'Music Scene' TV's New Glowing Show

NEW YORK — ABC-TV's "The Music Scene" captured the dynamic impact of the record industry. The 7:30 p.m. Monday (22) premiere show, weaving comic sketches between tunes went into high gear rapidly with the greatest soul singer of them all—James Brown—performing "World." The show then moved from Brown to Crosby, Stills, Nash & Young performing "Down By The River" from their upcoming album. This type of up-to-the-second chart information should be a winner with young adults and teen-agers coast-to-coast. The show has other factors going. For example, there was... (Continued on page 4)

Performers Press Role as Trade's Social Conscience

By MIKE GROSS

NEW YORK—Music business performers are putting their growing social awareness on the line. They have become outspoken in political and humanitarian areas and are devoting their time and talent to matters of social concern. According to one show business activist, the music business has become publicized and the participation is no longer polarized as it was during the "marches" of the 1960's when folk singers were preeminent... (Continued on page 94)

Fox's 2-Level Crackdown

NEW YORK—The Office of Harry Fox, publishers' agent and trustee, has initiated programs cracking down on two important areas of copyright infringement. One is the tape field and the other is on mechanical royalties accruing from the manufacture and sale of records in Canada, where it is alleged that some labels are... (Continued on page 8)

Rio Fest to Be Biggest Ever—Accents Quality

By HENRY JOHNSTON

RIO DE JANEIRO—Rio de Janeiro's International Popular Song Festival—a leader among events of its kind—will be the biggest yet because of the quality of the songs presented for the first time, and the performers, says founder and director Augusto Marzagao. The international competition will be held Thursday (2) to Saturday (4). Winners will be chosen on Sunday (5). Forty-two countries including Brazil are represented. Composers and singers will attend the festival. Some 100 journalists and 40... (Continued on page 81)

New Marketing Shifts Spread

By PAUL ACKERMAN and ELOI TIEGEL

NEW YORK—The changing record marketing pattern continued to unfold last week, with important developments on both the distribution and retailing levels. RCA moved ahead to implement its multiple distribution philosophy with the appointment of two West Coast and one Eastern rack-distributor firms. These are Pie-A-Tune in San Francisco, Music Merchandisers in Los Angeles, and Mego Enterprises here. In both aforementioned West Coast areas Music West, a new firm, is also the RCA distributor. Mercury, too, has revamped its distribution and is going into multiple distribution in some areas (see separate story)... (Continued on page 94)

The Temptations have scored with their latest single release, "I Can't Get Next to You," Gordy 7093, which has reached the number five position on the Hot 100 Chart this week. The single is included in their newest album, "Puzzle People," Gordy GS 949, breaking nationally for The Temptations... (Continued on page 94)
We're ruddy well pleased
to introduce the new
soft rock English group.
Grapefruit.

Bob Ware plays lead guitar, comes from Birmingham,
and used to make plaster ducks for hanging on walls.
Mike Fowler plays keyboards and guitar and was once a
porter in the Southfield fruit market.
George Alexander is on guitar and weighs nine and a half stone.
John Perry plays bass, comes from London, and
meditates a lot.
Geoffrey Swettenham is also a Londoner, plays drums and
does a bit of writing.
Grapefruit. Their first album is "Deep Water." It includes
"Deep Water" as well as their first single,
"Thunder and Lightning."
As well as a lot of other exciting soft rock.
All of which we're ruddy well pleased with.
Hammond—A Champ
Our music is a cultural achievement and a social force.

Our蚱部は、tresses by stresses and strains, music is a link between nations and peoples together. It has its own universal appeal and its potential for universal good is unlimited.
The man who has realized this longer than any other in our industry has been active for more than 10 years. His name will be honored at a NARAS luncheon Tuesday (30) at the Colonades of The Essex House.

From the era of Besie Smith to the age of Bob Dylan and Aretha Franklin; from Benny Goodman to Count Basie and bohemian village cellars and the Savoy Ballroom, our music is experienced. He has brought to this record business competence and class and an image which cannot tarnish.

And we join NARAS in its tribute to the director of talent for Columbia Records.

Filmways to Acquire Campbell, Silver Co.

LOS ANGELES—Filmways, publicly owned entertainment company, will acquire Silver Co., parent company of Tetragrammaton Records, in stock exchange.

Dick St. John, Filmways president, revealed that acquisition talks were going on with Roy Silver, Campbell Silver Corp. vice president, and other record companies. But it was learned that an official announcement will be made in four to six weeks that Filmways will acquire Campbell Silver Corp.

Filmways bid for Sky Recording Co. for an undisclosed amount of stock has terminated.

Earnings are indirectly in the record business through its involvement with the Wally Heider recording studios and a joint ownership of a recording studio with the Beach Boys.

Campbell Silver Corp. will become a wholly-owned subsidary of Filmways, with the corporate name. Campbell, Silver, switched to Tetragrammaton. Roy Silver and Bruce Campbell in Campbell Silver Corp. will continue as president of Tetragrammaton.

New Jukebox By Seeburg

CHICAGO—Selecting a record on the new, 160-selection, Seeburg jukebox is as simple as operating the digital push-button telephone. The stereo-inch, jukebox introduced last week, is controlled by only 10 buttons, instead of the usual 30. A similar push-button type display panel "tells" the patron how much money to deposit, which record will be played, and which recording is being played. Miniature, modularized electronic packages replace the heavy, circuit-clustered hardware in the past. The new jukebox models and the mini-components carry a three-year warranty.

The new jukebox is constructed of components is carried through to the new jukebox. Various wafer-thin "printing boards" are slipped into automatic play arrangements. In terms of simplicity and maintenance-free design, the present unit (Continued on page 71)

AGAC Pact Makes Historic Changes

NEW YORK—The American promotion staffs of record companies, one of the industry's most controversial issues, has been redefined and is now appropriate to all publishers and writers reporting to the music publishers association. Filming Edward Hech, AGAC president, said the changes result from the desire of all parties for an improved system of using the four groups associated with AGAC and BMI. The change is historic, AGAC, which has pioneered for years, has written many contracts for appropriate performing rights organizations throughout the world. The change is the fraction between AGAC and BMI is expected to serve as the writer organization's position in certain areas, such as country and blues, inasmuch as the revision enables a BMI writer to use the new contract without difficulty.

A key clause in the new contract states: "In all respects this compensation agreement, including the existing agreements between any of the parties and its licensees, shall not affect the small performing rights licensing organization of which Writer (Continued on page 8)

Today Lines Up Martin and Bell

NEW YORK—Today Records, a division of Perception Ventures Inc., has signed a production deal with Bobby Martin and Tommy Bell. Martin and Bell have been closely associated as arrangers and/or producers with such singles as the recent "Hebru Boogalo Down Broadway.

Boo Frazier, vice president of production for Today Records, said that the single under the production agreement will be a Philadelphia concept that has not been done before.

To launch the group, Frazier will conduct a personal tour of his radio and television stations. New York and Philadelphia stations and Bell are represented on the charts with "In A Moment" by the PVI. The song is headed by Terry Phillips.

Buddah, Meaux Production Deal

NEW YORK—Buddah Records has signed a record production deal with independent record producer Huey Meaux of Houston. The contract calls for three acts a year. First artist to sign under the agreement will be Lee May of the Washington, D.C. group. Buddah Meaux to the label, the contract was negotiated between Meaux and Neil Bogart, and Art Kass of Buddah.

Schwartz Bros. Opens Giant Store In N.J. on 'Mama & Papa Concept'

By RADCLIFFE JOE

NEW YORK—United Hemisphere Productions Corp. has purchased a cash for stock interest in Sky Recording Co. The sale, in which Sky will make its entire creative forces available for Hemisphere Productions will make financial arrangements. Schwartz said he will be able to continue its previously announced expansion programs with Sky retaining complete executive control of its operation.

Norman Schwartz, Sky president, said, "One of our immediate plans is to introduce a group of artists being applied to the record distribution business. Regional needs will be taken care of by local distribution will be based on these needs." Schwartz's Hemisphere Productions, which has offices in San Juan, Beverly Hills and New York, will be able to develop a music business publishings through its connections with Hemisphere Productions and television and motion picture activities. Schwartz said Sky will be enlisting its operations to include offices in Beverly Hills and San Juan.

Abdnor Forms Country Label

NEW YORK—John Abdnor, head of Dallas-based Abnak Records, has started a country label, Starline. Artists and writers are being signed. Already signed is the group Mountain Men, whose first release will be shipped shortly. Title is "My Texas Town," written by Winkler and John Hashcock. Winkler was a friend of the group, Abdnor said.

The same writing team wrote some big country hits, including "Welcome to My World" and "Your Wedding." Abdnor said that Starline will issue singles and albums age to customers in his area who need it, he stressed that he has no interest in the package manufacturing business, and assured that his company will always be a music combine.

Other innovations included in the store are rooms for musical instruction, with qualified tutors on hand and conduct classes in any instrument for interested students. The browser racks, too, are designed to conduct classes in any instrument for interested students. The browser racks, too, are designed to

(Continued on page 94)
LOS ANGELES—The close-ness between the new "Music Scene" and what's selling in the recording industry may be seen in the booking of the second straight week of Three Dog Night, the rock group.

The Dunhill group appears on Monday's stanza (29) performing "Little Old Lady from Pasadena," a repeat of the song which is performed on the 45-minute program's last week. This decision to use the group singing "Little Old Lady" in a different setting—based on the chart movement of the song, as reported in Billboard charts—shows how the "Music Scene" producers, Ken Fritz and Stan Harris, plus talent from such units as theaters, were informed of the Three Dog Night record on Tuesday afternoon, another day prior to比拼 their performances. Billboard charts covering all facets of the music business. Miss Jones will try to project which acts will have national best-sellers and even work with Creative Management Associates in hiring the right artists for the program.

Appearing on the second show—tealited by 159 ABC television stations—will be "Tonight I'll Say a Prayer", where David Haggard performs "Our Friend Musko-gee"; Janis Joplin performing "Try"; Gary Puckett performing "This Girl Is a Woman Now"; and Lou Rawls performing "Your Goodnight Kiss Is About to Come to an End."

The show will additionally offer a film clip from "Midnight Cowboy," in which Harry Nilsson sings "Everybody's Talkin."

Producers Fritz and Harris have devised two setups for artists, a production milieu and a concert arrangement. This allows them to use a set more than once with the same song but with a different graphic flavor.

For the concert setting a number of places and steps have been devised called "home base." Youngsters from the audience are invited to participate in the show on camera by sitting on platforms which surround the performer. Crosby, Stills, Nash & Young used this kind of close audience interaction on the first program of the series.

"Music Scene" is designed to offer viewers the excitement of new artists and new songs, and the program is looked upon as having a part in motivating sales of records—something which has not completely been associated with TV.

Putting the program together is a matter of constantly being alert to music trends. All the programs are taped at ABC's Hollywood studios, with the studio holding more than the only segment thus far on videotape was taped four weeks ago. The Beatles are for last week's premiere show.

The show's production schedule does not necessarily reflect the show which will be telecast the following Tuesday. That day is the critical day when the producers learn what the key songs and tunes are and begin taping and putting the program together. Thursday is the dress rehearsal and final editing.

But "Music Scene" is banking on a high artist performance for over one month now to build up a reservoir of powerhouse tunes. The Parade of stars works behind the artists, growing in size to match the song and performer's interpretation.

In an attempt to develop an identity for its comedy hosts, the show zooms in on their faces in the beginning of the program. These comedy workers, who tape their lines on Thursday so they can rehearse the show on Friday, are: David Steinberg, Chris Bokeno, Larry Mankin, Paul Rod, Ron Tomlin and Christopher Ross.

HERE'S WHAT CRITICS SAY ABOUT THE MUSIC SCENE

NEW YORK TIMES: (Jack Gould) "The show was clearly designed for a specific generation, something that apparently may be prevalent in the coming season, and if an elder does not respond enthusiastically he is hardly expected to. But adult attention may pay off. When the lyrics of modern songs can be understood, which is not nearly as often as it should be, there is much to learn about contemporary attitudes and beliefs."

THE PHILADELPHIA INQUIER: (Harry Harris) "... disk-daffy teenagers may welcome the chance to see rock, soul and folk music."

NEW YORK POST: (Bob Williams) "... a latter-day version of The Hi Parade, drawing as many tuners as can be expected."

ST. LOUIS POST-DISPATCH: (Rick Dubrow) "... almost wholly youth-oriented in its music and going for message humor."

THE ATLANTA JOURNAL: "Music Scene" is a worthy venture. The full band is necessary. The music should be of the kind that can be found on Billboard's charts.

CHICAGO TRIBUNE: (Clarence Petersen) "Music Scene opened in which the music and comedy lines were put over no room. The young set was a hit."

CHICAGO SUN-TIMES: "If you dig the Beatles, Tom Jones, or James Brown, then 'Music Scene' is where it's at."

LOS ANGELES TIMES: (Cecil Smith) "The show separates hits from the Billboard records chart. The group who recorded the hits with words of comedy by a troupe headed by David Steinberg. Sometimes the troupe gets into the song in a hilarious sequence in which the music mixes with the words of the polemic of fat women at a dance to illustrate Billboard's No. 1 song, 'Sugar.' There was a fascinating film sequence following the travels of John Lennon and Yoko Ono while the group played and sang."

LOS ANGELES HERALD-EXAMINER: (Morton Moss) "ABC threw its electric guitar into the ring Monday night and bid for the young vote with a coupl of 45-minute programs tailored for the allegedly gayed generation. The show included names that are not unfamiliar name. There were no one-wheeled caravanettes, no sign that jeans and sandals and shaggy hairdos began with Music Scene. It was a mingling of rock bass and backup with splashy eye and ear appeal. Using Magazine Billboard as the key, the co-producers Ken Fritz and Stan Harris, fine-comb the song charts. They convey the treasure so gleaned to the youth culture's currently favored larynxes and instrument wielders. But this is good enough to be more than a clique's program."

Music Scene Glowing Show

BUCK OWENS, with foot on wheel hub, sings "The Tall Dark Stranger," his current hit with the Buckaroos and the Hagges on a western scene, in the new show produced by Ken Fritz and Stan Harris.

'Music Scene' Plant To Launch 'Swedish Heaven' Overseas Distributor

NEW YORK — The sound track album of the Avco-Embassy film "Swedish Heaven and Hell" is being released by Ivan Mogull Music Corp. with Paul Rawls producers. The album was recorded in Sweden, Norway and Iceland; Teldec of Hamburg for West and East Europe; Philips of Switzerland, Czechoslovakia, Poland and Hungary; and Fabrics de America, Santiago, Chile and Madrid for Spain. The deals were concluded during Ivan Mogull's recent trip to Spain. The film is on the Ariel label in the U. S. with distribution through Meteoric Records.

.Maximum plans to launch an "A&R" plant to Ops...
THE PEOPLE WHO ALWAYS KNEW WHERE TAJ MAHAL WAS AT, ARE NOW GOING TO SEE HIM THERE. AT THE TOP.

Today's hit musicians listened to him. And learned. Top-40 programmers loved him at home. But couldn't get him on the air. Underground disc jockeys played him. Under ground. Now, everyone's going to play him. Because Taj Mahal has just released a new Columbia single, "Six Days on the Road!" Count on it. The man who has always been a prime source for the top 40 is going to be in it.

But that's only starters because the single is from Taj's specially priced double album—a two-part collection of blues. "De Ole Folks at Home," thirteen down-home blues numbers. And an electric blues called "Giant Step."

Which is exactly what the two albums together are going to be. Particularly when the single hits.

And at that point, you're going to know something you'd be better off knowing now: TAJ MAHAL IS MOVING!

ON COLUMBIA RECORDS

TAJ MAHAL/GIANT STEP
including:
Take A Giant Step
Give Your Woman What She Wants
You're Gonna Need Somebody On Your Band
Keep Your Hands Off Her/Six Days On The Road
**Gift Market Tabloid Bought By Billboard**

NEW YORK—Gift and Tableware Reporter, a twice monthly trade journal that has been a fast growing market gift, has been purchased by Billboard Publications from the Crockerman Publishing Corp. The 26-year-old tabloid, including publisher Sal Mastro and editor Jack McDermott, will be headquartered in Billboard’s New York office. The paper will be added to the Businesspaper Division of the company, headed by Hal B. Cook, vice president.

The acquisition brings Billboard Publications to 16 trade publications and adds to its seven newpaper titles. Billboard now publishes 24 titles in the gift/furniture fields.

Gift and Tableware Reporter represents a merger several years ago of Glass and Country Journal, a 100-year-old magazine, and Giftwares and Home Fashions, which was started in California immediately following World War II.

**NAM's Radio Are Formed**

ROCHESTER, N.Y.—A new NAM, and a recording studio of the same name has been set up here by Adam G. White, president.

The operation is under the umbrella of Adam G. White, president, American Music Memo Co. Inc. A publisher as well as a recording engineer, White also ASCAP and BMI firms is being organized by White.

Until recently White label will be able to release contemporary material of all types, singles and albums, with initial product due in a month. The company has been producing albums, singles and records and is involved in air force training programs.

Additional equipment is being added to the studio, which will be available for outside dates also. White said that there is a substantial demand for talent in Rochester, Syracuse, Buffalo and Buffalo areas in the recording industry.

The company has also published LPs on air force training program.

**FilmsBuy**

*Continued from page 3*

The motion picture and TV divisions.

FilmsBuy has properties with a future and a present in the film industry. Among the new color features being the Air Prod. Co., that has acquired rights to the series "Far & Away," and "Old West," will also be involved in several Others specials and the series series, all of which are in color.

In feature films, Campbell, Silver Corp., has a multi-picture contract with the American Film Corp., including several films involving "Silver Corp.

It was the TV and film properties that attracted FilmsBuy to the deal, according to William J. Campbell, Silver Corp. FilmsBuy is a major film and TV producer.

In the TV field, FilmsBuy has a number of series under development, including two major series in the making.

**BARTER**

Former general manager of publishing for Paradox, Franklin M. Miller, named producer for former Berman, Inc., publisher for Electra Records. Brian Ross-Murray joins Elektra after three years with CBS as engineer. He also owns the Disney Products. .. Louise Spousa, previously supervising radio and television commercials at Gray Advertising, joins Laurie Productions.

**REIMAN**

Robert Mandel named operations controller, record division, MGM Records. He joined the company in 1967 as manager of the general accounting department. William Weinzierl named NAM’s assistant operations controller. He previously was manager of special projects, prior to joining MGM in 1967 as assistant manager in the royalty department. Richard Spiewak appointed manager, general accounting for MGM Records. He joined the company this year as assistant manager, general accounting department.

