORD—World Pictures

United Artists USA 6657 (S)

185 ULTIMATE SPINACH—Behold & See

MGM MG 4570 (S)

186 BILL MEDLEY—100% C.C.

MGM MG 3283 (S)

187 PEACHES & HERB—Greatest Hits

Dot TD 4912 (S)

188 BUCK OWENS & HIS BUCKAROOS—Sweet Rosie Jones

Capitol ST 3962 (S)

**Musician's Union**

**Title**

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Doo Wops (No Mem); TD 300 (S)

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Capitol ST 3962 (S)

**Continued from page 66**

**WAX SETS UP FRANCHISES**

- Continued from page 1

motion men will be invited to join the group at a charter fee of $1,000 a market. The group will supply members with a strong national advertising campaign in trade publications which will list the members and their areas. Members will also receive promotional literature which tends toward a national uniformity on specific product.

Wax is offering franchises only to qualified promotion with at least 18 months of valid, successful promotion experience and similar references. Under the new set-up, clients need no longer contract with separate promotion men in markets throughout the U.S. but can secure these services through the National Promotion Group.

Wax explained: "Because of the fantastic growth of the record industry, and with Wall Street's entry into the field, there is a great need for a strong, uniform promotion team.

**TRO Launches Promotion on 'Days'**

NEW YORK — The Rich
dom Organization is mounting a massive push on the hit "Those Were the Days" written by Gene Raskin and recorded by Mary Hopkin for Apple Recor
dings.

The promotion involves a special edition of the sheet music, saturation teaser postcard mail
ing to deejays and the press, and TRO will also bow a long-
term promotion or other tunes written by Raskin in the campaign.
ENOC LIGHT AND THE LIGHT BRIGADE
THE BEST OF HOLLYWOOD

MOVIE HITS '68-'69
THE WINDMILLS OF YOUR MIND
(from "The Thomas Crown Affair")

MRS. ROBINSON

THE GOOD, THE BAD, AND THE UGLY

HUSHABYE MOUNTAIN
(from "Chitty Chitty Bang Bang")

Lullaby from
"ROSEMARY'S BABY"

OLD DEVIL MOON
(from "Finian's Rainbow")

FUNNY GIRL

HANG 'EM HIGH

"THE DEVIL'S BRIGADE"
March

NOW
(adapted from Mozart Concerto No. 21 played in "Elvira Madigan")

SOMEONE TO WATCH OVER ME
(from "Star")

INTERLUDE

The greatest movie album ever made.

Project Records
AVAILABLE IN CANADA THROUGH THE COMPO CO., LTD.
<table>
<thead>
<tr>
<th>Hot 100—A to Z—(Publisher-Licensee)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STAR PERFORMER</strong>—Sides registering greatest proportionate upward progress this week.</td>
</tr>
<tr>
<td><strong>Record Industry Association of America seal of certification as million selling single.</strong></td>
</tr>
</tbody>
</table>

| 1 | 1 | 1 | PEOPLE GOT TO BE FREE | Marvin Gaye (Tamla Motown) 1 | 97439 |
| 2 | 1 | HARPER VALLEY P.T.A. | John Hammond, Jr. (MGM) 3 | 96432 |
| 3 | 1 | LIGHT MY FIRE | The Doors (Dennis Wilson) 2 | 96437 |
| 4 | 2 | 2 | BORN TO BE WILD | Steppenwolf (Dennis Wilson) 1 | 96437 |
| 5 | 3 | 3 | THE HOUSE THAT JACK BUILT | Andy Fairweather Low (Atlantic) 5 | 97439 |
| 6 | 4 | HUSH | John Lennon (Apple) 10 | 97439 |
| 7 | 1 | 1, 2, 3, RED LIGHT | John Lennon (Apple) 2 | 97439 |
| 8 | 1 | HELLO, I LOVE YOU | The Four Freshmen (RCA) 5 | 97439 |
| 9 | 1 | 1 | HEY JUDE | John Lennon (Apple) 1 | 97439 |
| 10 | 1 | THE FOOL ON THE HILL | George Harrison (Apple) 3 | 97439 |
| 11 | 1 | 1 | 1 | 1947-1968 | 100 years of Hot 100 (1947-1968) | 100 |
| 12 | 1 | 1 | 1 | Atlantic Records celebrates 50 years of classic hits. | 100 |
| 13 | 1 | 1 | 1 | Columbia Records celebrates 75 years of legendary records. | 100 |
| 14 | 1 | 1 | 1 | Capitol Records celebrates 75 years of iconic recordings. | 100 |
| 15 | 1 | 1 | 1 | Decca Records commemorates 75 years of chart-toppers. | 100 |
| 16 | 1 | 1 | 1 | EMI Records celebrates 100 years of music history. | 100 |
| 17 | 1 | 1 | 1 | RCA Records marks 75 years of groundbreaking records. | 100 |
| 18 | 1 | 1 | 1 | Warner Bros. Records commemorates 75 years of iconic releases. | 100 |
| 19 | 1 | 1 | 1 | Universal Music Group celebrates 100 years of musicevolution. | 100 |
| 20 | 1 | 1 | 1 | Sony Music Entertainment marks 150 years of musical innovation. | 100 |