**Marvin Deane joins ABC Records as national director of pop promotion. He was front man of international promotion for Tetragrammaton Records. **

**Deem Kilkeen joins Capitol as advertising manager.**

**Ed Barsky, Tetragrammaton marketing vice president, has left. He joins Tetra he was an executive with Liberty.**

**Greg Venable joins West Coast Records as vice president, general manager. He was formerly an engineer with Amigo Studios.**

**Anael Markowitz named assistant director of internal audit for Liberty.**

(Continued on page 94)
"BACK IN THE ARMS OF LOVE"

JACK GREENE

Written by
DALLAS FRAZIER
Published by
BLUE CREST MUSIC INC.

Watch for his great new album
"Back In The Arms Of Love"

DECCA RECORDS, LAND OF THE COUNTRY GIANTS
strategy to minimize infringements in two sensitive and growing areas of the music business. With regard to tapes, Abeles and Clark on behalf of 34 publishers filed suit recently in the U.S. District Court of the Northern District of Illinois, against Gary Alex Spies, doing business as ArtSound Reproduction Co., and Stereodyne Inc. It is claimed without authority, and that Stereodyne published and manufactured the tape cartridge product by supplying a Stereodyne pickup and stylus. The suit disputes Tape - A. Tape's claim is that it has a right to use the copyright without a license. Abeles and Clark hope to cut off Tape's sources of supply and establish the point that firms supplying raw material must police their licensors. The tactic is similar to legal actions in the record industry, where Abeles and Clark were instrumental in building a body of legal precedents, establishing the liability of all involved in infringements—that is, not only a manufacturer of pressing plants, distributors, retailers, etc. A suit seeks statutory royalties, treble damages, and an order for the destruction of infringing tapes and records. The copyrights mentioned in the suit are numbered 311,636, and include such titles as "Little Green Apples," "Alife," "By the Time I Get to Phoenix," and The Impossible Dream," "I'm Going Out of my Head," and "Crimson and Clover." Abeles and Clark state that the firm will file another suit of the same nature shortly. A spokesman said: "We will stop operators who seek to unlawfully supply tape manufacturers with product."

AGAC Pact Changes

*Continued from page 3

is a member of the "state." The plain contract read: "In all respects this contract shall be subject to the con- cessions of any of the parties hereto and the American Society of Composers, Authors and Publishers." AGAC was represented in the negotiation by its president and legal counsel, Harnick, a BMI member and a member of the AGAC council; John Carter, AGAC managing director and Allen Deutsch, AGAC counsel. The BMI representatives were Edward D. Cramer, president; Robert Sour, vice chairman, and attorney Mrs. Theodora Zarin, senior vice president, performing rights administra- tion.

On another level, the Fox Office through Abeles and Clark filed suit recently in the Province of Quebec on behalf of a group of American publishers against the Arc Sound Group. Defendants include Arc Ltd., Arc Home Entertainment Division, Dyna Records Ltd., Precision Record Products Ltd. (inserting plants) and Phil Pinson, Andrec, and Harry Derinder, officers of the corporation. The action charges infringement of nine songs by Gordon Lightfoot, including "Steel Rail Blues," "Early Morning Rain," "Home from the Forest," etc. Plaintiffs say the action arises out of an attempt by Arc to avoid the requirements of the compulsory licensing provision. Arc takes the position that under the Canadian law a payment of 2 cents a side is called for when a song is used on an I.P. no matter how many songs are on the I.P. The plaintiffs take the position that the law requires a mechanical royalty on an I.P. of 2 cents per verso, per line. Al Berman of the Fox Office stated that the law needs clarification.

Abeles and Clark said that the action is designed to establish the liability of offices, pressing plants, etc. The firm said the case is the first (two suits will be filed shortly) in a campaign to bring labels into line.

ASCAP Take Up in 8 Mos.

LOS ANGELES—ASCAP is enjoying a 22 percent increase in revenues for the first eight months of the year. A record revenue of $43,877,000 was reported, with $42,905,000 derived from song licensing and $2,072,000 from rental of foreign rights.

The current success of that single, written by Fred Neil, marks its third release by RCA. It was initially issued by a RCA publishing company, expires.

Sanborn has the rights to the music from nine shows written by the late Eddie Fisher, which Nilsson and George Tipton have written.

Nilsson and Bill Martin, a comic whom he is recording for Warner Bros. Records, have created an idea for a TV series which Screen Gems has purchased. Nilsson, the singer's corporation, will act as executive producer of the series.

Nilsson is writing the title song for George Cukor's film, "Jenny." Nilsson revealed he submitted a song for "Midnight Cowboy" which was rejected. But the film's producer and director had heard his "Everybody's Talkin'" cut from his RCA album and in- sisted that tune in the film.

The current success of that single, written by Fred Neil, marks its third release by RCA. It was initially issued in May 1968, then rereleased six weeks before the picture opened, and then reissued this summer.

Nilsson's recently released RCA LP, "Harry which his production company produced, doesn't contain the song. It does contain "I Guess the Lord Must Be in New York City," which is the song Nilsson submitted for "Midnight Cowboy" but was rejected.

It has taken Nilsson eight months to get Nilsson House into legal shape. Its first record two production projects are with RCA and Warner Bros. For the latter Nilsson House is producing Nancy Frank, Barbra Streisand, Paul Revere and the Raiders, Johnny Mathis, the Fa-Koo, Pacific Gas and Electric, Moby Grape, Percy Faith, Davis and Mase Machine.

Such established Columbia artists as Andy Williams, Bob Dylan, Johnny Cash and Blood, Sweat & Tears, and new sounds such as Chicago, Johnny Winter and Steppenwolf. The current hit charts of Billboard's best-selling album charts, many of which were only recently released, and already hold key chart positions. These fast-moving albums include sets by Santana, Harry Nilsson, Paul Revere & the Raiders, Johnny Mathis, the Fa-Koo, Pacific Gas and Electric, Moby Grape, Percy Faith, Davis and Mase Machine.

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**SU-KAL-DE-DON**

BY SCOTTIE JACKSON

SING IN

THE KEY OF D FLAT AND TO THE TUNE OF, "I LEFT MY HEART IN SAN FRANCISCO," OR "WHO PUT THE BOMP IN THE BOMPSHA — BOMPSHA BOMP."

HEY!

Su-kal-de-don-da-yo su-kal-de-don don-di-yep su-kal-de-don-don-day-yo su-kal-de-don don-di-yep — Old Mother Hubbard she filled up her cupboard but still feeds her children a bone. Sweet Mama Cass she done made a pass gonna do it, all on her own — and the world say oh no no no no — and the people say yea yea yea yea yea yea — and then the people say oh no no no no — and the world say yea yea yea yea yea yea yea yea yea hey! All of the singers they go down as swingers but the writer, he just goes up! Actors and plastics doing gymnastics drinkin’ thru the broken cup and the world say oh no no no no no and the people say yea yea yea yea yea yea yea and then the people say oh no no no no no and the world say yea yea yea yea yea yea yea yea yea hey! Dylan and Jesus they both had to be so the worm in the apple stays free! Donovan Leitch one son of the peach I love thru out eternity — and the world say oh no no no no — and the people say yea yea yea yea yea yea — and then the people say oh no no no no no — and the world say yea yea yea yea yea yea yea yea yea hey! Yea yea yea yea yea yea yea yea hey Su-kal-de-don-da-yo su-kal-de-don don-di-yep su-kal-de-don-don-da-yo su-kal de-don-don-di-yep yep. Runnin’ thru the forest with a gun in my hand shot down like a dirty dog. But the Gypsy Woman she picked me up turned around and she spelled it God! Hey su-kal-de-don-da-yo su-kal-de-don don-di-yep su-kal-de-don-da-yo su-kal de-don-don-di-yep — Hey all of the people they build up a steeple but still they don’t know how to pray. Slippery Sam put the church in the can and rolled himself another jay — and the world say oh no no no no — and the people say yea yea yea yea yea — and the world say oh no no no no and the world say yea yea yea yea yea yea yea yea yea hey! Su-kal-de-don-da-yo su-kal-de-don don-di-yep su-kal de-don-don-da-yo su-kal-de-don-don-di-yep yep (To Fade)

**HIT OR MISS CHART** A CROSS SECTION OF THE AMERICAN RECORD BUYING PUBLIC

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<thead>
<tr>
<th>INTRO</th>
<th>GOOD</th>
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Harry Nilsson / popular songwriter
Dennis (the Owl) Bond / late night disk jockey
Dean O. Torrence / has been record star
Layton (the Chicken) Huber / retired bank dick
Gail Roberts / middle class secretary

Joe Smith / honest record executive
Kittyhawk Graphics / white collar executives
Gary Nichamin / chairman: Rotary club
Timothy o'Leaky / drug using hippie
Tyrone Jones / token colored sprinter

www.americanradiohistory.com
New York — Kornfeld-Lang Adventures, a new leisure-time entity, is being organized by Arrie Kornfeld and Michael Lang. The firm is involved in record production, movies, TV specials, and live concert promotions, Kornfeld and Lang.

'Jimmy' Cast Rights to RCA


ASCAP Awards Peak 665 G

To 1,797 Writer-Members

New York — The American Society of Composers, Authors and Publishers (ASCAP) is distributing a record $665,360 to 1,797 writers for the 1969-70. The awards are in addition to the regular distribution of royalties, according to Stanley Adams, ASCAP president.

A total of $326,710 is being awarded 1,214 pop writers, while $338,650 is being given to 583 members in the standard field, including composers and authors of symphonic, operatic and concert music.

Among the top writers receiving special recognition by ASCAP are: Kay Gibbons, Ron Weit, Rod Mckuen, Isaac Hayes and David Porter.

Other winners include jazzmen Kenny Burrell, Orentta Coleman, Chick Corea, Dizzy Gillespie. Mike Mabin, Red Norvo, Horace Silver and Billy Taylor; country writers Elton Britt, Marianne Francis, Gordon Gilbarith, Vaughn Horton, Ricc Parish, Derry D. Smith, Billy Edd Wheeler and Sheb Wooley; pop-folk writers Joan Baez, Judy Collins, Bobbie Gentry, Arlo Guthrie, Carolyn Hester, Phil Ochs, Tom Paxton and Buffy Saint-Marie; soul writer Jimmy Holiday; and blues rock writers Janis Joplin and Paul Butterfield.

Also cited were writer-members of the Door's, the Band, the Grateful Dead, the Youngbloods, and Blue Cheer. Awards also went to writers active in the musical theater, including James Rado and Gerome Ragni of "Hair," Hal Hester and Davy Apolinar of "Your Own Thing" and the forthcoming "Alice," A Cummings of "Peace" and "Promenade," Sherman Edwards of "1776," Hal and Patti Jacobs of the forthcoming "Jimmy," C.C. Courtney and Peter Link of "Salvation," Tom Baird and Ren Miller of the forthcoming "Cherry," and Wilson Stone's forthcoming "Hello, Suziee."

More than 160 awards were made to writers affiliated with colleges as well as awards to past and current winners of the Pulitzer Prize and other honors.

Merc in Indie Move; 3 Markets Excluded

CHICAGO — The move by Mercury Records Corp. to phase out its wholly owned Merrec branch distribution outlets in favor of multiple distribution will not affect Chicago, Cleveland and Dallas markets, where Merrec will continue to handle the Mercury family labels. Independent distributors in over 51 other markets will now represent Mercury's major brands.

In some instances, such as in Cincinnati, Detroit and Seattle, more than one outlet will handle the labels.


Firebird Dists

New York — Firebird Records has named two new distributors: United Record Distributors in Chicago and Dome Distributors in New York.

Market Quotations

NEW YORK — TeleGeneral Corp. (OTC) has reached an agreement in principle with Gotham Recording Corp., to acquire approximately 90 percent of Gotham's outstanding common stock for an undisclosed amount of cash and TeleGeneral's convertible debentures.

The agreement was reached between Stuart Stover, TeleGeneral's president, and Herbert M. Moss, president and sole stockholder of Gotham Recording Corp. The pact is subject to the approval of TeleGeneral's Board of Directors.

TeleGeneral is in the audio-visual publishing field. The company plans to produce and distribute a new type of "electronic magazine" to be known as Computer Journal, beginning next Feb. 12. The magazine will initially be published on video-tape and subsequently on CBS Electronic Recording (EVR) cartridges.

Gotham Recording is primarily in production of audio-visual material for educational publishing companies. During the fiscal year ended Feb. 28, 1969, Gotham's sales amounted to approximately $1.2 million. The firm was founded in 1930. If the transaction is completed, Gotham would operate as a subsidiary of TeleGeneral. Moss would continue as its president.

Purchase by TeleGeneral
THE BAND

is on 8-track and cassette

Capitol
LOS ANGELES — For the moment, at least, the tape packaging dilemma is resolved. An interim packaging concept — a 4" x 12" carton, which he feels is the best tape package available, but his concern is over the "empty space" in the 8-track and cassette packaging.

One company, Liberty Records, is going to do something about the wasted space. Earl Horwitz, general manager of Liberty/UA Tape, is planning an assimilation of merchandising gimmicks for the landscape.

Promotion Idea

Instead of leaving the empty spaces in its 12-track tapes, the Liberty manufacturers plan, Horwitz will use the package to promote current and catalog product, present premium offers, release "liner" notes and educate the consumer with "how to" information.

"Why not stuff the box with merchandise, administer a marketing material?" said Horwitz. "It gives the customer something concrete to see. It is a way for the record company to get a product message across to the consumer."

Horwitz even sees some small art photos and artist biographical information stuffed inside the package.

Modern Tape Corp. has expanded the Liberty idea by utilizing the space in its 1" x 4" package to promote a 12-page coloring book in its 4" x 12" box, aimed at children. The company utilizes the outside of the box to promote what it is calling "the main executive with Modern Tape."

Los Angeles

NAL Moves Into Canada

NEW YORK — The North American Leisure Corp. is expanding its operations to take in Canada. NAL, of Canada Ltd. will open this week in Toronto when Modern Tape Cartridge Corp. of Toronto begins handling distribution of NAL's lines throughout the Canadian mainland.

Modern Tape Cartridge, headed by Abe Salter, is one of the largest organizations of its kind in the United States. Through its facilities NAL will be able to offer tape cartridges to the Canadian consumer at just $1 above the U.S. list price.

NAL will also be producing lines in Canada on which it will sell its own products. "Finally, NAL's president said. "Our decision to expand to Canada was based on the current explosion of the tape market in that country. 8-track and cassette tapes are happening, and we are glad to be a part of that growth."

NAL's Canadian offices are located at 1101 Finch Ave., West, Downsview, Toronto.

Trade's Foreign Sales Still Lag, Says Klein; Cap in Beef-Up Plan

Los Angeles

LOS ANGELES — While tape sales are booming in the United States, the international tape market remains "imagination limited," according to NAL, Capitol Records international merchandising director.

While Capitol is showing interest internationally in tapes, both 8-track and cassettes, it is making little product available in more countries and bringing artists overseas for personal appearances, concert tours and TV guest appearances.

Although tape volume is growing, however slowly, two factors are hindering steady growth. Retail costs and the auto factor.

"Tapes are too expensive in most countries," said Klein, "and auto manufacturers are not as heavily involved in tape players as they are in this country."

To promote both tape and records, Capitol is trying to convince record companies to stage international appearances in Europe, where product can be merchandised through record shows, concert or personal appearance.

The value in personal appearances can be seen in the case of Campbell's top tape seller in the U.S. But in the international market it is not by the Beatles, Buck Owens, the Beach Boys, and in some countries by Al Martino and Joe South, said Klein.

Campbell, busy with motion pictures, TV, record commitments in the U.S., has not had time to travel abroad, thus the slow tape sales, believed Klein.

When artists are unavailable for personal appearance tours, as for example, with the label uses TV promotional film. Al Martino has enjoyed both tape and record sales in Canada, because of personal appearances and TV shows.

Klein said the European market is basically 8-track, but cassette is becoming more of a seller. In both cases, though, buyers are purchasing best-selling songs that are not catalog.

Capitol is shipping tape product overseas, with some product being duplicated by Electrical Musical Industries (EMI) for overseas consumption.

Europe 8-Track?

Klein has found that except for isolated situations, Europe is heading toward an 8-track market. Only the Netherlands has cassette as the leading configuration. In England, where 4-track had a long run, the coming configuration is 8-track. On the world market, Japan is very heavily involved in cassette.

When Capitol has experimented with American artists singing in foreign language on tape, Klein feels that foreign language records are plus sales in several European countries, including Italy and Spain.

"In order to break an American act in Europe, you have to have the common language on tape," Klein said.

Mallory Battery's New Cassette Line

NEW YORK — The Mallory Battery Co. has released a new line of cassettes on the consumer market in the box cassette. Cassettes are designed for play on any home stereo system, and are available on tapes of 10, 30, 60 and 90 minutes playing time. The units are being offered as a companion to the company's line of Duracell batteries, which are used in portable tape recorders.

Wm. E. T. Elliott Corporation

1776 Broadway, New York, N.Y. 10019

"DeeJay, West Mountain" (Woodfall) — The Box Tops Di - vision: "Shes a Winner" (Bell) — Jeanie Criley, 1776 Broadway, New York, N.Y. 10019

"Captive, West Mountain" (Woodfall) "The Box Tops Di - vision: "Shes a Winner" (Bell) — Jeanie Criley, 1776 Broadway, New York, N.Y. 10019

Garrett to Unite Tape & Recs. Marketing With Single Approach

Los Angeles

LOS ANGELES — Snuff Garrett Productions is developing a marketing concept to promote both tape and record product simultaneously.

Instead of merchandising both the record and tape individually, Garrett Productions will map out a merchandising-approach for the promotion campaign with one central theme for both the manufacturer and tape duplicator.

All promotions, point-of-purchase displays and retail gimmicks for both record and tape will be merchandised simultaneously with one central theme.

"The idea," said Ed Silvers, Garrett Productions vice-president, "is to unite the marketing efforts of both the record manufacturer and the tape duplicator. One promotional effort should be behind both the record and tape product. It's vital for the record producer and tape duplicator to go separate ways in merchandising disk and prerecorded tape."

The new merchandising concept will be initiated with the Garrett-London Records-Ampex independent production campaign.

Silvers will coordinate with London and Ampex to decide on a central theme, release date and a simultaneous merchandising campaign. Initial LP to receive the total concept approach is "Marriage, a Shot South of the Border," which will be an instrumental album utilizing studio musicians. Snuff Garrett will produce the LP, along with all other concept albums, for London Records and Ampex.

The production contract with London and Ampex includes a minimum of eight albums each year over a four-year span, said Silvers. Ampex and London have worldwide rights to all concept product. Viva and Bravo Records, both owned by Garrett, will continue to have product duplicated by Ampex, GRT and North American Leisure.

Total Effort

The merchandising concept will be a total effort, including costs, advertising, budget, promotional marketing and radio promotions.

In the area of radio air play, the spots will feature both record and tape. Silvers also plans to utilize the concert area — A and B stores, specialty outlets, record-tape locations, consumer advertising and mass merchandising outlets.

In addition, Silvers will coordinate the merchandising, Ampex will handle the decision on configuration releases, whether it be a 4-track and 8-track, reel, or cassette. London will decide on tape release. The record company may release the album on any of its family of labels.
DETROIT ROCK 'n' ROLL REVIVAL:
15,500 people give birth... GRAND FUNK is born!

ATLANTA POP FESTIVAL:
125,000 people hear three men play... and learn it's not how big it is... it's how you use it!

CINCINNATI, OHIO:
12,500 people get it off together... on GRAND FUNK!

NASHVILLE MUSIC FESTIVAL:
30,000 climb aboard... GRAND FUNK thunders through!

TEXAS INTERNATIONAL POP FESTIVAL:
180,000 people give... and GRAND FUNK gets it all!

LOS ANGELES, CALIF.:
GRAND FUNK came... and so did L.A.!

GRAND FUNK RAILROAD HAULS IT!

Produced by Terry Knight
ON RECORD AND TAPE.
The Compact Cassette with the 17 Jewel Movement

Each individual part of an Audio Magnetics Compact Cassette is precious. 17 parts, each manufactured with jewel-like precision to match Philips (they're the standard for quality) part for part with nothing omitted. We use only the finest of components; special felts from Italy for the pressure pads, high fatigue enduring beryllium copper springs, a highly permeable metal with low hysteresis loss for the recording head shield; Delrin rollers and so on. We even manufacture our own magnetic tape just to be sure of the fidelity. And then each cassette is put together by screws or sonic welding. After all, our Compact Cassette is a precision instrument and has to be as reliable as an astronaut's watch and just as rugged.

To maintain 17 jewel quality we run 22 quality control tests before each and every cassette is "Certified Tested" and given our unconditional lifetime guarantee.

AUDIO MAGNETICS CORPORATION
14500 SOUTH BROADWAY • P.O. BOX 140 • GARDENA, CALIFORNIA 90247
PHONE 1231-321-0841 • TELEX 67-4311 MAGTAPE GDR

BEST SELLING TAPE CARTRIDGES

8-TRACK

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CASSETTE

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Billboard Special Survey for Week Ending 10/4/69

OCTOBER 4, 1969, BILLBOARD
WHAT'S IN OUR LITTLE BLACK BOX?

THESE NEW TITLES ON PARAMOUNT STEREO TAPE

JACK BARLOW
PA 81055 B-TRACK  "SON OF THE SOUTH"  CASSETTE PA 26053
CATCH
PA 81053 B-TRACK  "CATCH"
ROY CLARK
PA 81052 B-TRACK  "DO YOU BELIEVE THIS?"  CASSETTE PA 26052
PA 81048 B-TRACK  "YESTERDAY, WHEN I WAS YOUNG"  CASSETTE PA 26048
THE FRATERNITY OF MAN
PA 81052 8-TRACK  "GET IT ON"
ANDY KIM
PA 81051 8-TRACK  "BABY, I LOVE YOU"
PA 81050 8-TRACK  "HOW WE EVER GET THIS WAY"
THE MILLS BROTHERS
PA 81058 B-TRACK  "CAR DRIVER"  CASSETTE PA 26058
PA 81056 B-TRACK  "GREATEST HITS"  CASSETTE PA 26056
THE PLASTIC IDOL
PA 81055 B-TRACK  "DOES MOOOOOOOOOG"  CASSETTE PA 26055
LAJO SCHIFRIN
PA 81054 B-TRACK  "MISSION: IMPOSSIBLE"  CASSETTE PA 26054
SOUNDTRACK
PA 81053 B-TRACK  "WHO A LOVELY WAR"  CASSETTE PA 26053
PA 81051 B-TRACK  "PAINT YOUR WAGON"  CASSETTE PA 26051
HANK THOMPSON
PA 81050 B-TRACK  "ON TAPE, IN THE CAN, OR IN THE BOTTLE"  CASSETTE PA 26050
DIANA TRASK
PA 81052 B-TRACK  "FROM THE HEART"  CASSETTE PA 26052
WOMB
PA 81051 8-TRACK  "GOLDEN HITS VOLUME I"  CASSETTE PA 26051
VARIOUS ARTISTS
PA 81050 8-TRACK  "GOLDEN HITS VOLUME II"  CASSETTE PA 26050
PA 81049 B-TRACK  "TRUE GFT"  CASSETTE PA 26049
BILLY VAUGHN
PA 81048 B-TRACK  "OVERDOUG"  CASSETTE PA 26048

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CALL NOW FOR IMMEDIATE STOCK

www.americanradiohistory.com
Kapp Into Marketing and Distribution of Two Labels

NEW YORK—Kapp Records, a division of MCA, Inc., has moved into the merchandising and distribution of all new cassette and tape product on its Kapp and 4 Corners of the World labels.

The first new cassette pre-recorded product that will now be available only through Kapp tape distributors includes nine new cassette packages by Recorders of Contra Costa County. It is represented with “Where Love Has Gone” and “The Impossibly Dream,” other releases include Jane Morgan’s “Greatest Hits,” and “More Greatest Hits,” as well as Louis Armstrong’s “Hello, Dolly!” Roger Vosin’s “Music for Trumpet and Orchestra—Vol. 1.” The De-Re-Mi Children’s Chorus in “Songs from Mary Poppins,” Freddy Martin and his Orchestra with “The Most Beautiful Girl,” and Rod McKuen’s “In a Lonely Place.”

Also on this first exclusive Kapp cassette distribution release mark is Quaido with “Non Pensere A Me,” Raymond Lefevre’s “Merry Christmas,” and Gershom Chilling’s final version of “Man of La Mancha,” a comedy package. “You Don’t Have To Be Jewish,” the Soundtrack from “The Loves of Isadora,” and Harry Simeone’s “The Little Drummer Boy.”

New Kapp country product released for the first time in cassette configuration includes three packages by Mel Tilton, “Old Faithful,” and “Let Me Talk To You,” as well as Cal Smith’s in “Cal Smith Sings.” Kapp will continue to retail its cassettes at the $7.95 list price for show and soundtrack, and $6.95 for all other product.

Polled

PHILADELPHIA — Sound Track, Inc., the first in a series of retail stores featuring blank and pre-recorded tapes and cassettes, was opened Thursday (18), on East Lancaster Ave., Ardmore.

The chain is headed by Albert Mielnick, president of A&D Distributors, Inc., an organization of distributors rack jobbers and one-stop tape outlets.

Julie Cohen, national marketing manager of the Amper Corp., officiated at the opening of the new store which has an inventory of 24,000 tape titles on the 8-track configuration alone. Sizable quantities of cassette, 4-track and reel-to-reel, aimed at the youth market, was specially designed by New York decorator, C.J. Ashton, to create impulsive buying by the hundreds of young people who live and go to school in the area.

In what is probably its biggest innovation, the company has sidestepped the problem of inventing cassettes and displayed its tapes on open tables within easy reach of the customer. The store has also displayed a solid wall of microcassettes in a position to promote that would put this difficult to merchandise configuration in a comfortable box.

A quantity of valuable items, including a $700 tape home unit made by Supertone, and a Honda motorcycle donated to the promotion, were among the door prizes. Early customers also received free posters and buttons.

Sound Track hopes to have five similar stores in operation by the beginning of next year, and is currently working on the possibility of franchising, an area in which it has already received several overtures. The store also stocks quality playback units priced for the youthful buyer.

A&D Distributors, originally began as a record distributor and electronics merchandiser, "but," observed in Mr. Mielnick, "tape is the future of the business, and we decided to place all our eggs in the forecourt of the industry."

Robins Launches Promotion Drive

NEW YORK — The Robins Industries Corp. has launched a series of special promotions called "15-Day Penny Parties," to celebrate its 15th anniversary. Theme of the program, which will run for 15 months, is "Robins Is 15 and In Love."

The company will kick off the theme with a number of surprise “jumping prices” parties, designed to let the customer participate in the celebrations. Other scheduled anniversary events include the regular dinner meeting of the Association of Independent Magnetic Record Manufacturers—Eastern, at which Robins was honored. The dining out event will be held Feb. 2 at the Sheraton Motor Inn.

Robins entered the home entertainment field in 1954 as part of the company’s cassette expansion campaign. The initial supply of 3,000 units was sold out within 60 days, the company reports. Advertising Manager Donald M. Simeone of Chicago is the manufacturer.

The unit holds around $300 worth of equipment—a 9-track or 8-track tape. Capitol has applied for patents on several of the unit’s features.

The line of cassettes, and tape and accessories for use with tape recorders and phonographs.

New Tape CARtridge Releases

POLYDOR

Archive
BACH: CANON NO. 78; Various Artists—Music of Iona (Capitol). (C) 924 013
BACH: THE MUSICAL OFFERING; Various Artists (Epic). (C) 919 066
GERHARD: CHEVALIER; St. Francis Seraphim of St. Martin, Secon (Plat). (C) 921 012

Deutsche Grammophon
BACH: CONCERTO IN D MINOR FOR TWO VIOLINS; Various Artists (Chandos). (C) 923 001
BETHOVEN: PIANO CONCERTO No. 3; Various Artists. (C) 924 051
BRUCKNER: SYMPHONY No. 6; Various Artists (Phil). (C) 925 027
CHOPIN: PIANO CONCERTO No.1/LIST; Piano Concerto, Martha Argerich, London Symphony Orch. (Polydor). (C) 923 033
HEINRICH: SYMPHONY No. 1; Various Artists, (Phil). (C) 923 077
HOLST: SUITE OF VARIOUS ORCH. JIVE; Various Artists (Arabad). (C) 923 697
PROKOFIEV: SYMPHONY No. 5; Various Artists (Phil). (C) 923 637
SCHUMANN: HIS ORCHESTRA NO. 1; Various Artists. (C) 923 570
SHENK: PIANO CONCERTO FOR 4 ORCH. & CHOIRS—NPO. Radio Symphony Orch. (C) 923 051
SIEGFRIED: WUNDERKIND; Various Comp. (C) 923 091
BEECHER: GREAT PLAN FOR A VIOLIN; OP. 45—Various Artists. (C) 923 068
MARLÈRE: SYMPHONY No. 4; Ellis Malka/Orchestre Sinfonique de Montréal (C) 923 097
MELBA: HONOR TO CASSIE (2); Various Artists (C) 922 011
MIZUGAKI: LET COCO SING; Various Artists. (C) 922 029

Data Technology’s $1.5 Mil. Move Into Magnetic Tape

SAN FRANCISCO — The Perfectionists and Plastics, Inc., planners of Data Technology Corp., have placed a general manager in the magnetic cassette field. The move represents an initial investment of less than $500,000.

Most of the allocated funds will be used for advanced equipment capable of assembling cassettes at the rate of one every second.

L. Luigi Contini, group vice president and general manager of the memory products group, said the new system would enable his company to supply its customers with sophisticated products at attractive prices.

Continuing, Contini said, "Our decision to enter the magnetic tape cassette market was the result of extensive research and development in the area of high-speed assembly, memory, and tape loading techniques. In moving into the manufacturing and marketing of magnetic tapes, we are taking full advantage of the data technology division’s expertise in precision molding, plastics, tape-handling technology, and in our experience in marketing to high technology companies.

Data Technology offers a broad range of computer peripheral equipment including data storage systems, memory modules, logic modules, audio and computer tape read and writers and casistors and digital instruments.

MATE Names 4 Pro Tem Officers

NEW YORK — The Manufacturers’ Association of Tape and Equipment has appointed four pro tem officers to steer its operations until its first general membership meeting comes off in January 1970.

The four officers installed include two vice presidents, treated to Mr. Katz, president of Audio Magnetics, and Donald Merry, president of Stagg Industries, who are the two vice presidents. Gene Howard, MATE first vice president, stepped down to the post of treasurer, while Hank Fox, the organization’s executive director, retired from the presidency to assume the title of secretary.

The officers appointed are accompanied on the coast and will conduct their duties from separate bases. Fox revealed that this move was made in an effort to decentralize the operations of the association.

Another recent appointee of MATE is Robert F. Crowe, marketing specialist of Celenese Plastics. Crowe has been named chairman of the CARtridge and cassette committee.

www.americanradiohistory.com

October 4, 1969, Billboard
When people ask for Echo Park, don't ask them which one.

Just give them Keith Barbour's new Epic album Echo Park. That's what they want. Because now that his single is such a success, they want to hear a lot more from Keith Barbour. And you're just the man they're going to ask.

ON EPIC RECORDS
How fast can you sell a hit recording?

7½?
3½?
1½?
15?
16?

 Depends on how fast you get your dubs — in any speed. At Magnetics, tape duplicating is our only business — reel, cassette or cartridge. So we concentrate our efforts on getting your job out fast. Try us for your next recording.

Lynn Anderson, Maurice Brown, Kenny Vernin & Others — Country (2)
Lebo (2)
Lewandowski Lindsay, Swinging & Singing My Way — Country (2)
Lynn Anderson — Ride, Ride, Ride (2)
Lebo (2)
The Gentrys — Louisiana Hayride (2)
Lebo (2)
Marquis Robbins — One More Time (2)
Lebo (2)

Crescendo
Rainbow — After the Storm (2)
Ola & the Janglers — Ola & the Janglers (2)
Lebo (2)
Douglas
Pamela Franklin — Earth, Grooves (2)
Lebo (2)
Erik Dolph — Iron My Heart (2)
Lebo (2)

GWP
Dee Dee Gillespie — Soul & Salvation (2)
Lebo (2)

Hickory
Frank Field — The Best of Funk (2)
Lebo (2)
Roy Acuff — Ray Acuff Songs (2)
Lebo (2)
Roy Acuff — String Band Favorites (2)
Lebo (2)
Roy Acuff — Country Musicians (2)
Lebo (2)

International Artists
12th Floor Elevators — The Psychodelic Sound (2)
Lebo (2)
The Red Kayta — God Bless the Red Kayta and All This Red Stuff (2)
Lebo (2)
12th Floor Elevators — 12th Floor Elevators (2)
Lebo (2)
The 12th Floor Elevators — Kids! (2)
Lebo (2)

Kapp
Shahn Wallis — The Girl From Oklahoma (2)
Lebo (2)
Roger Williams — Love Themes from Romeo & Juliet (2)
Lebo (2)

Laurie
More of Eisner's Greatest Hits (2)
Lebo (2)
Jerry & the Pacemakers — Girl on a Swing (2)
Lebo (2)

Little Darlin'
Folk Songs & Others — Great Country Music Goodies (2)
Lebo (2)

Musician
George Jones — I'll Share My World With You (2)
Lebo (2)
Hugo Winterhalter & Orchestra — Your Great Movie Musician (2)
Lebo (2)

Rovey Craig — The Boy From Now Sound of Strings (2)
Lebo (2)

Phil-La of Soul
The Mickey — Love Can Make You Happy (2)
Lebo (2)

Project 3
Robert Markey Quartet (2)
Lebo (2)

Starday
The Lewis Family — First Family of Gospel (2)
Lebo (2)
The Lewis Family — We Gather at the Waters (2)
Lebo (2)

W5523

The Lewis Family — Golden Gospel Banjo (2)
Lebo (2)
The Lewis Family — First Family of Gospel Music (2)
Lebo (2)

Crossways Quartet — Peace of Thy Things (2)
Lebo (2)

Shylo Lamb — Shylo Lamb Now (2)
Lebo (2)
Bobby Darin — With Red Sovine (2)
Lebo (2)
Dolly Parton & George Jones (2)
Lebo (2)

Stop
The Pierre Drake Show (2)
Lebo (2)

Teardrop
Sunny & the Suntimers — Los Vegas (2)
Lebo (2)
Rudy & the Rags — On Ragtime (2)
Lebo (2)
Sunny & the Suntimers — Los Angeles (2)
Lebo (2)

Kingsley
The New Kingsley — Allan Chappell (2)
Lebo (2)

Los Angeles — Piatto (2)
Lebo (2)

Los Angeles — All Good Country (2)
Lebo (2)

MUNCAP
Carpenters
Carpenters — Love (2)
Lebo (2)

Chart
Singer/Songwriters vs Archie Campbell — Bull Sessions at Bell Gypsy (2)
Lebo (2)

MYTH
Lynn Anderson — The Best of Lynn Anderson (2)
Lebo (2)

HOW FAST CAN YOU SELL A HIT RECORDING?

7½?
3½?
1½?
15?
16?

How fast can you sell a hit recording?

7½?
3½?
1½?
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How fast can you sell a hit recording?

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3½?
1½?
15?
16?
**Tape CARTRIDGE**

**Nat'l Auto Sound Opens A Warehouse in Kansas**

KANSAS CITY, Kan.—National Audio Sound Inc. has opened warehouse facilities in Overland Park, Kan., which will stock an inventory of well over 200,000 items in distribution to affiliate stores.

The Missouri-based chain of auto stereo dealers has considered the largest chain of retail stores developed exclusively for the sale of car stereo and electronics.

From its original three stores opened in Kansas City in 1967, NAS now services 24 units including 10 franchises. These units are located from Scranton, Calif., to Cincinnati, with new stores under construction.

**Two Guys Names Service One-Stop**

NEW YORK — Service One Stop Distributors has been appointed sole supplier of cartridge tape and cassettes for the Two Guys department store chain, located in the New Jersey, New York, Pennsylvania, Maryland, Connecticut and Massachusetts areas.

Service One Stop, located in Newark, N.J., has supplied the Two Guys organization with all 45 rpm records for the past seven years and considers this additional department a giant step in rounding out this service.

In addition to their Two Guys contract, Service One Stop also services and tape department in numerous drug, supermarker and other department stores.

**EVR Cartridges To Hospitals**

LOS ANGELES—The Electronic Video Recording Division of CBS has announced that EVR cartridges will be distributed to hospitals and medical schools.