**HOT 100—SEPTEMBER 14, 1968**

<table>
<thead>
<tr>
<th><strong>NO.</strong></th>
<th><strong>ARTIST</strong></th>
<th><strong>TITLE</strong></th>
<th><strong>COMPANY</strong></th>
<th><strong>DATE</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aretha Franklin</td>
<td>&quot;Respect&quot;</td>
<td>Atlantic</td>
<td>97439</td>
</tr>
<tr>
<td>2</td>
<td>The Beatles</td>
<td>&quot;Help!&quot;</td>
<td>Apple</td>
<td>97439</td>
</tr>
<tr>
<td>3</td>
<td>The Rolling Stones</td>
<td>&quot;Paint It Black&quot;</td>
<td>Decca</td>
<td>97439</td>
</tr>
<tr>
<td>4</td>
<td>The Beach Boys</td>
<td>&quot;Good vibrations&quot;</td>
<td>Capitol</td>
<td>97439</td>
</tr>
<tr>
<td>5</td>
<td>Simon &amp; Garfunkel</td>
<td>&quot;The Sound of Silence&quot;</td>
<td>Columbia</td>
<td>97439</td>
</tr>
<tr>
<td>6</td>
<td>Bob Dylan</td>
<td>&quot;Like a Rolling Stone&quot;</td>
<td>Columbia</td>
<td>97439</td>
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<tr>
<td>7</td>
<td>The Mamas &amp; The Papas</td>
<td>&quot;California Dreamin'&quot;</td>
<td>Liberty</td>
<td>97439</td>
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<tr>
<td>8</td>
<td>The Lovin' Spoonful</td>
<td>&quot;Summer in the City&quot;</td>
<td>Columbia</td>
<td>97439</td>
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<tr>
<td>9</td>
<td>The Who</td>
<td>&quot;My Generation&quot;</td>
<td>Decca</td>
<td>97439</td>
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<tr>
<td>10</td>
<td>The Byrds</td>
<td>&quot;Mr. Tambourine Man&quot;</td>
<td>Columbia</td>
<td>97439</td>
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**BUBBLING UNDER THE HOT 100**

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<th><strong>NO.</strong></th>
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<tr>
<td>101</td>
<td>The Yardbirds</td>
<td>&quot;I Wish You Would&quot;</td>
<td>Decca</td>
<td>97439</td>
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<td>102</td>
<td>The Animals</td>
<td>&quot;We Gotta Get Out of This Place&quot;</td>
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<td>&quot; Lola&quot;</td>
<td>Columbia</td>
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<td>Decca</td>
<td>97439</td>
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<td>105</td>
<td>The Beatles</td>
<td>&quot;Yesterday&quot;</td>
<td>Apple</td>
<td>97439</td>
</tr>
</tbody>
</table>

**Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.**
Willie's newest chart buster: **UP-HARD**

45-2151

**INSTRUMENTAL CONSISTENCY**

**means**

Willie Mitchell

ATTRACTIVE 4-COLOR SLEEVE

INCLUDED IN LP "SOLID SOUL" SHL 32045
SPOTLIGHT SINGLES

Spotlighted Predicted to reach the top 20 of the HOT 100 Chart

GARY PUCKETT & UNION GAP—OVER YOU
(Song: Jim Messina (Writer: Marvin gluten) (Guitar: Franklin Fynn) BMI)—Pickett rode high on the Hot 100 with his "ing (a Maple Mountain) and this raucous rock sound should prove equally successful on the sales charts. (Tip: "For Better or Worse" (continu- sion, BMI). Atlantic 2356)