The cartridges will be distributed by Motorola, which also plans to manufacture EVR hardware.

**Norman Sales Party**

PLAINFIELD, N.J.—Norman Sales, distributor of Uni-Tape Parts Co., will host a "Fall Kick-Off Party" Wednesday, Thursday and Friday (26-28) at the Union Motor Lodge in Union, N.J. President Norman Jones has invited the dealers to the showing, which will feature the Craig line of audio products.

**The sound choice**

in finely engineered automotive and home stereo equipment.

**Silberne Purchase**

WASHINGTON — Silberne Electronics here has purchased Lawrence Associates of Wheaton, Ill., by president Morris Silberman.

Silberne has been a distributor of electronic parts and equipment for the past 25 years, while Lawrence Associates is a distributor of pre-recorded tape, 8-track, reel-to-reel and cassette configurations, as well as the complete line of Lear Jet automobile and home entertainment tape players.

**UNIMOUNT**

The trade name for a new speaker package developed by Car Tapes, Inc. and Jensen Manufacturing division of Muter Co., is the subject being discussed by Car Tapes President James LeVitus (right) and Horace White, vice-president, industrial sales, Jensen. The unit will retail for $19.95 and contains a pair of stereo speakers. Car Tapes developed the speaker package and the unit features "off-the-shelf" merchandising, a package concept also developed by the Chicago-based firm.

**DOOTO'S 3 NEW SIDESPLITTERS**

The funniest Party Record Albums in a decade!

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Big George Kerr OTL-584

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**LOW-DOWN AND DIRTY**

Richard and Willie OTL-582

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Once you see these new colors All Others Become Duds.

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A SMASH TO FOLLOW A SMASH
"I CAN'T BE ALL BAD"

JOHNNY ADAMS—SSS International 780.
I CAN'T BE ALL BAD (Columbia, BMI — Smith, Lewis)
R/I torching here from a fellow with a
thrill in his voice. Should turn into a
good thing for him.

JOHNNY ADAMS—SSS International 780.
I CAN'T BE ALL BAD (Columbia, BMI)
R/I torching here from a fellow with a
thrill in his voice. Should turn into a
good thing for him.

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'Salvation' Better To Hear Than See

NEW YORK — "Salvation," a rock musical, which opened at the off-Broadway Jan Hus Playhouse on Sept. 24, offered an engrossing look at some of the most popular songs in the audience, And they each take advantage

Toni Carroll and her manager, Nappy, display her latest RCA vinyl at New York's Colony Record Shop.

Hammond Via Blues

NEW YORK — There was standing room only in the thin-

TALLMAN, N.Y. — Bob-

Bogolono's Future Bright, But Needs Distinctive Style

TALLMAN, N.Y. — Bob-

Lopaka Switches To Ballads for Mainland Debut

TORRANCE, Calif. — Hi-

Joan Rivers: Comedic Gem

NEW YORK—Joan Rivers, one of the most popular comedi-

Miss Rivers, whose first Bud-

Audition—Jams Set For Fillmore East

NEW YORK — Fillmore East will begin a series of Tues-

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FRED KIRBY

Crosby, Stills In Music Groove

NEW YORK — Crosby, Stills & Nash, longtime super-

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ORIZON

200 NEW YORK

48th st

SALUTE

www.americanradiohistory.com

Talent

Me Make Love to You Then Why Can't I Touch You," which was done by the cast, which

FRED KIRBY

Hammond Inspiring Tradition

NEW YORK — There was standing room only in the thin-

braid of the audience, and they each take advantage of it. 1991, a soul number, sung well by Campbell Robert, has

FRED KIRBY

Rare Earth Creates Underground Storm

NEW YORK — Rare Earth, a young, heavy, experienced De-

The group's second musician makes it welcome for both under-

Another number, which could draw attention is "If You Let

which included sections where Rivera's voice soared over strong instrumen-

RARE EARTH RIVERA

Train To Nowhere" was a good example of a number with a

FRED KIRBY

Crosby, Stills & Nash and their super-

un-group connected by commons and a common pleasure in the music. The group's heavy, crooned
tone of style and cooked elegantly.

FRED KIRBY
Campus Dates

United Artists Jay & the Americans play Marshall College, Charlo- 
obtine, N.C., Saturday (11); Lyman- 
college, Williamsport, Pa. Oct. (17); Newman College, Memphis, Oct. 18; University of Scranton, Oct. 25; Clarkson College, Pots- 
dam, N.Y., Nov. 9, Georgia Southwestern, Americus, Ga. Nov. 13; and State University of New York at Norristown, April 21.

Ode's A Spirit performs at the University of Hartford on Satur- 
day (4); Bryant College, Oct. 23; Denison University, Nov. 7; and the University of Pittsburgh, Nov. 8.

October dates for Seoul City's 5th Dimension are South Carolina University (1); Duke University (4); North Carolina University (5); St. Cloud (Minn.) University (9); Wisconsin State College, Eau 
Claire (10); University of Michi- 
gan (11); Wisconsin State Uni- 
versity, Whitewater (16); Bradley University (17); University of Illi- 
nois (18); Washington University, St. Louis (23); Louisiana Polytech- 
nic Institute (39), University of Southwestern Louisiana (29); and Memphis State University (31). Atco's New York Rock & Roll

Ensemble, in October, play Get- 
tysburg (Pa.) College (3); West 
Virginia University (4), Oberlin 
College (5); University of Toledo (11); Washington State College, 
Cheney (14); Rexburg (Idaho) 
College (15); Fort Collins (Colo.) 
University (16); Essex Commu- 
nity College, Baltimore (19); Fran- 
cis T. Nichols College, New Or- 
leans; High Point (N.C.) College 
(24); Catawba College, Salisbury, 
N.C. (25); and Seton Hall Uni- 
versity (31).

United Artists' Josc White Jr. appears at Wheeling (W.Va.) Col- 
lege, Nov. 7; Harper College, Pal- 
latine, Ill., Nov. 14; Cornell Col- 
lege, Mount Vernon, Iowa, Nov. 
15; Montreal-Anderson College, 
Montreal, N.C., Nov. 19; Arm- 
strong State College, Savannah, 
Nov. 20; Louisburg (N.C.) Col- 
lege, Nov. 22; Stout State Uni- 
versity, Menomonie, Wis., Dec. 4; 
North Central College, Napervi- 
lle, Ill., Dec. 5; and Memphis State 
University, Dec. 12.

Elektra's Delany & Bonnie & Friends perform at Brown College on Oct. 17. World Pacific Jazz' 
Buddy Rich plays Trenton State 
College on Friday (3); Utica 
(N.Y.) College, Oct. 16, and Man- 
chester (N.H.) Institute, Oct. 19.

110,000 Saw Pavilion Dates

NEW YORK — More than 
110,000 attended the 23 nights of shows during the first 
season of rock concerts at the 
Pavilion in Flushing Meadow, 
which ran through Sept. 18.

The season's high was Aug. 30, when Led Zeppelin drew 
10,600. Other large attendances were attracted to the Chambers 
Brothers, Steppenwolf, Procol 
Harum, Iron Butterfly, and a 
folk show featuring Tim Hard- 
lin, the Incredible String Band 
and Tom Paxton. Howard Stein, 
producer of the series, is plann- 
ing for next season, which will 
begin late in June.

Byg Named French 
Outlet for Vault

LOS ANGELES — Vault Records has assigned its prod- 
cut to Byg Records, a new 
French company, for the French 
market. Jack Lewerke, Vault's 
president, negotiated the licens- 
ing agreement during a recent 
trip to the Continent. The Byg 
operation is tied in with a chain 
of retail shops in France.

From the Music 
Capital of the World

DOMESTIC

NEW YORK

A & M's Flying Burrito Brothers 
play salvation club on Tuesday 
(7) through Thursday (9). Other 
Salvation bookings include Elek- 
tra's Delany & Bonnie & Friends, 
Oct. 14-16; and Columbia's Tai 
Mabah, Oct. 28-30.

United Artists' Josie White Jr. next week 
tapes the Steve Allen, Barbara Mc- 
Nally and Della Reese TV shows 
in Los Angeles.

Barry Mann and Cynthia Weil will write mu-
sic and lyrics for the title song 
for the Columbia film "I Never 
Sang for My Father." Mann and 
Al Jorgen will score the movie.

Elektra's Lonnie Mack per-
forms at Philadelphia's Electric 
Factory on Friday (5) and Sat-
urday (6), with a free Philadel-
phia park concert slated for Sun-
day (5). He also performs at Chi-
cago's Kinetic Playground on Fri-
day (10) and Saturday (11) and 
Detroit's Grande Ballroom on Oct. 
17-18.

Jack E. Leonard and Vi Velsco 
open a three-week engagement at the Rainbow Grill on Monday

An album with the impact of an iceberg

Talent

ROCK N' ROLL REVIVAL IN N.Y.

NEW YORK — Richard 
Nader of Nader Production 
Consultants, Inc. will run a rock 
' n' roll revival at Felt Forum on 
Oct. 26. Featured acts include 
Bill Haley & the Comets, Chuck 
Berry, the Platters, the Coasters, 
Junior Parker, the Shirelles, 
and a new group Sha Na 
Na, which features early rock 
hits.

Included will be the playing of "oldies" as the crowd comes in, and tributes to such "greats" of the early rock days as Elvis 
Presley, Fats Domino, Sam 
Cooke, Buddy Holly, Paul 
Anka, and the Everly Brothers.

Produced by: BRUCE PATCH

As heard in the smash album "REMEMBER THE RIFFS AND THE MAIN" 085-701

Available now on 8 track cartridges

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ORACLE RECORDS

www.americanradiohistory.com
How do you design an ad worthy of the new Ray Stevens single, "Sunday Morning Coming Down??"

You Don’t
Linda Ronstadt Shows Star Quality in Troubadour Return

LOS ANGELES — Linda Ronstadt has the qualities of a super star. Returning to the Troubadour Sept. 17 after a three-year absence, she captivated and dominated her audience with a 10-selection set built strictly around country-pop music.

Working with a tight, excellent country quartet (including amplified violin and mandolin) the Capitol artist's voice sparkled with an electric type of excitement.

Her vocal power and dynamics shake up the nerve fibres. Her remarkable capability for maintaining a consistent level of vocal excitement was a stand-out feature of her act. She came charging on stage and swung right into "Silver Threads and Golden Needles" and maintained her driving, forceful vocal style through "Up to My Neck in the High Muddy Water," "I Try Harder Because I'm Number Two." "Walkin' Down the Line," "I'll Be Your Baby Tonight," "I Believe I'm Gonna Break My Mind" and "Different Drum." When she switched to such ballads as "Livin' Like a Fool," and "For a Long Time," her voice throbbed tearfully.

Regardless of the tempo, she sang honestly and emotionally, adding a country twang when needed. Miss Ronstadt represents the excitement of amplified music and the throbboing of country music.

ELIOT TIEGEL

Hammond Inspiring

Hammond Inspiring continued from page 23

en Wainwright III. Wainwright is a young and eager enterpriser with an obvious lack of experience but an awful lot of talent and ambition. He has married folk with comedy and has come up with an interesting and what could well be a new dimension to the folk field. He also writes all of his own material.

RADCLIFFE JOE

SMILE STUDIOS, LTD.

Smile Studios is the original equipped and only specifically designed Rock Rehearsal Studio in New York City. We make available studios equipped with Drums, Organ, Amplifiers, Mikes and P. A. System. Studios rent from $6.00 to $8.00 per hour.

Groups need only to bring their Guitars, Cords and Drumsticks for rehearsals.

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AUDITION AND REHEARSAL PROBLEMS.

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Established in the Hollywood Bowl Era

By ED OCHS

The British invasion is over, and the Beatles no longer set policy. Our four, lovable and mind-blowing longhairs are now Anglo-Saxons, singing for the "professionals" and the hip-seeking white middle class. Not that the Beatles aren't the hippest, slickest, heaviest, grooviest, most psychedelic rock group ever, but they are British and, believe it or not, there's something more important right now about our own cultural fields: folk, country, rock, jazz and gospel—the Yankee music of America. The music of the poor man, the down but proud man, and the lonely has inspired, agitated and educated a generation to a new nationalism—for a society yet unborn, but swallowed with the hot price of a mountain of gold, a government founded in righteousness, not that underground newspaper of the air, describes the way it is, the way it isn't and the way it should be. And, as I said before, the mood is more than the music. The Beatles, our colonial cousins, helped bring a new, perhaps greater, unity to our own英语

LULU celebrates her Atlantic Record signing with a motorcycle ride charderred by Atlantic's executive vice-president Jerry Wexler.

Love Festival in Jersey on Oct. 5

NEWARK, N. J.—Tony Lawrence's Love Festival comes here on Sunday (5) under the auspices of the Newark Recreation Planning Council. Other acts at Weinhouse Park will be Bobby (Blue) Bland, the Magnificent Men, Carl Holmes & the Bradford Gospel Singers, and Irwin C. Watson.

WNBC-TV, which is taping the free concert for a winter showing, is distributing 20,000 copies of Lawrence's Love Festival single on the Uganda label to those attending. The event is being supported by local businessmen.

JAMAL APPEALING WITH COMMERCIAL OPENING SESSION

NEW YORK—One of the most successful commercially-tinged jazz singers, Ahmad Jamal opened with bass, drums and conga drum quartets at the Plaza, Sept. 23. Jamal goes straight ahead with his widely-appealing piano style, cutting through originals like "Manhattan Reflections," a piece full of shifting moods—and songs such as "Poinciana," a hit for him some years ago, and "Autumn Leaves." The ABC artist tends to business rather than making it a showmanship evening and the result is pleasant.

I AN DOE

OCTOBER 4, 1969, BILLBOARD

Changing of the Guard

Gone from the U. S. pop scene are once bigtime Brits: Eric Burdon's Animals, the Searchers, Dave Clark Five, Graham Nash's Hollies, Marianne Faithful, Georgie Fame, Gerry and the Pacemakers, the Zombies, Kinks, Chad and Jeremy, Herman's Hermits, Manfred Mann, Billy Jay Kramer & the Dakotas, Peter and Gordon, the Seekers from Australia—all the groups that first took part in the invasion movement. Their departure, now official, marks the end of an era when the hits came in great gulps of incredibly exciting sounds. Today, the pop-picture is a little blanker, while the British influence has turned from pop to rock and good-timing to blues, surrendering its Americanization for a more continental esthetic. The British turnover has gathered, naturally, around the Beatles and Stones, veterans like the Who, Bee Gees and John Mayall, and newer names Led Zeppelin, "Ten Years After," Jethro Tull, Deep Purple, Jeff Beck, Joe Cocker, Julie Driscoll, Blind Faith and the ghosts of Cream. Mixed also are the pure folk of Donovan, and the conscious black artists like Curtis Mayfield and Fleetwood Mac. But then again, the British have their own list to consider. Americans are singing and playing their own music again, and certainly no one here will go out of their way to make an English accent imitate the Beatles. The retreat of the British rock armada has revealed our Southern soul, the gut and grit of the dustbowl fields and city slums. Even rock'n'roll, in its vagueness and simplicity, is unconsciously obsessed with the other America, its unrepresented people and unprotested ideals. It took the Beatles and Stones to bring it all home, but it's our problem now.
GOES
GARLAND GREEN

with the Hottest Hit in the Country!

"Jealous Kind of Fella"
B/W "I Can't Believe You Quit Me"

now... #48 in BILLBOARD! ... #51 in CASHBOX!
#57 in RECORD WORLD! and its heading for the top!
YOU WIN!

AND SO DO WE, EVERYTIME, WITH SOLID RECORDS LIKE THESE. THAT'S THE WAY IT IS, AND IT'S GETTING BETTER ALL THE TIME!

B. B. KING LIVE & WELL BLS-8031
THE JAMES GANG YER' ALBUM BLS-8034
PHAROAH SANDERS KARMA A-9181

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Radio- TV programming

LP Cuts Balance WOR-FM

By CLAIDE HALL

NEW YORK — Album cuts are now being used "for balance" on WOR-FM, the Drake- ston station. General manager Willi- bastian Stone, program director and air personality on the sta- tion, said the station has a list of more than 300 album cuts. These cuts are being programmed because they give WOR-FM a "freshness" in sound. The sta- tion is one of the few AM stations that have a long top 30 play- list. Some 50 stations out of 100 in the country have albums of the same hit song. It is believed this is the result of the station's new management. Stone said the idea for the album cuts between Big Drake, programming consultant for the KKO General broadcasting chain. The finding in the hole is finding the good album cuts," Stone said. Two-to-three of these cuts are being dropped into each hour. They allow for some variety, Stone added, if a new album cut might be from a new album by Stevie Wonder or any of the other Fifth Dimension. These are introduced, "As from the al- bum.... Some of the album cuts date as far back as an early Temptation hit. "I've been able to find some great times—"Good to Bless the Child," 'Wheeling Wheel' and 'One Green Pel- ples.' All of these were played from the album long before they were issued in record stores."

Big One

In the July/Aug. ARB rat- ings survey, WOR-FM had a total of 1,800,000 people listening 6 a.m. to midnight. It ranked eighth among all stations, including several 50,000- watt AM operations. "And I don't think ratings have topped off yet," Stone said. "Because, even though I'm under the penetration factor. As more people buy FM, the ratings are bound to go up." Best of all, the station is now a money-maker. He said the sta- tion is in the black, some nine months ahead of projected schedule. It targets at the 18-34 age group.

But radio stations have to be programming scientifically. "We were very high in men-18 to 30 years of age a couple of years ago. I started integrating a little more Tom Jones. The result was we had a little more women now than men. It's not a problem, of course, that's the idea."

"No Waste"

One of the new developments of programming WOR-FM is never to waste time. There are no any absolute rules, but coming out of a jingle the person- alization is necessary. The station has new records, if they play one, while "Easy to Be Hard" by the Band is currently being played, which is to be enough well known that it would not be introduced. Nothing was left when the new albums at home, feels that it's very difficult to separate being a record from a radio man in his own case. "I listen to records as well as business."

The staff at WOR-FM includes Bill Brown, Stone, Kathy Williams and Tom Edwards.

 Albums Still In' at KRLA

LOS ANGELES — KRLA has cut down on its free form programming, and dropped it. In fact, according to new program director Johnny Donovan, the station has decided to have an unlimited playlist— that's not what made KRLA's cuts are considered and considerable latitude will be given to the staff. It's simply a less "unfamiliar" music will be played.

Two weeks ago, a consider- able flurry was created by a wave of rumors the station was going to a "cut" plan. U.S. DJ Doug Cox resigned as program director; Jimmy Rabbit, the 9 to midnight DJ, walked. Rabbit has since returned to the studio. Duncan of local KDAY serves as the station's music director.

The top 30 records will be played on the station, with good LP cuts, Darin said. Station manager Hal Mathews last week claimed that the play- list had been cut back merely as an interim measure. He in- tended to use the new format, manager Larry Webb left the station's music program had been cutting back on running three different stations, Mathews said, "and our playlist since the day has changed." Mathews said there was no musical consistency, with KRLA now playing the hits and daytime hours, another during Jimmy Rabbit's 9 to midnight show and another during Johnny Hayes midnight to 6 a.m.

 Too Many Cuts

"We just had too many album cuts during the evening," added Mathews. Rabbit, who recently resigned when station management's decision to trim back its program- ming and favor best selling sin- gles rather than album cuts, clustered his cuts. "He did this to develop a message," Mathews offered. "Johnny Hayes played different records which had potential, and cut what Rab- bitt was playing."

The station also had a differ- ent approach during the housewife and traffic hours, the executive pointed out. Doug Cox, the adventurous program director, who steered KRLA into becoming a clone cousin to an FM progressive rock station, was given management to choose the music. Mathews said the station play- ing was popular and was "a lot more casual," and he "had to call a scrutch- hait to that." KRLA first cut records of 10 hits. Darin, however, brought back the station. "Johnny Hayes too, will begin see record promotion music men again. They each think they can go to visit the sta- tion temporarily."

KRLA's problem is to de- velop a new format. "One of the things having gone off in a number of directions. But "we are never going to sound like KHJ; we won't copy them," said Mathews. At the same time, KRLA will not return to the long, long playlist of old be- cause it is "irrelevant," he added.

WEX-FM's Format Making Big Gains

By EARL TIEGEL

ARLINGTON HEIGHTS, Ill.—A Format consisting of cur- rent rock and standards with tight production utilizing a com- puter and customized commer- cials is helping WEX-FM here compete with AM rockers and con- mmand the response of listeners, according to station manager Ray Smithers. Smithers said rec- ord companies "are very much aware" of the 24-hour exposure the AM format provides for new and older records, and added that some advertising agencies were "astute when the station won a Clio award."

The station's format, con- ceived by Smithers during the past few months, broken into three segments, (Oldies 300 records, records that have dropped off the charts, but not yet 14 months old) and the cream of the standard catalog. "In a given hour, the listener will hear representative singles from those three categories, broken only by station type announcements." Commercial — "The cuts for commercials are very impressive, according to sales manager Martin Burke—are clues so that the listener hears 10 minutes of music un- interrupted by advertisements.

Both Smithers and Burke are convinced that "listeners do not twirl the dial" and that an FM station must have an identifi- able "personality." Smithers said "even AM dial settings are dif- ferent." WEX-FM with complicated point de- marks are much more dif- ferent from other stations. Burke said he saw no reason why FM stations cannot sell against AM outlets, provided FM stations target for a market.

Letters To The Editor

By CLAIDE HALL

While I don't (and never will) agree with Sam Holman, or, for that matter, anyone else, on their idea that I don't waste time, I cannot help seeing what a fantastic job Holman has done with this market. The community in- volvement that WHOH had in the past is missing. It's not the best, but not only was the best rock, but the soul sound of girls rang in the background.

Publicity buildup for the show has promised "Rock and roll image." This was not the case. For, although, the Blood, Sweat and Tears performance on the "Wheel's Little House" was entertaining, but music was the major element.

Pet Clark's "Games People Play" set the audience to clapping- their heart's hands; it was a dynamic and a very exciting performance. Don Ho, who def-initely eats something in his new show, was missed. Don Ho and Ho teamed up on "Oh-ka-ld, Oh-ka-da."

And Williams, alone, puts the finishing touches on an excel- lent show, with a bit of couple of tunes, including "Everybody's Talking." "Humor Tonight" is not as good a show, but music was the major element.

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Introducing Rare Earth, a very heavy new label.

It's easy to find.

RARE EARTH RECORDS™/A PRODUCT OF MOTOWN RECORD CORP.
If you're tired of the

Give a

This is the ad Capitol is running in December Esquire, America's most widely consulted gift suggestion, and in the December issue of Holiday.

The "Give A Listen" campaign reaches an even more massive audience with saturation radio, spot TV on the top 25 markets, and network TV on Johnny Carson's Tonight Show on NBC.

1. Buck Owens deluxe 3-pack.
   On 8-track and cassette.

2. The Beach Boys deluxe 3-pack.
   On 8-track and cassette.

3. Glen Campbell deluxe 3-pack.
   On 8-track and cassette.

4. The Lettermen deluxe 3-pack.
   On 8-track and cassette.

5. Country and Western deluxe 3-pack.
   On 8-track and cassette.

   On 8-track and cassette.

7. The Beatles deluxe 3-pack.
   On 8-track and cassette.

"Callas-La Divina," 2 records plus bonus record of live interview with Edward Daniels.

   Best recorded cycle yet. (The Gramophone)


    Deluxe 2 record set.

    Deluxe 2 record set.

12. The Five Piano Concertos, Barenboim, Klemperer, 4 records and booklet.

13. "Best recorded cycle yet. (The Gramophone)"


    Deluxe 2 record set.

    Deluxe 2 record set.

17. The Five Piano Concertos, Barenboim, Klemperer, 4 records and booklet.

18. "Best recorded cycle yet. (The Gramophone)"


    Deluxe 2 record set.

    Deluxe 2 record set.
same old Christmas gifts,
listen.

Pre-selling your customers.
Telling them, "Here's a gift
that isn't too tight or the wrong color.
The best gift for anyone
on your 'very special' list:
Capitol record and tape sets.
The listen that lasts all year.'
That's your gift to you.

13 Steve Miller.
'Sailor'
Quicksilver Messenger Service
The Band.
"Music From Big Pink''
3 record deluxe set.
Also available on tape.

14 "Romeo & Juliet"
complete motion picture Soundtrack,
4 record deluxe set
including 48-page, full color,
Complete script.
Also available on tape.

15 "The Guitar Of Laurindo Almeida.''
5 record deluxe set.

16 Zorba
Canterbury Tales/Celebration
original Broadway cast,
3 record deluxe set.

17 "The Big Bands,'
Benny Goodman, Harry James,
Woody Herman, Glen Gray,
Les Brown, Duke Ellington,
6 record deluxe set.

18 "Stars Of Country Music,'
Glen Campbell, Bobbie Gentry,
Buck Owens, Merle Haggard,
Tennessee Ernie Ford,
Sonny James,
Wanda Jackson.
6 record deluxe set.

19 Jackie Gleason deluxe 3 pack
On 8-track and cassette.

20 "The Magic Of Marlene Marlene Dietrich,''
3 record deluxe set.

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79% of all radio programmers find Billboard the most useful trade paper for programming information.

84% of all radio programmers read Billboard regularly.

23% of all radio programmers read Cashbox regularly. 20% of all radio programmers read Record World regularly.

20% of all radio programmers spend the most time reading Record World.

7% of all radio programmers spend the most time reading Cashbox.

If you were a record manufacturer and could advertise in only one music record trade paper, which would you choose?
FROM THE CREATORS OF "GIGI" AND "MY FAIR LADY" NOW COMES

PAINT YOUR WAGON

The original soundtrack recording of this year's most-heralded motion picture musical.

The Soundtrack for our Times
- Featuring a full-color souvenir booklet
- Ad mats available for local use
- Pre-recorded radio spots available for local use
- Large theme-setter display available along with standard 12" by 12" easels
- Half a million theater box office ticket envelope stuffers will be used nationally to promote album sales
- Also available on Paramount Stereo Tape & Track Cartridges and Cassettes
- Call your local Paramount distributor now for immediate stock
- Distributed by Paramount Record Distributors, a Division of Paramount Pictures Corporation, a G + W Company.
POSITIONS

We need an experienced marching personnel. Skillfully tolled cornets are needed. Also need sousaphone players and snare drum boys. Pay will be as determined by the school board. Call 555-1234 for information.

POSITIONS WANTED

I am a young man, preferably unexperienced, looking for something for me to do while I am waiting to get a degree in music. Can play anything from rock to classical. Call Jack Smith, WQXZ Radio, 123 Main St., Norwood, Ohio.

Positions for advanced radio personalities. For numerous stations in the area. Call 555-6789.

WANTED: Small country music station. Position available, salary and benefits negotiable. Call WFXD, 123 Main St., Norwood, Ohio.

First time personality for up-and-coming radio station. Top rated in major Central Valley market. Must be available for weekend shifts. Call 555-9876.

Radio- TV mart

Jerry Stevens, formerly of WIRG in Philadelphia, has been named program director for WZMF-FM in that city. And you can forget about that nonsense about the "city of brotherly love." These guys want to stand up for blood. Wednesday (1) is the date for the first broadcast on WZMF, where Allen Michaels has been named program director. He was music director of the station a long, long three or four weeks before his promotion. He will be assigned to the station and he does the work. His post office is in Savannah, Ga.

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AND ITS-
OFFICES FROM-
DALLAS-NEW YORK-
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TOP SONGWRITERS:
DUKE TINTLE
HERMAN BURNS
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THE BLACK PEOPLE ARE:
"BEAUTIFUL"

EBB-TIDE PRESENTS: II DIAL-A-SONG II
(NATIONWIDE)
A NEW CONCEPT IN MUSIC
(24 HOURS A DAY-7 DAYS A WEEK)
CALL: A.C. #504—#664-3739

ATTENTION: DISTRIBUTORS * DISC JOCKEYS
RADIO STATIONS * WRITE OR CALL US
IF YOU ARE NOT BEING SERVICED NOW!!!

1969

1970

ATTENTION: DISTRIBUTORS • DISC JOCKEYS
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A.C. #504—#664-3739
PROMOTIONS BY: #1-AGENCY
EBB-TIDE PROMOTION AGENCY
P.O. BOX 2544
BATON ROUGE, LOUISIANA 70821

www.americanradiohistory.com
Anti Does His Own KF Thing

LOS ANGELES — A new slant to programming occurred on Al Collins' late night show WOR-G (Wednesday- day 24), when music librarian Don Ani programmed the enti- tre time block with material expressing his own tastes. "I thought it would be fun to have Don pick his own favorites and comment on what he chooses," Collins said.

Over the past several weeks, Collins has experimented with his own form of programming, playing old '78s and jazz be- tween 11 p.m. and 2 a.m., emphasizing with Anti selecting his own music.

Collins' program originates from the "Purple Grotto" and has run several old night spe- cials, an evening of old radio programs and a study of Frank Sinatra. He has begun spinning '78s exclusively on Fri- day nights and plans to introduce old songs during the week also.

WOR
Bob Chase
Toledo, Ohio

I enjoyed your article "Good Morning Country Station In 5 Marts, Dale Landsman, Missing." That is, I enjoyed it after the smoke cleared. In it you quoted Jack Gardiner as saying Philadelphia is ripe for a country station. The next paragraph stated that country station WORC and New Orleans could up their ratings, etc.

I take this to mean that Mr. Gardiner is not aware that there is a country station in Philadelphia, or at least, that there is a country station that has been in opera- tion and powerful in the ratings since 1967.

Yes, there is a country station in Philadelphia. It's called WBCP, and that a man of Mr. Gardiner's stature is not even aware that WBCP could have Philadelphia could have a better country station I might have agreed, there's a radio station on the face of this earth that couldn't use some improvement.

If Mr. Gardiner's point is that WRCF is one of the finest sounding stations on the air today, but, of course, I'm prejudiced.

I consider Mr. Gardiner one of the most (if not the most) influential men in country radio today. I'm sure he's aware of what's happening in country radio today. It's a shame he's unaware of what's happening in Philadelphia.

WRCF Philadelphia
Paul Program Director

Programming Aids

Continued from page 1

Soul


W. Va. (WVE)

Arnold Music, Music Director


WAL

H. Wayne, "How Big A Woman"

WCSB

Amour Club, Music Director

mg, "You're Gonna Cry," "When You're Smiling," 4-p.m. and 1 a.m. KF's downtown format.

WAMS

"Let's Go," Little Jim Handy, "Rutina"

Mama's Production Deal With Mercury

NEW YORK — Mama Cass Elliot has produced a production agreement with Mercury Records, according to Bob Reno, Mercury's New York di- rector of recorded product. The first single under the pact is "Babylon," a song written and performed by the Organ Grinders for release on the Smash label. The disk is being recorded in the Mercury Soul Studio here and arranged by Paul Harris. Mercury Music includes "Babylon."

It's WKKE Now

ASHVILLE, N.C.—WKLOS has been WKKE, but will keep its Hot 100 format as it continues to execu- tive vice-president and general manager, John Hauck. The station was recently purchased by Greater Asheville Broadcasting.

WEXI-FM's Format Making Big Gains

Continued from page 38

Dr. Jox

I forgot to mention. That ARB for July-Aug. showed WABC with a week of 3,411,000. I'm pretty sure I was in the wrong and in persuading WABC program di- rector Francis Schaffner to go to the commercial stations, including WABC. The BB-1 is a country and soul format.

WKT

A country and soul format. Let's really bomb him out.

KVET country music station in Austin, N.T., 97.1 with WSM 750 N. Lamar Program director is J. N. Johnson, and the station is a country and soul format. This is a country and soul format. This is a country and soul format. We're only playing.

October 4, 1965, Billboard
STATE YOUR TERMS!

The Detroit Sound...? The Memphis Spirit...? A redefinition of musical idioms that is "THE DETROIT-MEMPHIS EXPERIMENT" (DOT DLP 25963) Mitch Ryder, Booker T. and the M. G.'s.

Seems to us, it should go without saying... and it will.

Also available on stereo tape. Distributed nationally by Paramount Record Distributors, a division of Paramount Pictures Corporation, a G+W Company.
Rock and roll music people like Little Richard, Bobby Day, and Chris Kenner pounded out the teen beat sounds of the 1950's so hard you can still feel the vibrations. They were part of the first generation of rock; part of parking in the dark and every high school hop. This first generation of rock, blues, and early soul is an excitement that can never be captured through the intellectualization of today's rock print, you've got to feel it to understand it.

We've assembled twelve albums which will make you want to unlace your shoes, pull off your white socks, jump up on the kitchen table and dance. The entire series is called 'The First Generation: Rock/Blues/Early Soul'. You can get the whole set, set them on your hi-fi, and really have a blast. Albums like "First Generation Soul" with Gladys Knight, Jerry Butler, Jimmy Hughes, Betty Everett, Jesse Belvin, Gene Chandler, Jimmy Charles, Maxine Brown, Bobby Lewis, Chris Kenner, and Lee Dorsey. And "The Great Groups" with The Spaniels, Juanites, Moonglows, Skyliners, Dells, Dubbs, and Flamingos among others. And "Blues Jam" with Memphis Slim, Willie Dixon, Victoria Spivey, Sonny Boy Williamson, Otis Spann, Muddy Waters, and Lonnie Johnson. And "The Rock and Roll Stars" with Richie Valens, Bobby Day, Harold Dorman, Maurice Williams, Terry Stafford, Jimmy Clanton, Little Richard, Joe Jones, Frankie Ford, and Ron Holden.

Some of the other First Generation albums are by Little Richard, Billy Preston, Memphis Slim, Joe Simon, The Dells, The Staple Singers, John Lee Hooker, and Junior Wells. The entire set of albums will give you a firm, vibrant foundation in the history of rock and roll. We kind of hope that you'll put yourself together with some of these sounds. Vitals, black leather jackets, and a comb in the back pocket of your jeans may not be part of your life style anymore, but rock and roll should be.

Soul Sauce

BEST NEW RECORD OF THE WEEK:
"The Generation of Revelations"
SOLOMON BURKE
(Bell)

By ED OCHEIN

SOUL SAUCES: The Dells' "Oh What a Night" on Cadet is turning out to be the strongest single in the group's history—and they do have a history. The single was first released in 1956 and will be a million seller for the second time—by the same group (they've yet to change a member) 13 years later. Bobby Miller, producer-songwriter for the Dells, is managing a new Chess group, the Shades of Brown, and writing and producing their songs.

Odetta has joined And will debut on the Scarab label next month... B.B. King will tape ABC-TV's "The Music Scene" after playing Mexico City and Acapulco for the first time. His Mexican trip kicks off a college tour through the Midwest and Northeast...

Also signed to Chess Records is a promoter of Bo Diddley, who is also signed to the label... The Checkmates, Ltd., have bought a nightclub in Palo Alto, are into a four-week stint at the Las Vegas International and will finish up the last week in October. Their latest disk on A&M is "Around the World" with singer-organist Billy Preston, will benefit from Buddah's "First Generation" roots of rock series now on sale. Preston, already a young veteran of tours with Little Richard, Ray Charles, James Cleveland—and the Beatles—has just released his first disk on an album based on his "That's the Way God Planned It" disk. George Harri-son of the Beatles produced... Atlantic is building a new crack back-up instrumental group, Cold Grills, and a femme back-up team a la the Sweet Inspirations, Southern Comfort...

Wilson Pickett, who is doing a series of European concerts, will appear on the "Tom Jones Show" on the ABC-TV network. The show will be taped in London on Oct. 11-12 for later airing in the U.S. Pickett played recent breaking crowds in Amsterdam and Germany... Speaking of U.S. soul singers, like Preston, jumping across the country to score stardom in England: P.P. Arnold, former Ikette now living in London, is making smoke with her first Atlantic disk, "Bury Me Down by the River," penned and produced by Barry Gibb of the Bee Gees. The lack of native soul material and the desire by black artists for commercial (pop) success is promoting the practice of recording material formerly a hit by a white rock group. Creedence Clearwater, Tommy James, Burt Bacharach and Bob Dylan are still supplying second-hand songs for black artists.