OTIS REEDING—I GOT DREAMS TO REMEMBER
(Song: Otis Redding (Writer: Otis Redding) BMI)—R&B flavor on a title track of big potential. Should prove successful. The Dave Edmund production is tops. (Tip: "Children"") (Taxi-Et-Taxi Productions, BMI). Arista 4612

SOUTHERN F.O.—SMELL OF INCENSE
(Songs: Markley/Barlow/Moore/Hallfay, BMI)—Brassy-blend new group offers an intriguing rhythm ballad that's loaded with programming and sales potential. (Tip: No information available) MA 6023

WILSON PICKETT—I FOUND A TRUE LOVE
(Song: Tom Dowd (Writer: Wilson, BMI)—The beautiful love theme is revived by Pickett who has had hits with "Papa's Got a Brand New Bag" and "Mustang Sally." Strong vocal outing ("I Found a True Love") should prove successful. The Duck Robinson production is tops. (Tip: "Children") (Atlantic R&B, BMI). Atlantic 5607

RAY CHARLES—SWEET YOUNG THING LIKE YOU
(Writers: Ray Ellis (Willie De Leon) BMI)—With a blend of bouncy soul and a catchy melody. This should prove a good buy on both rhythm and pop charts. (Tip: "Just a Little Talkin'"") (T.M., BMI). Sony 6512

JERRY LEE LEWIS—SHE STILL COMES AROUND

SPOTLIGHT SINGLES

Spotlighted Predicted to reach the top 60 of the HOT 100 Chart

CARLA THOMAS—WHERE DO I GO?
(Writers: Melvin & Josephine (Song: J. C. Shell) BMI)—Hopefully the follow-up to his "Hit Me With My Rhythm Stick". Should prove a good buy on rhythm charts. Also appealing. (Tip: "Hey Girl"") (Crescent, BMI). Epic 1092

VANITY FAIRE—LIVE FOR THE SUN
(Song: Roy E. Sackville (Song: W. W. Smith) BMI)—Strong rhythm ballad that proves surface appeal. For a "short sight" winner. (Tip: "Vanity Fair"") (Columbia, BMI). RCA Victor 47-9627

BAGGARDS—BRING BACK THOSE DOO-WOPPS
(Writers: Marvin & Josephine (Song: M. & J. Caswell) BMI)—With unusual vocal blend and a catchy melody. This ballad has equal potential for the States. (Tip: "Doo-Wop"") (T.M., BMI). Atlantic 6252

NEIL DIAMOND—SUNLIGHT SUN
(Song: Tom Cacavale (Song: N. Diamond) BMI)—With a catchy melody and equally strong rhythm it's a good buy on rhythm charts. (Tip: "I'm Only Waiting"") (Columbia, BMI). Epic 1092

LOVIN’ SPONFUL—(Tell Me) Run With You
(Writers: Bob Fink (Song: W. W. Smith) BMI)—Dancefloor hit that's a good buy on both rhythm and pop charts. (Tip: "In the Vault"") (T.M., BMI). Atlantic 3433

BILLIE VERN—(Tell Me) Run With You
(Song: T. T. Williams (Song: C. Williams) BMI)—Should prove successful. The Duck Robinson production is tops. (Tip: "Children"") (Taxi-Et-Taxi Productions, BMI). Arista 4612

KING CURTIS & HIS KINGFISHERS—MAJOR VALLEY P.F.A.
(Writers: John Dowd, BMI)—The beautiful R&B theme is a perfect suit for the smooth vocal work of Mayor, Pressley 2070

JOHNSTON KINN-1968—WE CAN MAKE IT
(Song: John Dowd (Song: W. C. Jordan) BMI)—An intriguing rhythm ballad that proves surface appeal. For a "short sight" winner. (Tip: "In the Vault"") (T.M., BMI). Atlantic 2590

JERRY LEE LEWIS—(Tell Me) Run With You
(Writers: (Song: C. Williams) BMI)—Leaves a lot to be desired. (Tip: "I'm Only Waiting"") (Columbia, BMI). Epic 1092

RAY CHARLES—(Tell Me) Run With You
(Writers: (Song: W. W. Smith) BMI)—Should prove successful. The Duck Robinson production is tops. (Tip: "Children"") (Atlantic R&B, BMI). Atlantic 5607

RAY CHARLES—(Tell Me) Run With You
(Writers: (Song: W. W. Smith) BMI)—Should prove a good buy on rhythm charts. Also appealing. (Tip: "Hey Girl"") (Crescent, BMI). Epic 1092

THE CASSANDRA-JOINTS ((A Butterfly Child)
(Writers: J. M. & S. Casual, BMI)—A beautiful ballad that should prove surface appeal. (Tip: "Cassandra"") (Columbia, BMI). Epic 1092

DORSEY BURNETTE-See You've Got to Make It Alone
(Song: J. C. Shell (Song: J. C. Shell) BMI)—An interesting rhythm ballad. For a "short sight" winner. (Tip: "The Band"") (Casablanca, BMI). Atlantic 5601

BROTHERHOOD—(Tell Me) Run With You
(Writers: J. C. Shell (Song: J. C. Shell) BMI)—An intriguing rhythm ballad. For a "short sight" winner. (Tip: "The Band"") (Casablanca, BMI). Atlantic 5607

BILLIE VERN—(Tell Me) Run With You
(Writers: (Song: W. W. Smith) BMI)—Should prove successful. The Duck Robinson production is tops. (Tip: "Children"") (Taxi-Et-Taxi Productions, BMI). Arista 4612

JERRY LEE LEWIS—(Tell Me) Run With You
(Writers: (Song: C. Williams) BMI)—Leaves a lot to be desired. (Tip: "I'm Only Waiting"") (Columbia, BMI). Epic 1092

RAY CHARLES—(Tell Me) Run With You
(Writers: (Song: W. W. Smith) BMI)—Should prove successful. The Duck Robinson production is tops. (Tip: "Children"") (Atlantic R&B, BMI). Atlantic 5607

SPOTLIGHT SINGLES

Spotlighted Predicted to reach the top 20 of the HOT COUNTRY CHART

CHARLEY PRIDE—LET THE CHIPS FALL
(Writers: J. C. Shell (Song: J. C. Shell) BMI)—Another pride on his crown of country smash hits. This is a excellent follow-up for his "The Easy Part's Over." Could easily prove his biggest sell. (Tip: "She Made Me Do It"") (Columbia, BMI). RCA Victor 47-9627

MARTY ROBBINS—I WALK ALONE

CHART

Spotlighted Predicted to reach the top COUNTRY SINGLES CHART

MARC CANTUS-The Sunshine Man
(Writers: J. C. Shell (Song: J. C. Shell) BMI)—An excellent follow-up for his previous hit. Great value on both rhythm and pop charts. (Tip: No information available) MA 1930

OSBOURNE BROTHERS—That was Yesterday
(Writers: J. C. Shell (Song: J. C. Shell) BMI)—A great pop potential. Equal value on both rhythm and pop charts. (Tip: No information available) MA 1930

ROGER Surr—River Blues (Cedarmont, BMI)—IMPERIAL 6022

LYNN JONES—(Tuna Fish, BMI)—CAPITOL 2377

DONNY AND MARA—Fallen Angel Prize Blues No. 2 (Mel, BMI). RCA VICTOR 47-9617

DALE WARD—(Tell Me) Run With You
(Writers: (Song: W. W. Smith) BMI)—MONUMENT 1094

SPOTLIGHT SINGLES

Spotlighted Predicted to reach the top 20 of the HOT SELLING R&B SINGLES Chart

MAD LADS—SO NICE
(Writers: Al Jackson (Writer: J. C. Shell) BMI)—Smooth-sounding blues ballad with rock'n roll drive. The Lads is loaded with sales potential for both R&B and pop markets. Should hit the chart with impact. (Tip: No information available) VICTOR 47-9622

CHART

Spotlighted Predicted to reach the top R&B SINGLES CHART

THE AMBASSADORS—We Got the Love (Blackbooker, BMI)—ATLANTIC 2547

DR. FEELGOOD & INTERNS—Sugar Box
(Writers: K. & H., BMI)—A great pop potential. Equal value on both rhythm and pop charts. (Tip: No information available) MA 1930

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

SEPT 14, 1968, BILLBOARD
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LEISURE TIME TIPS

by: Larry Finley

After an absence of several months, this column now returns to be read in the pages of this publication every week. The only difference is that the column's "heading" is changed from "TIPS" to "LEISURE TIME TIPS."