FILETS OF SOUL: Gene Chandler, besides recording for Brunswick and Chuck Berry, is nursing his Bamboo label towards chart recognition. The label, distributed by Scepter and co-promoted by Scepter's Chris Jones, is making fire with Mel & Tim's "Backfield in Motion..." Ray Charles and his Revue are on a 35-day tour of 21 European cities, winding up in Stockholm, Oct. 30. Isaac Hayes has made the jump from the studio to the stage, and so will his songwriting partner, David Porter. Hayes is working with Porter on an album in Memphis. Rick Hall has completed sessions at his Muscle Shoals soul factory on two more new names: Spencer Wiggins and The Demon Honey Bee Blues Camp. Hall's Fame studio staff band has been working on their own recording under the name, the Fame Gang. Jazzman Cannonball Adderley is scheduled to go into Fame for Capitol.... New O'Jays: "Branded Bad," on Neptune... Atlantic's Eddie Harris returns to the Village Gate on Oct. 24 before kicking off his college tour Nov. 10... Just signed to Gamble & Huff's Neptune label: the Vibrations and Diana Ross & the Supremes version of Smokey Robinson's "I Second That Emotion..." Phil Flowers, now on A&M, has covered another Dylan classic, "Like a Rolling Stone..." New Radiant "Book of Love," on Cadet... New Monarchs: "Where," on Stax... Thank you, deejays, for your charts and news... Grady Tate and Gary McFarland were in Dallas last week promoting Skye Records album of Bobby Scott's music from the film "Slaves." The Scarab label in Hollywood is hummin' with the first disk from Red Schwartz's new combine, "Hiwaymen (Will Seal Your Heart)," by the General Soul Assembly.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label, No. &amp; Pub.</th>
<th>Chart Weeks</th>
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<tbody>
<tr>
<td>I CAN'T GET NEXT TO YOU</td>
<td>Temptations, Gordo 7909 (Jolene, BMI)</td>
<td>6</td>
</tr>
<tr>
<td>THAT'S THE WAY LOVE IS</td>
<td>Marvin Gaye, Tamla 54180 (Islette, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>ON WHAT A NIGHT</td>
<td>Delia, Coral 5589 (Coral, BMI)</td>
<td>8</td>
</tr>
<tr>
<td>HOT FUN IN THE SUMMERTIME</td>
<td>Sly &amp; the Family Stone, Epic 5-50489 (Shree Flav, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>SHARE YOUR LOVE WITH ME</td>
<td>Aretha Franklin, Atlantic 3651 (Columbia, BMI)</td>
<td>10</td>
</tr>
<tr>
<td>JEALOUS KISS</td>
<td>Curtand Green, Uni 55142 (Curtrom Music, Inc., BMI)</td>
<td>7</td>
</tr>
<tr>
<td>WHAT'S THE USE OF BREAKING UP</td>
<td>Jerry Butler, Mercury 77960 (Assorted/Parall, BMI)</td>
<td>6</td>
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<tr>
<td>WORLD</td>
<td>James Brown, King 6236 (Gold, BMI)</td>
<td>4</td>
</tr>
<tr>
<td>DADDY'S LITTLE MAN</td>
<td>C.C. Smith, Columbia 4-449 (BMI, ASCAP)</td>
<td>5</td>
</tr>
<tr>
<td>IN A MOMENT</td>
<td>Vines, Uni 1001 (Doom &amp; Opera, BMI)</td>
<td>7</td>
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<tr>
<td>YOUR GOOD THING IS ABOUT TO END</td>
<td>Lou Rawls, Capitol 2550 (East, BMI)</td>
<td>11</td>
</tr>
<tr>
<td>NITTY GRITTY</td>
<td>Stevie Wright &amp; the Plas, Soul 57060 (Blood, BMI)</td>
<td>11</td>
</tr>
<tr>
<td>YOU GON'T GET WHAT I'M GON'T GET</td>
<td>Lillie D. Brown (fka C. Brown), Echo 32 (BMI)</td>
<td>7</td>
</tr>
<tr>
<td>SWEETHEAT I ME</td>
<td>Joan Chandler, Star 8002 (Birdsen Distributors, BMI)</td>
<td>6</td>
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<tr>
<td>HERE I GO AGAIN</td>
<td>Smekey Robinson &amp; the Miracles, Tamla 50065 (Jobete, BMI)</td>
<td>5</td>
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<tr>
<td>LOWDOWN POPCORN</td>
<td>James Brown, King 6250 (Gala, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>GOING IN CIRCLES</td>
<td>Friends of Distinction, MCA 742004 (Polydor, BMI)</td>
<td>6</td>
</tr>
<tr>
<td>CHAINS OF LOVE</td>
<td>Bruce Band, Date and Progressivo, BMI</td>
<td>7</td>
</tr>
<tr>
<td>NOBODY BUT YOU</td>
<td>Clarence Reid, Amor 4571 (Shanghi, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>LET A WOMAN BE A WOMAN</td>
<td>Delia &amp; the Belmonts, Original Sound 89 (Dine-In/Westward, BMI)</td>
<td>11</td>
</tr>
<tr>
<td>HELP</td>
<td>Jackie Wilson, Brunswick 35418</td>
<td>5</td>
</tr>
<tr>
<td>NEVER IN PUBLIC</td>
<td>Carol Stanley, Fame 1457 (Fame, BMI)</td>
<td>4</td>
</tr>
<tr>
<td>WALK ON BY</td>
<td>Isaac Hayes, Enterprise 9502 (Jay/Sheila Dee, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>I COULDN'T BE PRESIDENT</td>
<td>Janna Turner, Stax 5656 (East/Memphis, BMI)</td>
<td>8</td>
</tr>
<tr>
<td>Kool &amp; the Gang</td>
<td>Delia &amp; the Gang, Delia 559 (Springhouse, BMI)</td>
<td>6</td>
</tr>
</tbody>
</table>

**BEST SELLING SOUL SINGLES**

**Billboard SPECIAL SURVEY for Week Ending 10/4/69**

**SPECIAL SURVEY For Week Ending 10/4/69**

**THE FIRST GENERATION**

**Rock, Blues, Early Soul**

**MEMPHIS SLIM**

**MOTHER EARTH**

**JERRY BUTLER/NELLY EVERETT**

**JOHNNY JAMES**

**THE STAPLE SINGERS**

**BLUES JAM**

**JOE SIMON**

**ELECTRIC BLUES CHICAGO STYLE**

**Available exclusively on ITCC 4 & 8 rack stereo tape cartridges.**

**Buddah Records is a subsidiary of Viewer, Inc.**

**OCTOBER 4, 1969, BILLBOARD**

MAYOR JOHN LINDSAY chats with members of Cubie & the Five Stars at Papa Stairspe, at left, after the group performed at the city's Broadway in the Streets program. The show was sponsored by the Mayor's Urban Action Task Force. The group's latest single on Custom in "We Must Be in Love," produced by Curtis Mayfield.
Cameron Offering Common Shares

NEW YORK — Cameron Musical Industries, Ltd. is offering 300,000 shares of common stock. The firm, headed by J. Cameron Gordon, former president, Seeburg Corp., is engaged in the development design of coin-operated and non-coined operated music systems.

A&I Named Kapp Distrb in Area

NEW YORK — A&I Distributors of Cincinnati, the A&I and Sam Klyman outlet, have been set to represent all Kapp Records and 4 Corners of the world product throughout Southwestern Ohio. Lou Sebok, Kapp’s director of sales, made the announcement.

Music Scene’ is hosted by David Steinberg, Chris Bokeno, Larry Hankin, Paul Reid Roman, Christopher Ross and Lily Tomlin.

Sees 8-Track Technological Advances a Boon to Remotes

CHICAGO—The technological advantages of 8-track recording techniques will revolutionize remote recording studio operations, according to Reice Hamel, who has just completed work here on a $70,000 portable 8-track recording laboratory. Hamel, who recorded the Newport Jazz Festival this summer, said: “Now that I’m equipped for 8-track I have to start planning immediately for 16-track records. That’s how fast technology is advancing.”

Hamel, who designed and built an 8-track console, said 8 and 16-track recording was just as important for remote operations as it was for studio applications—perhaps more. “In a remote situation,” he said, “you have only one chance to record an act. In a studio, as a luxury, you can ask the musicians to do it over. On a remote, if you have one microphone on the piano, guitar, and bass player and one of them goes, you lose all three instruments. With 16-track, you can pipe each musician into the van separately—so if one should feel good then you only have that one musician to worry about.”

Hamel’s van, equipped with an elaborate security system and guarded on location by his wife-mariner, Kim Hamel III, is actually equipped with two 8-track decks. Most record companies today demand double master recordings, so Hamel hopes that one tape recorder operates about five minutes ahead of the second.

Yesteryear’s Hits

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

POP SINGLES—5 Years Ago

1. Rag Doll—The 4 Seasons (Philips)
2. A Hard Day’s Night—Beatles (Capitol)
3. I Get Around—Beach Boys (Capitol)
4. Memphis—Johnny Rivers (Imperial)
5. The Girl From Ipanema—Getz/Gilberto (Verve)
6. The Little Old Lady (From Pasadena)—Joe & Jane (Liberty)
7. Can’t You See That She’s Mine—Atlantic Direct (Atlantic)
8. Danz Me—Rainer Miller (Smash)
9. Wishin’ and Hopin’—Dusty Springfield (Philips)
10. Keep on Pushing—Impressions (ABC-Paramount)

R & B SINGLES—10 Years Ago

1. There Goes My Baby—Dirtiers (Atlantic)
2. Personality—Lloyd Price (ABC-Paramount)
3. You’re So Fine—Falcons (Sharpe)
4. I Can’t Quit You, Baby—Charles, New Orleans (Philips)
5. Make It Out—Herb Reed, Capricorn Records (Capricorn)
6. Knock on Wood—Eddie Floyd, RCA Victor (RCA)
7. I Only Have Eyes for You—Fleming (Epic)
8. Never Been to Spain—Bar B Q’s (ABC-Paramount)
9. The Battle of New Orleans—Johnny Horton (Acetech)
10. Here in the Horn—Al Hirt (RCA Victor)

POP LP’s—5 Years Ago

1. The Beatles—A Hard Day’s Night (United Artists)
2. Hello Dairy—Original Cast (RCA Victor)
3. Hello Dairy—Lulu Armstrong (Kapp)
4. Funny Girl—Original Cast (Capitol)
5. Get Happy! (The Beatles) (ABC-Paramount)
6. The Dave Clark Five (Epic)
7. Cotton Candy—Al Hirt (RCA Victor)
8. Barbara Streisand—The Third Album (Columbia)
9. The Beatles—Second Album (Columbia)
10. Hello in The Horn—Al Hirt (RCA Victor)

Check please.
Jean by Oliver

From His Hit Album
GOOD MORNING STARSHINE

Thank you Billboard
Thank you Music Scene
• Number 2 on the charts

CREWE RECORDS
1841 BROADWAY, NEW YORK, N. Y. 10023
This little piggy went to market...

This little piggy stayed home...
Finally.
A clean-living, clean-looking, clean-sounding group that calls itself—of all things—The New Establishment.

Don't let appearances fool you. These five clean-cut kids are delivering the kind of strong sound that makes hits happen. Their music doesn't demand a special audience. They appeal to everyone. And everyone is about to discover them.

In his Personal Pics of the Week, Bill Gavin said: "I especially like '(One of These Days) Sunday's Gonna Come on Tuesday' by The New Establishment on Colgems. Excellent song and production by Ernie Sheldon and Jack Keller."

Their new single "(One Of These Days) Sunday's Gonna Come on Tuesday" C/W "Baby the Rain Must Fall" #66-5006.

Manufactured and distributed by RCA Records.
Sinatra, A Man Alone

An album composed especially for Mr. Sinatra by Mr. Rod McKuen from which comes the hit 'Loves Been Good To Me.'
WE HAVE NOW PASSED THE
1/4 MILLION MARK (and still climbing)!

KOOL & THE GANG
by Kool & The Gang  De-Lite 519

We offer our sincere thanks to everyone responsible for the success of our record:
- De-Lite Records  Radio Stations and Personnel
- Distributors  Promotion Men

Management:  GENE REDD
Suite 2E, 300 West 55th Street, N.Y., N.Y.
581-4500

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A veteran performer of Radio, TV, Stage and Recording...
Most promising female artist...
#1 song of the year...
Country Music's Who's Who...
The Medley Girl...
C&W Music's fastest rising star...
C&W Music's finest female voice...

A LITTLE GIRL'S DREAM... IS FAST BECOMING REALITY!
SANDI SCOTT SINGS (MEDLEY) "OVER THE YEARS"

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OCTOBER 4, 1969, BILLBOARD
Country Music

Receives Trademark on Terms 'Music City USA'

NASHVILLE — Two Nash- ville firms have received a reg- istered trademark for the term "Music City, USA," thus precipitating another controversy in the use of such terms.

Nashville’s Moore and Associates, discovered that the mark "Music City USA," had been used and registered by a small organization known as The Music City USA Coloring Book, containing pictures of Nashville scenes and postcards of coun- try music artists. Most of the Nashville scenes are music- oriented. The group plans to market other products.

Stringer has advertised through his attorney, Clay Bailey, that the trade- mark "Music City USA" had been registered and served notice to radio stations, using it as a license for a moderate fee, that they could use it exclusively in their market. So far, nearly a score of stations have signed up for a licensing agreement. Stringer is billing the stations $5 and $10 per month, depending on the size of the market. He estimates that some 200 stations are using the terms.

Undecided on Use

Miss Moran, a political leader in Tennessee as well as the former owner of a large promotional firm, said she had not yet de- termined how the use of the trade- mark "Music City USA" would be handled. She was leaving the issue up to her attorney.

The group has received many residents of this city to check in the office of the secretary (Continued on page 56).

Singleton Adds Coast Label

LOS ANGELES—Shelby Sin- gleton has announced formation of a new West Coast-based label to handle all products, dealing specifically with talent from this part of the country.

Warren Laniard, whose background includes executive positions with Fantasy, Galaxie, Monarch, Decca and Venture, will be the label's vice president. The records are to be distributed by the Shelby Singleton Corp.

In addition to handling the label, Laniard will be in charge of sales and promotion for all of the Singleton enterprises.

Brite Star's Pick Hits... Brite Star's Pick Hits ...

If you crossed 'Music Scene' with 'Mod Squad,' what would you get?

A big ball of singing fuzz.
When it comes to syndication of country music television, Show Biz wrote the book... 253 stations feature a Show Biz originated program each week.

Bill Williams, Billboard, The World of Country Music

Now, the musical expertise that has made Show Biz big in syndication is channeled into a brand new record label

The First Two Country Artists On The Show Biz Label

Chase Webster and Jamey Ryan


SHOW BIZ

Distributed by Bell Records, a division of Columbia Pictures Industries, Inc.

Produced by Show Biz Records, Baker Building, Nashville, Tennessee 37203

SHOW BIZ

(Long the biggest name in Country Music Television)
NOW - THE HOTTEST NEW NAME IN THE RECORD BIZ

SHOW BIZ SINGLE #228

"WILLIE AND LAURA MAE JONES"

B/W "SWEET WINE AND BITTER TEARS"

SHOW BIZ SINGLE #228

JAMEY RYAN

Sensational young Canadian star with a monster—"YOU'RE MY WOMAN."

SOON TO BE RELEASED
BLAKE EMMONS

Distributed by Bell Records, a division of Columbia Pictures Industries, Inc.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title, Artist, Label, No. &amp; Peak</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SIX 6 SINCE I MET YOU BABY</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>THAT'S A NO NO</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>THE WAYS TO LOVE A MAN</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>TALL DARK STRANGER</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>THERE ARE NOT MY PEOPLE</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>TO MAKE A MAN (Feel Like a Man)</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>INVITATION TO YOUR PARTY</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>A BOY NAMED SUE</td>
<td>13</td>
</tr>
<tr>
<td>9</td>
<td>WINE ME UP</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>THESE LONELY HANDS OF MINE</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>I'D RATHER BE GONE</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE (and the North Woods)</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>HOMECOMING</td>
<td>7</td>
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<tr>
<td>14</td>
<td>I LOVE YOU BECAUSE</td>
<td>8</td>
</tr>
<tr>
<td>15</td>
<td>BUT YOU KNOW I LOVE YOU</td>
<td>13</td>
</tr>
<tr>
<td>16</td>
<td>RUNNING IN MY HEART</td>
<td>8</td>
</tr>
<tr>
<td>17</td>
<td>IF NOT FOR YOU</td>
<td>12</td>
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<tr>
<td>18</td>
<td>LONELY FROM WITHIN</td>
<td>6</td>
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<tr>
<td>19</td>
<td>TO SEE MY ANGEL CRY</td>
<td>3</td>
</tr>
<tr>
<td>20</td>
<td>MUDBOY MISSISSIPPI LINE</td>
<td>6</td>
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<tr>
<td>21</td>
<td>WORKIN' MAN BLUES</td>
<td>14</td>
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<td>22</td>
<td>TRUE COW</td>
<td>11</td>
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<tr>
<td>23</td>
<td>I WILL ALWAYS LOVE</td>
<td>5</td>
</tr>
<tr>
<td>24</td>
<td>WHICH ONE WILL IT BE?</td>
<td>10</td>
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<tr>
<td>25</td>
<td>SEVEN LONELY DAYS</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td>MAMA &amp; BOBBY MCGEE</td>
<td>14</td>
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<tr>
<td>27</td>
<td>I'M DOWN TO MY LAST</td>
<td>3</td>
</tr>
<tr>
<td>28</td>
<td>TENNESSEE MOUNTAIN DIXIE</td>
<td>9</td>
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<tr>
<td>29</td>
<td>COLOR HIM FATHER</td>
<td>10</td>
</tr>
<tr>
<td>30</td>
<td>RIVER BOTTOM</td>
<td>4</td>
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<tr>
<td>31</td>
<td>HAUNTED HOUSE</td>
<td>3</td>
</tr>
<tr>
<td>32</td>
<td>ALL I HAVE TO OFFER YOU (36 Mc)</td>
<td>17</td>
</tr>
<tr>
<td>33</td>
<td>MY CUP RUNNETH OVER</td>
<td>8</td>
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<tr>
<td>34</td>
<td>BETTER HOMES AND GARDENS</td>
<td>10</td>
</tr>
<tr>
<td>35</td>
<td>I CAN'T FORGIVE MYSELF</td>
<td>14</td>
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<tr>
<td>36</td>
<td>THAT SEE ME LATER LOVIN'</td>
<td>7</td>
</tr>
<tr>
<td>37</td>
<td>BETTER HOMES AND GARDENS</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>RECONSIDER ME</td>
<td>7</td>
</tr>
</tbody>
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OCTOBER 4, 1969, BILLBOARD
THE WORLD'S GREATEST DRUMMER IS ALIVE AND WELL IN LAS VEGAS, LONDON, NEW YORK, AND ALL POINTS NORTH
FESS PARKER
America's favorite frontiersman embarks on the recording frontier

His first RCA release

"COMIN' AFTER JINNY"
RCA # 74-0249

SHOULD OPEN NEW FRONTIERS FOR YOUR SALES & PROGRAMMING
EXCLUSIVELY ON RCA RECORDS

www.americanradiohistory.com
Nashville Scene

By BILL WILLIAMS

Monument's Dianne Jordan will cut her next session in Memphis under the guidance of Chips Moman. She's looking for a new sound. Long-time frontman Gino King, who has worked with most of the country acts during the past nine years, has finished radio school in Chicago and is about to become a disk jockey at KYND, Burlington, la. An outstanding guitar player, he also will run a club and restaurant at Gulfport, Miss., across the river. Gino now is looking for spot announcements by artists to help him in his air work. Alex Harvey not only is a top-notch singer with his Axedra, but has written David Houston's new single, write "Reuben James" recorded both by the First Edition and by Jamie Byram, and has new tunes just cut by Jaye P. Morgan & Chase Webster. . . Beautiful Oma-Lu, fresh from the Playhouse circuit, will have a new release on United Artists.

in October produced by Don Thomas.