In the weeks to come, we'll bring you "inside" stories of all "LEISURE TIME TIPS" that may prove rewarding for the next few weeks concentrate on the stereo tape/cartridge industry and its allied fields.

This formation of NORTH AMERICAN LEISURE CORPORATION is a giant step forward in the tape field, as the initial activity of NAL is being concentrated on 8-track, cartridges and the open reel configuration. At this time there are no plans for duplicating 4-track. This decision was made after a survey of the market shows a definite drop in percentage of sales of 4-track versus 8-track.

NAL's 8-track cartridges are being marketed under the NAL "SUPER STEREO 8" label. A total of 96 cartridges is being released, divided into four groups of 24: cartridges that offer a "SUPER STEREO" sound. Cassettes and open reel models will also be offered. The "SUPER QUALITY STEREO" sound.

An innovation offered by NAL is what is hoped will become the standard of the industry. All labels, including NAL's "EIA consumer products division," are printed in "day-glo" ink, which reflects the light on an automobile dashboard so that the cartridge can be more easily seen. All NAL "SUPER STEREO 8" cartridges are fitted with a dust-cap and should carry a printed warranty so that the consumer can effect an exchange by sending the cartridge directly to NAL for replacement.

Another outstanding NAL innovation is the introduction of the "20 Top Hits of the East and West" package, which is a twin-pack, double length "SUPER STEREO 8" track cartridge that contains the price of a single album length cartridge or cassette. This "Tennessee Sound" series consists of 12 different volumes, with each tape boasting such outstanding names as Red, Williams, Jean Jones, Flatt and Scruggs, Johnny Cash and most of the greats of the Country and Western field. The twin-pack cartridge has a suggested retail list price of $6.85, and the twin-pack cassette a suggested retail list price of $6.95.

Probably the most enthusiastic reception at last week's NARM was NAL's announcement that distributors who place a gross of at least a 90% delivery within 48 hours from receipt of order by NAL will get a 10% discount. The radius of 1,200 miles of New York City will receive truck shipments and the remaining point of sale shipments by air freight.

NAL will make its first shipments on October 1. If you are a distributor who wishes to get on the bandwagon with America's hottest line with America's hottest new tape company, don't let the next few weeks concentrate on the stereo tape/cartridge industry and its allied fields.

LEISURE TIME TIPS

TIPS

Advertisement

Buddah Deals a Hot Singles Hand: Surges to 7th in Sales

- Continued from page 1

agreements in music business history. It was based on personal support between Masa-

bula and Levine and all of us at Buddah.

Bogart recalled that it is now a year since Bob Sachs, president of A&M Records and

steroids, and in the summer of 1966, the company had split with Atlantic Records. "We had to be put back within six months," said Bogart. "It was Buddah's first-year revenues will be nearly $3.5 million, which I feel has created a good moral situa-
tion within the company.

Although we are primarily known for "bubble gum music," we still aim to hit the mass

market, whatever the trend might be—r&b, teen-age music, or underground. Right now we

have a steady seller with Barry Goldberg Reunion; an album featuring the avant-garde organ-

ist and composer.

Buddah's staff consists of Steinberg and Ripp, presidents; Bogart and Art Kass, presi-
dents; Marty Thau, director of pop promotions; Cecil Holm, director of r&B promotions; and a promotion team of Lennie Ev-

dor, Barry Lane and John Lloyd.

Last month Kama Sutra and Buddah were purchased by Viewlex Inc. for an undisclosed

sum. The label was set up by John Lampert, president of Buddah and Neil Berg (Buddah's

British distribution change—see International section.)

Pye Profits All-Time High

- Continued from page 1

pared to consider a figure it re-
garded as inconsequential.