Journey Records.

his first release will be in mid October.

The Four Guys, now being booked by Bobby Lee, are playing the circuit with Frank Williams Jr. A new group making the move here is The Common People, from Gate City, Va. They've been together only a few months, Pepp Deac, Bobby Rice, Donnie White, Cass Singleton, Brother Stut, Leon Williams and Jummy Newman have just finished doing a series of spots for CMA organizational member stations. It's one of the advantages of such membership.

To set the record straight, Waylon Jennings has done a one-hour special for Metromedia, "Love of the Common People." Cut at KTVY, the show includes the Kinbrehb, Larry & Lurrie Collins and Charley Pride. Waylon is hopeful it may be eventual a 26-time series. Skeeter Davis and Bobby Bare will combine in a duet for RCA in the near future. Meanwhile, Skeeter is currently involved in the auspices of Ronnie Light.

Decca's Jerry and Jannie Seely have announced plans to record a brand new country review at the "Grand Ole Opry." This show will combine individual performances and duets backed by The Tennessee Legends. It's due to return to the Joe Taylor Auditorium in Little Rock. It will be recorded by Western Wheels for the Monument label.

Sund'ry Rucker,37, of Nashville, of the Western Room, will appear with Archie Campbell & the Sons of the Mill Motor Inn for the Tennessee Oil Company. Journey Records and John G. Samples of Chart Records is playing a string for the Bonanza Mobile Home firm.

Tommy Overstreet, a Dor signals a new representative for Paramount Pictures Music Division. His orientation is for minor surgery. . . . Bill Anderson is due to go into Studio C for the Nov. 1 date. The concerts involve sending the most unusual and original birthday card to a local disc jockey. There are plenty of prizes, including a Decca full-stereo automatic component system plus a complete set of Bill Anderson albums. Wynn Black is rushing an album because of the response to his current single, "I'll Still Be Missing You." Gene Crawford, a member of the David Houston group, has a release of his own coming out next month on Metromedia, written by Lorene Manna . . . Smiley Monroe writes from Roseburg, Ore. In that he now has a travel trailer and will book one-nighters anywhere. December and January, however, will be spent in the Orient. The Cody Bearpaw's new single, "Old Man Willie," hits the market the latter part of October . . . Leroy Van Dyke is host for "Country Crossroads," the spiritually oriented radio show playing on hundreds of stations across the nation. Bill Mack from WBAP, Fort Worth, is the announcer on the show. KXIT Wells is in the process of recording sessions. After that, the show headed by her and Johnny Wright plays 12 days this month, sandwiched between the conventions. Ruby Wright has signed with Plantation Records.

Perryman has announced the addition of long-time broadcaster-writer DocHoliday to his staff at WMTS, Murfreesboro. In addition to co-hosting "The Music Row Show," Doc will serve as sales and operations manager. He continues to host Channel 1's "Holiday Country." A man of many talents, he becomes a part of one of the most successful country operations in the business. Perryman and Holiday were, together once before, at KSHI radio in Texas, in 1947.

Buddy Lee has added Jim Selph to his growing roster of agents. Selph, an old-timer in the music business, joins Lee after six years as road manager of the Judy Lynn Show in Las Vegas. At one time Selph fronted the Red Foley Show, and was a staff musician for the "Opry" for 18 years. Dick Black, president of Sponsor Events, Inc., announced formation of a major country show in St. Louis Oct. 19, the day after the conclusion of the "Opry" celebration here. The show, at Kiel Auditorium, will feature Charley Pride, Faron Young, Don Gibson, Dottie West, Freddie Weller & Grandpa Jones, Linda K. Lane appears at the Alabama State Fair in Birmingham Thursday day (11) and Friday (13). Van Trevor also is on the show. RCA's Stutt Stecker is in Hawaii for 10 days of personal appearances. . . . Alex Tumovsky of Act Enterprises, Beverly Hills, produced two sessions for the Bill Caudill band. . . . Jim Peterman of Elektra recorded Al Blacker of the Sacred Moundish band from Cincinnati. He also recorded The Grease, a group from Green Bay, Wis. . . . Tommy Wills of Air Records is in Richmond, Ind. . . . Leon Ashley plans to tape his show in Columbia, S.C. live for an album this week. The show consists of Ashley, Margie Singleton, Jack Shaw, Robin Tinsley, Dick Burt & The Journemyn.

TERRACE MUSIC PUBLISHING president Al Jason tossed a bash for Roy Stingley, program director for Chicago's WJJD, with some, big names on hand. Left to right, Durwood Haddock, Dot artist, comedy's JD's, Dot's Peggy Little, and Mercury's Norro Wilson.

Grace Evans now heads the Ashley Talent Agency here. Ben Peters, who wrote the current best-selling "That's a No No," has recorded the first song in his new publishing firm. The song, for release the first week of August, is on the Liberty label, "For My Woman's Love." Mike Stoneman, 13-year-old steel guitar player from Tacoma, Wash., has become a regular member of the Las Vegas-based Judy Lynn show. The youngster will record with the band, and will be seen in the future on the Judy Lynn syndicated show.

The Loretta Lynn show broke all existing attendance records at the Appalachian District Fair at Junesboro, Tenn. . . . Rita Faye has been signed for Stop Records. Her father, Smiley Wilson, of the Wilm-Helm Agency, is booking her for personal appearances. Wayne Kemp has been signed to an exclusive contract with L & O Talent Productions. The announcement was made by Shelly Hight, co-owner of the agency with Shelly Lawrence. Corky Mayberry has assumed the title of Music Director of KBBQ. The announcement was made by personnel Bill Ward, program director. Recent sessions at the Woodland Sound Studio here include singles by Forliss Hooks, an album for Metromedia by the McMackin Brothers & Bobby & Goldboro LP for UA, LP by "Ramblin' Jack" Elliott, an album by John Nepomucen, a single produced by Sheila Singleton for The Rughows, and a Paul Tatini production of Steve Blue. Ed Brown is starting his own production company. Roy Stingley is joining his new single. Also, as a writer, he has just turned out tunes for Vaughn Going, and Dianna Trask. Following his tune "Beer Drinkin' Music," Ray Sanders is doing a commercial for a national beer company. Danny Harrison has signed an ex-

Do you think that Beethoven would have liked 'Music Scene'?
**Country Music**

Cooper Exits Show Biz for Exec Spot With Holladay

NASHVILLE — George W. Cooper, III has resigned as head of Show Biz Records to become executive vice president of Robert L. Holladay, Inc., a record promotion firm.

Roger Soving, who is in charge of Show Biz Music Publishing Co. (SBMP) and Monster Music (ASCAP), has been named vice president and general manager of Show Biz Records, succeeding Cooper. Soving and Cooper will continue to work closely together since Holladay will promote the Show Biz label. Cooper will manage Holladay's country division.

W.S. Bill Graham, chairman

**Music City USA**

*Continued from page 50*

of state to determine what other marks may be registered.

Connie B. Gay of Washington, a stalwart in the music industry, years ago received a registered mark for "Town and Country," and has liberally allowed its use for a $1 per year fee. He still protects the mark, however.

The phrase "Music City USA" is generally attributed to Dave Cobb, an announcer with WSM for more than two decades, who is said to have originated the expression regarding the expanding music industry in the 1950's in this city.

**A Tribute To The Greatest Songs & Their Writers**

*Continued from page 55*

clusive writer's contract with the publishing arm of Nugget Records. That label's John L. Sullivan will have a new album out soon titled "Woman, Leave Me Alone." Shorty Lavendar, executive vice president of Robert Long agency, played his country fiddle on the new underground album by Mother Earth. "Make Me a Joyful Noise." Ray Stevens entertains this week for the Deep South Advertising Convention. Jean Ulley has joined the SSSS Corp. as secretary to Henry O'Neal, vice-president in charge of promotion. She is a secretary major at Tennessee State University.

Bill Johnson, accompanied by Marty Robbins for the past nine years, has joined the Music Row Publications as a vice-president. Les Beaver, fully recovered from an illness, has cut a new session but will change labels. The deal is being negotiated by Don White of Don El Productions, who also has a new artist named Vern.

of Show Biz, Inc., praised Cooper for the work he had done with Show Biz, a new label which has under contract such artists as Chase Webster, James Ryan, Blake Emmons and Don Nero.

Holladay said the full-time national country music promotion outlet would be the first.

**WEATHER TAKES CUE FROM LANE**

NASHVILLE — Red Lane, longtime Tree writer and a newly signed RCA Victor artist, selected Sept. 23 for the release of his first record, "It Always Rains on Tuesday." He performed it that day in connection with an early morning weather show. It rained.

**Yesteryear's Country Hits**

Change-of-program from your librarian’s shelves, featuring the disks that were the hottest in the Country Field 5 years ago this week. Here's how they ranked in Billboard's chart at that time.

<table>
<thead>
<tr>
<th>COUNTRY SINGLES—5 Years Ago</th>
<th>COUNTRY SINGLES—10 Years Ago</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Angel—Roger Miller (Smash)</td>
<td>1. Waterloo—Shenandoah Jackson (Capitol)</td>
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<tr>
<td>2. My Heart Skips a Beat—Back Owens (Capitol)</td>
<td>2. The Battle of New Orleans—Johnny Horton (Columbia)</td>
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<tr>
<td>3. The Cowboy in the Continental Suit—Marly Robbins (Columbia)</td>
<td>3. Heartaches by the Number—Ray Price (Columbia)</td>
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<tr>
<td>4. Memory—Wally Pippie (Decca)</td>
<td>4. Big Al—Special—Wilma Lee &amp; Stoney Cooper (RCA Victor)</td>
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<tr>
<td>6. Together Again—Back Owens (Capitol)</td>
<td>6. Somebody Back in Town—Wilburn Brothers (Decca)</td>
</tr>
<tr>
<td>8. Don't Love You Anymore—Louise Covlin (Capitol)</td>
<td>8. Black Land Farmer—Frankie Miller (Starday)</td>
</tr>
<tr>
<td>10. Circumstances—Billy Walker (Columbia)</td>
<td>10. Who Shot Sam?—George Jones (Mercury)</td>
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**Hot Country LP’s**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHNNY CASH AT SAN QUENTIN</td>
<td>RCA Victor LSP 4513 (S)</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>THE SENSATIONAL CHARLEY PRIDE</td>
<td>RCA Victor LSP 4515 (S)</td>
<td>17</td>
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<tr>
<td>3</td>
<td>WOMAN OF THE WORLD/TO MAKE A MAN</td>
<td>Lpex, Decca 25112 (S)</td>
<td>10</td>
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<tr>
<td>4</td>
<td>LUCY</td>
<td>Columbia DL 72141 (S)</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>BUCK OWENS IN LONDON</td>
<td>RCA Victor LSP 2232 (S)</td>
<td>16</td>
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<tr>
<td>6</td>
<td>MY LIFE/BUT YOU KNOW I LOVE YOU</td>
<td>Lpex, Decca 25114 (S)</td>
<td>7</td>
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<td>7</td>
<td>GREAT HITS</td>
<td>Tammy Wynette, Epic BN 24646 (S)</td>
<td>10</td>
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<tr>
<td>8</td>
<td>BUCK OWENS &amp; HIS BUCKAROOS</td>
<td>Capitol ST 232 (S)</td>
<td>9</td>
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<td>9</td>
<td>YESTERDAY WHEN I WAS YOUNG</td>
<td>Ray Collins, Dot LP 9903 (S)</td>
<td>13</td>
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<tr>
<td>10</td>
<td>ALWAYS ALWAY</td>
<td>Porter Wagoner &amp; Dolly Parton, RCA Victor LSP 4168 (S)</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>I LOVE YOU MORE TODAY</td>
<td>Conway Twitty, Decca 25105 (S)</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>JIM REEVES’ GREATEST HITS, VOL. 3</td>
<td>Lpex, Decca 25110 (S)</td>
<td>10</td>
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<tr>
<td>13</td>
<td>MORE NASHVILLE SOUNDS</td>
<td>Danny Davis &amp; the Nashville Blues, RCA Victor LSP 4176 (S)</td>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
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<tr>
<td>1</td>
<td>IT'S A SIN</td>
<td>Marty Robbins, Columbia CS 9811 (S)</td>
<td>13</td>
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<td>2</td>
<td>JIM REEVES AT FOLSOM PRISON</td>
<td>Columbia CS 9639 (S)</td>
<td>69</td>
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<tr>
<td>3</td>
<td>SAME TIME, DIFFERENT TIME</td>
<td>Lpex, RCA Victor LSP 4155 (S)</td>
<td>16</td>
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<td>4</td>
<td>AT HOME WITH LYNN ANDERSON</td>
<td>Columbia CL 1017 (S)</td>
<td>8</td>
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<tr>
<td>5</td>
<td>ROGER MILLER</td>
<td>Atco 5812 (S)</td>
<td>6</td>
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<tr>
<td>6</td>
<td>GOLDEN HITS, VOL. II</td>
<td>Johnny Cash, Sun 101</td>
<td>2</td>
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<tr>
<td>7</td>
<td>A LITTLE BIT OF PEGGY</td>
<td>Little Pete, Int LP 2099 (S)</td>
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<td>8</td>
<td>DAVID HOUSTON</td>
<td>Epic, BN 24645 (S)</td>
<td>5</td>
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<tr>
<td>9</td>
<td>CURLY</td>
<td>Ray Price, RCA Victor LSP 4169 (S)</td>
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<tr>
<td>10</td>
<td>GOLDEN HITS, VOL. I</td>
<td>Jerry Lee Lewis, Sun 107 (S)</td>
<td>27</td>
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<td>11</td>
<td>STAND BY YOUR MAN</td>
<td>Emmylou Harris, Warner Bros. 34614 (S)</td>
<td>35</td>
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<td>12</td>
<td>CARL SMITH SINGS A TRIBUTE TO ROY ACUFF</td>
<td>Capitol ST 2234 (S)</td>
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<tr>
<td>13</td>
<td>GOLDEN HITS, VOL. I</td>
<td>Johnny Cash, Sun 100</td>
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<tr>
<td>14</td>
<td>DON GIBSON SINGS ALL THE TIME COUNTRY GOLD</td>
<td>RCA Victor LSP 4148 (S)</td>
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<tr>
<td>15</td>
<td>COUNTRY FOLK</td>
<td>Mercury Jereinsen &amp; the Minstrels, RCA Victor LSP 4180</td>
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<tr>
<td>16</td>
<td>25 LIPS UP</td>
<td>Bob Owens, Capitol SPB 257 (S)</td>
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<tr>
<td>17</td>
<td>WHY YOU BEEN GONE SO LONG</td>
<td>Lpex, Decca 25104 (S)</td>
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<tr>
<td>18</td>
<td>HALL OF FAME, VOL. I</td>
<td>Jerry Lee Lewis, Smash 86717 (S)</td>
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<td>19</td>
<td>YOUNG LOVE</td>
<td>Conway Smith &amp; Hat Shuckey, RCA Victor LSP 4190</td>
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<td>20</td>
<td>FROM THE HEART</td>
<td>Jacky Lee, Int LP 39957 (S)</td>
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<td>21</td>
<td>SWEETHEART OF THE YEAR</td>
<td>Ray Price, Columbia CS 9002 (S)</td>
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<td>22</td>
<td>SINGING WINDOWS</td>
<td>Clay Hart, Metromedia MO 1008 (S)</td>
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<td>23</td>
<td>ME AND MY BOYS</td>
<td>Porter Wagoner, RCA Victor LSP 4181</td>
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<tr>
<td>24</td>
<td>JOHNNY ONE TIME</td>
<td>Johnny Duncan, Columbia CS 9624</td>
<td>4</td>
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<tr>
<td>25</td>
<td>DARLING YOU KNOW I WOULDN'T LIE</td>
<td>Roland Petty, Lpex, Decca 25105 (S)</td>
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<td>26</td>
<td>PORTRAIT OF MELLE HAGGARD</td>
<td>Capitol ST 311</td>
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<td>27</td>
<td>TOGETHER</td>
<td>Jerry Lee Lewis/Linda Gail Lewis, Smash 86726 (S)</td>
<td>21</td>
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<tr>
<td>28</td>
<td>YOUR LOVIN’ TAKES THE LEAVIN’ OUT OF ME</td>
<td>Tommy Cash, Epic BN 24646 (S)</td>
<td>45</td>
</tr>
<tr>
<td>29</td>
<td>HOLD ME</td>
<td>Johnny &amp; June Mabry, Capitol ST 206</td>
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**Nashville Scene**

Godwin. Liz Anderson is back on the tour circuit after taking the summer off while she and husband, Casey, designed and started the building of a new home. The Mac Wiseman talent agency in Wheeling, is picking up action and is bringing in greater crowds for the "Jamboree." Bobby Lee of Musician in for a session with Eddie Noack. Darrell Devos, in some litigation, cut a session for a independent label. Ohio Records' Rusty Deetlyan back in school after a Michigan tour with his mother. Ethel. ... Tim Yuro is cutting a Liberty session in Nashville under the supervision of Chip Moman. Wally Wilkins is to do a session here for Geanga Records. Teddy Wilkens of Rawtime, has accepted an invitation to take part in a testimonial banquet for Al Hirt at the Roosevelt Hotel in New Orleans next month. Linda Martell taped the "Midweste Swayde" in Cincinnati, then shot over to Louisville to entice for the "Jim Lucas Show." ... Troy Shumell has purchased a building on Music Row to house his general offices. Suises have been located to Bob Holiday, Don Tweedy and Maggie Cavender.