The report reveals that Pye has a 51 percent interest in the Alex Jones, who operates the Soho Record Centre. It also states that ATV's Placed Music Group has obtained contracts for the supply of equipment to Israeli and other European countries. It estimates 3,500,000 people in Britain listen to Murakami every week.

Theatres Profits

ATV's Stoll Theatres Corporation, together with other thea-

ter activities, contributed £5,356.

Exile's Label Reactivated

- Continued from page 1

$150,000 by Sam and Bob Faron, well-known Florida coin machine distributors, who helped Gorin when he fled Cuba in 1964. Gorin, a 20-year veteran in the Latin field, was for-

merly president of Impresora Cubana discos, Cuba's only record company, which was nationalized and still operating on the island.

Puchito's printing plant, al-

ready equipped with tanks, plat-

ing facilities, boom
docks and six water presses, was

originally set up to handle the

firm's manufacturing, but a

backlog of outside business has

pushed Puchito into independent production. The company's later plans to enlarge its studios, initiate its BMG and ASCAP pub-

cation, sign reciprocal production agreements with other Latin labels and plant it-

self firmly in the Latin ceramics

field. Puchito is now prepared to offer its services to independent acts from mastering to the finished prod-

uct, including mixers, engineers, producers, etc.

Gorin has also signed a re-

cording contract with the Mag, another Latin label, on his own Puchito line, now the largest in the US. He has over 400 disks. Puchito Records has thus far generated new sales for its product in New York, Chicago, Los Angeles, Puerto Rico, Miami and Canada, and has projected sales of more than 100 Latin radio stations in the Latin countries and in North America.

Gaudio Writes

- Continued from page 3

hand, Gaudio readily admits

that his role is purely a

business one, while the art of the producer too, is a factor. But for long-term ap-

peal, a song of itself: must have

impassion: values.

Gaudioso emphasizes that in
today's music market, sales are very important, because it is

through language that a writer can relate to contemporary life. "But," he says, "a lyric alive

won't sell a song. It must have a melody. There is a lot of truth in the old concept of a

song being a marriage of words and music."

- NARM Highlights

SPEAKER'S TABLE AT OPENING NIGHT dinner meeting, left to right: NARM presidents: Jack Goldbart, convent chairman Jim Tiedjens, NARM executive director Jules Maligne; keynote speaker Jack Way-

man; Jim Tiedjens (right). Joined by Frankfort, owner of Detroit's Auto Sound Distributing Co., and Earl W. Kinf ner, NARM general counsel.

LEGAL Duplication is discussed by A Berman, left, controller, Harry Fox Office, and Henry Brief, right, RIAA executive secretary. NARM general counsel Earl W. Kinfner provided concluding remarks on subject.

TEN TAPE INDUSTRY LEADERS participate in panel discussion. First panel of industry includes, let to right: Craig Copps, Jack Bader, Gkkl president Alan Bailey, RCAA record division vice-president Jack Burgess, Lear jet vice-president Jim Gait, Ampex vice-president Don Hall, ATR record division president J. L. Miller, right to right, with panel moderator Jim Tiedjens standing behind him.

PAY PANEL'S SECOND SECTION includes, let to right: Jim Tiedjens at rostrum, Tape Distributors of America's Milt Olzen, MGM tape division head Mel Price, Real Audio Recording Co.'s assistant vice- president and manager of Florencio Heiglde's, products department president John Sehvo, right, CIC general counsel Vic Cevchione, Belle Wood, inc. president.

MERC Exec Shifted

SAN FRANCISCO — Merc has transferred its West Coast operations here from Los Angeles because of the company's growing in-

volvement with local pop groups.

Sarempa joins Abe Kesh, merc's top man in Los Angeles, in the company's offices at 1340 Mis-

sion Street.

Sarempa will commute down to L.A. 'keep in touch with the local office.'
135,000 people went to a patch of grass in New York City to hear it once!

20,000,000 people will stay home next Sunday night to hear it once!

Barbra Streisand: "A Happening in Central Park" made concert history. Barbra Streisand: "A Happening in Central Park" will make television history next Sunday on the CBS Television Network. And Barbra Streisand: "A Happening in Central Park," recorded live, on the spot, as it happened, will make record history. It happens on COLUMBIA RECORDS*.

*Soon to be available in 4-track and 8-track stereo tape cartridges and 4-track reel-to-reel stereo tape.
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