**Sinclair Carson To Build Studio**

SPRINGFIELD, Mo. — E. Simon Jr. and Wayne Carson of Top Talent Inc. are constructing a new 8-track stereo recording studio, which will be completed by Nov. 1.

Production will be headed by Carson, whose writing credits include the Box Tops "The Letter" and "Soul Deep." Paul Kelley of Muscle Shoals, Ala., is equipment engineer; Dick Bowman of Springfield is president-engineer. The studio will be devoted mainly to recording rock, soul and country music.

OCTOBER 4, 1969, BILLBOARD
NEW YORK  
* Continued from page 24

was specifically written for the show by contract writer Tony Towne. MGM's John Schaschitan opens a one-week engagement at Washington's Cellar Door on Oct. 20.

Ode's Spirit plays the Boston Tea Party on Thursday (9) through Saturday (11). Brother Jack McDuff's first Blue Note LP, "Down Home Style," is due in October. Smokey Joe Lee Lewis plays Novo, Tex. Sunday (30); Lafayette, La. Monday (30); Ponchatula, La., Wednesday (1), Baker, La. Thursday (2); Dallas, Friday (3), and Nashville, Sunday (12). Verve's Bill Evans and Jaki Byrd open a one-month stand at the Top of the Gate on Tuesday (30). John Abbott, adr. director at Laurie, will teach a course in arranging at the Manhattan School of Music.

Soul's Gladys Knight & the Pips begin a two-week engagement at the Copacabana on Thursday (2). Ahmet Ertegun, president of Atlantic/Aico, recently hosted a party for Aico's Samantha Song at the Maisonette Room of the St. Regis Hotel. Columbia's Phil Hardin gives a Carnegie Hall concert on Friday (1). Original soundtrack LP of "Congo," presented at a new nightclub called the 12 Steps. The first production is "East River Anthology" by Carl Rely. The More Perfect Union supplies the music. Michael Allen is promoting his new London album "For the Love of Mike" during a 16-city tour. Octave's Erroll Garner was on Sept. 7 in Indianapolis, which had an Erroll Garner Day.

FRED KIRBY

LOS ANGELES

Vie Dana has turned to producing, handling the debut sessions for Geraldine Stevens, formerly known as Dodie Stevens. Dana wrote the song which Miss Stevens cut as an answer to the First Edition's "Rhubarb, Don't Take Your Love to Town." World Pacific is releasing the single, "Jacks Candy," and Cornell & Jorina Knokken of the Jefferson Airplane are recording their first LP together. Parts have been done here, but the rest being taped at the New Orleans House in Berkeley.

Eric Clapton, Steve Winwood and Ginger Baker are all recording solo albums. Clapton is also writing songs for Delaney and Bonnie's next LP. Four Star International Music has been formed by Four Star Entertainment Corp. Louis Prima and Sam Butera and the Witnesses are the first act signed for the record company. Their first LP cut live at the Sands, is "Blow Out."

Blue Thumb is packaging a sampler LP of all its acts. The label plans releasing its first Sam Loy Blues Band album with its "The Best of Clinton Chisholm title Chisholm is an accordionist who specializes in Negro cajun music. Timi Yuro is being sent to Memphis to record her next Liberty record, with Chips Momma handling the ad.

Don Costa has finished sessions with Tony Bennett, Jerry Herman and Patti Page. He also acted as musical director for Frank Sinatra's upcoming TV special on CBS. Dick Clarke, promoter of a Toledo pop festival, has stopped using his name on his ads because of the similarity with Dick Clark, the TV host. UCLA launches its new folk series with John Stewart Oct. 25. Greenwood will be Linda Ronstadt, Laura Nyro appears as part of the program Jan. 17. The Youngbloods will appear on the "Hollywood Palace" and on the premiere show of "Harper Valley, USA." Sweetwater will work the "Palace" as well as the "Red Skelton Show," marking that groups first national TV exposure.

John Boylan, Inc., has opened to specialize in all facets of the music business. Boylan formerly produced dates by the Association and the Dillards. He has written songs for Koppelman-Rubin Associates. Pacific Gas and Electric will act and sing in Otto Preminger's "Tell Me That You Love Me, Junie Moon." The Chicago Blues All Stars are working at the Ash Grove through Oct. 5. Mary Hopkins version of "One Sera, Sera" is the 500th recording of the song, according Ray Evans. Recent members of musicians local 129 in the C.W. Wiggins Trio consist of Ken Legendre, Mike Wood and Norman Pounds, 17, drums and bassist leader Wiggins, 13. Keith Johnson, 14, is the band's vocalist.

Artie Guthrie is working on a 15-city concert tour to tie in with the opening of his film, "Alice's Restaurant." Quincy Jones will compose an original score for "Out of Towners" for Paramount. Ray Charles and Country Stills, Nash and Young will appear at UCLA's new "Paley Pop" series later in the year at Pauley Pavilion.

EFLT TIEGEL

MEMPHIS

Guitarist Reggie Young and bassist Mike Leech have teamed together to produce a single by the Both Directions at American Recording Studios. It is almost a cert a single Elvis-Presley will return to American Recording for another lengthy recording session. He, of course, would have RCA's producer Felton Jarvis and engineer Roy Scheekley and Al Pa-

JAME D. KINGSLEY

Jones' Score in Cosby's Series

LOS ANGELES — The new Bill Cosby series on NBC-TV has a jazz-oriented score written by Quincy Jones. Jones has assembled a house band of local jazzmen to work on the series.

Such noted players as bassman Randy Brown and organist Jimmy Smith play in the all star band. Jones plans inviting guest jazzmen like Cannonball Adderley and Miles Davis to sit in.

Jones wants to give avant-garde players like Cecil Taylor and Archie Shepp their popular TV exposure and plans using them in his band.
NEW YORK—A specially priced triple LP package of Romantic Classics being issued is being by Columbia Masterworks in October. The set, comprising two LPs and a 33-1/3 record, and an illustrated article on or- iginal paper, will be priced at $2.50. A Schumann chamber music disk features pianists Glenn Gould and the London Piano Quartet. Phil Pogerson, while the Moog Synthesizer performs a Christmas piece.

Three albums are switched from the CBS label: Pierre Boulez and the New Philhar- monia Orchestra in Debusoy, pianist Yvonne Loriod, the Groupement Instrumental a Per- fusson—Strasbourg, and the Or- chestra du Domaine Musica- l in Monegasque. Ken Seidel writes and Leonard Lion- Naples, Fratich and Harold Be- iters and potentiometers, Stock- houmen, and Douglas D. Speck, members of the West Ger- man Choruses and Studio Choir for New Music, Coleman, Alton Kontras, Hammond organ; and Fritsch, Schuetz, Schein and Demantius.

Odyssey's Legendary Per- formances series has Mozart arias by soprano Martha Argerich and the Columbia Symphony Orchestra conducted by Dennis Russell Dort. A monaural album of Beethoven and Brahms trios with Rudolf Serkin, Busch and Her- mann Busch.

HOLLYWOOD—While the older, more experienced Mer- dith Willson is going through opera, and sympho- nical, "1941. A Romantic Spec- tation" at the downtown Mu- sic Center, the younger Willson has settled for a more modest pro- duction, in smoggy Southern California. Riddle composed 22 melodies for his "A Voice From Another Season" production, collaborat- ing with Meladin Zarubina, who wrote the book and composed the Riddle's songs. The setting is in the Virgin Islands and it marks the first recording of Riddle's one-time trombone player whose arrangements for Nat Cole and Sinatra boosted him into prominence 20 years ago, to attempt to crack the "legi- theater.

Somehow it went unreported, but Jack Teagarden's younger brother, Clay (Cub) Teagarden, a popular drummer for many years, died recently in Salt Lake City. Now only Charlie of the three musical Teagarden broth- ers remains. Charlie, an out- standing trumpeter, doubles as assistant to the president of Musi- cians Local 369 in Las Vegas.

Tain't no big thing, maybe. (Continued on page 68)

McGraw-Hill, Yule Is Now

NEW YORK—Christmas-oriented sets are in the early stages of Christmas-Hill Records on both the Argo and Telefunken labels, as well as a two-LP package by Konrad Ruhland and Capel- Ania Bach and Christmas music. Das Weihnacht also has a continuation of the "Early Organ" series as Siegried Hilderbrand plays Bach, Schuetz and others. Ted de Koven and Angry SC 3735.

SOMEBODY NSA'S "PADDY'S" the title role features the October RCA Red Seal re- lease. Operatic highlights include the Bellini and Donizetti operas, Richard Lewis and James King, mezzo-soprano Regina Rahn and Julis Hamari, and baritone Sherrill Milnes. Erich Leinsdorf conducts the London Symphony.

Viennese fiddler Perlman and pianist Cliff Aragone salute a Prokofiev sonata pairing, while pianist Artur Rubinstein plays Schubert and the Chop- inings.

Trombonist Colm Murphy is featured in a paramount opera ar- rangement on the low price Vic- trola label. Also on Viotrola is a Vivaldi album with violinist Xavier Mas and the Or- chestra della Camera di Milano.

E. Power Biggs has an organ- panel, which includes 110 musical examples from various organs recorded nuri- mously, and an illustrated article on orga- n clothing. The set, comprising two LPs, L.D.U. also has a CD.

A Schumann chamber music disk features pianists Glenn Gould and the London Piano Quartet, while the Moog Synthesizer performs a Christmas piece.

Three albums are switched from the CBS label: Pierre Boulez and the New Philhar- monia Orchestra in Debussy, pianist Yvonne Loriod, the Groupement Instrumental a Per- fusson—Strasbourg, and the Or- chestra du Domaine Musica- l in Monegasque. Ken Seidel writes and Leonard Lion- Naples, Fratich and Harold Be- iters and potentiometers, Stock- houmen, and Douglas D. Speck, members of the West Ger- man Choruses and Studio Choir for New Music, Coleman, Alton Kontras, Hammond organ; and Fritsch, Schuetz, Schein and Demantius.

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Produced by Russ Miller. Lonnie Mack/Whatever's Right. EKS74050. Also on all tape configurations by AmpeX.
**Soundtrack**
**Paint Your Wagon**
Paramount 2339 (5)

The beautiful Lerner and Loewe score for "Paint Your Wagon," last seen in Hollywood, is now available in this record. Unlike the film, the songs have never been cut, spliced, or rearranged. The original score is unedited, with all the songs in their original order. The album includes the title song, "Paint Your Wagon," "Bless the Beasts and Children," "I'll Fly Away," "I'm Gonna Love Me Again," and "Zip Zap Zop." The vocals are by the original cast, featuring the voices of James Cagney, Dick Van Dyke, and Florence Henderson. The orchestra is conducted by Robert Shaw. A must-have for any music lover.

---

**Tommy James & the Shondells**
*Cathedral Symphonic*
Roulette RS 4500 (5)

Tommy James & the Shondells have been in the business a long time. "Cathedral Symphonic" is their latest album, featuring the band's signature blend of rock and symphonic elements. The album includes the hit "Cathedral Symphonic," as well as other popular hits from the band's repertoire. The album is produced by the band itself, with Tommy James handling the vocals and production duties. A must-have for fans of Tommy James & the Shondells.

---

**Jethro Tull**
*Stand Up*
Reprise RS 6350 (5)

Jethro Tull, the English rock band, has released their latest album, "Stand Up." The album features a mix of rock and folk influences, with highlights including "Stand Up," "M其他的," and "Knots." The album is produced by the band itself, with Ian Anderson handling the vocals and production duties. A must-have for fans of Jethro Tull.

---

**Jimi Hendrix**
*Electric Ladyland*
Reprise RS 6350 (5)

Jimi Hendrix, the legendary guitarist, has released his latest album, "Electric Ladyland." The album features a mix of rock and psychedelic influences, with highlights including "Voodoo Child," "Voodoo Chile," and "Cherry Wine." The album is produced by the band itself, with Jimi Hendrix handling the vocals and production duties. A must-have for fans of Jimi Hendrix.

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**Janis Joplin**
*Cry Me a River*
Reprise RS 6350 (5)

Janis Joplin, the legendary singer, has released her latest album, "Cry Me a River." The album features a mix of rock and folk influences, with highlights including "Cry Me a River," "Piece of My Heart," and "merve receiving." The album is produced by the band itself, with Janis Joplin handling the vocals and production duties. A must-have for fans of Janis Joplin.

---

**Paul Revere & the Raiders**
*Whipped* (All-Time Evergreens)*
Epic 36485 (5)

Paul Revere & the Raiders have released their latest album, "Whipped." The album features a mix of rock and pop influences, with highlights including "Whipped," "Tie a Yellow Ribbon," and "Crazy Feels So Good." The album is produced by the band itself, with Paul Revere handling the vocals and production duties. A must-have for fans of Paul Revere & the Raiders.

---

**Four Tops**
*Reach Out* (5)

The Four Tops, the legendary soul group, have released their latest album, "Reach Out." The album features a mix of soul and pop influences, with highlights including "Reach Out," "I Can't Help Myself," and "In the Still of the Night." The album is produced by the band itself, with Four Tops handling the vocals and production duties. A must-have for fans of the Four Tops.

---

**The Rolling Stones**
*Let's Spend the Night Together* (5)

The Rolling Stones, the legendary rock group, have released their latest album, "Let's Spend the Night Together." The album features a mix of rock and roll influences, with highlights including "Let's Spend the Night Together," "Paint It Black," and "Jumping Jack Flash." The album is produced by the band itself, with The Rolling Stones handling the vocals and production duties. A must-have for fans of The Rolling Stones.

---

**Elvis Presley**
*Viva Las Vegas* (5)

Elvis Presley, the legendary rock singer, has released his latest album, "Viva Las Vegas." The album features a mix of rock and roll influences, with highlights including "Viva Las Vegas," "(What's New) Pussycat?," and "Love Me Tender." The album is produced by the band itself, with Elvis Presley handling the vocals and production duties. A must-have for fans of Elvis Presley.

---

**Bob Dylan**
*Blonde on Blonde* (5)

Bob Dylan, the legendary singer-songwriter, has released his latest album, "Blonde on Blonde." The album features a mix of rock and roll influences, with highlights including "Like a Rolling Stone," "Absolutely Sweet Marie," and "Rainy Day Women." The album is produced by the band itself, with Bob Dylan handling the vocals and production duties. A must-have for fans of Bob Dylan.

---

**The Beatles**
*Oats* (5)

The Beatles, the legendary rock group, have released their latest album, "Oats." The album features a mix of rock and roll influences, with highlights including "Oats," "Strawberry Fields Forever," and "A Day in the Life." The album is produced by the band itself, with The Beatles handling the vocals and production duties. A must-have for fans of The Beatles.

---

**The Little River Band**
*Wagon Wheel* (5)

The Little River Band, the legendary rock group, have released their latest album, "Wagon Wheel." The album features a mix of rock and roll influences, with highlights including "Wagon Wheel," "The Night We Called It a Day," and "L一步一步." The album is produced by the band itself, with The Little River Band handling the vocals and production duties. A must-have for fans of The Little River Band.

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**Flora Collins**
*Voice of the Heart* (5)

Flora Collins, the legendary singer, has released her latest album, "Voice of the Heart." The album features a mix of classical and pop influences, with highlights including "Voice of the Heart," "My Heart to You," and "I'm a Fool to Care." The album is produced by the band itself, with Flora Collins handling the vocals and production duties. A must-have for fans of Flora Collins.

---

**Steve Allen**
*Such a Night* (5)

Steve Allen, the legendary comedian, has released his latest album, "Such a Night." The album features a mix of jazz and pop influences, with highlights including "Such a Night," "Let's Stay Together," and "The Girl from Ipanema." The album is produced by the band itself, with Steve Allen handling the vocals and production duties. A must-have for fans of Steve Allen.

---

**Paul Revere & the Raiders**
*Come On-a My Love* (5)

Paul Revere & the Raiders, the legendary rock group, have released their latest album, "Come On-a My Love." The album features a mix of rock and roll influences, with highlights including "Come On-a My Love," "Sister Golden Hair," and "Happy Days Are Here Again." The album is produced by the band itself, with Paul Revere handling the vocals and production duties. A must-have for fans of Paul Revere & the Raiders.

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**Elvis Presley**
*Return to Sender* (5)

Elvis Presley, the legendary rock singer, has released his latest album, "Return to Sender." The album features a mix of rock and roll influences, with highlights including "Return to Sender," "Blue Suede Shoes," and "Can't Help Myself." The album is produced by the band itself, with Elvis Presley handling the vocals and production duties. A must-have for fans of Elvis Presley.

---

**The Beatles**
*Yesterday* (5)

The Beatles, the legendary rock group, have released their latest album, "Yesterday." The album features a mix of rock and roll influences, with highlights including "Yesterday," "Help!," and "Let It Be." The album is produced by the band itself, with The Beatles handling the vocals and production duties. A must-have for fans of The Beatles.

---

**Bob Dylan**
*Like a Rolling Stone* (5)

Bob Dylan, the legendary singer-songwriter, has released his latest album, "Like a Rolling Stone." The album features a mix of rock and roll influences, with highlights including "Like a Rolling Stone," "Subterranean Homesick Blues," and "It's All Over Now." The album is produced by the band itself, with Bob Dylan handling the vocals and production duties. A must-have for fans of Bob Dylan.

---

**The Beatles**
*A Hard Day's Night* (5)

The Beatles, the legendary rock group, have released their latest album, "A Hard Day's Night." The album features a mix of rock and roll influences, with highlights including "A Hard Day's Night," "I Want to Hold Your Hand," and "Can't Buy Me Love." The album is produced by the band itself, with The Beatles handling the vocals and production duties. A must-have for fans of The Beatles.
The action shots on this special fold-out package were taken during a 'live' recorded performance at the Whisky A-Go-Go in Hollywood, California. The audience enjoyed, as they would like you to, the never before recorded sports material contained in this single-pocketed LP. All this...available at regular prices!
It's a good album and one that I'm glad I got off my chest—and I'm glad I got it off for UNI Records.
The Far Out Underground Acid Rock Feet of Harry Zonk

Harry Zonk will dance his way into your head.

Programmers: Call Harry Zonk collect for a personal audition. 461-5222

Hey Jude #1314
THANKS A MILLION! M.O.A. OPERATORS FOR THE WONDERFUL EVENING SUNDAY, SEPTEMBER 7th, CHICAGO

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| October 3 | Augusta, Ga. |
| October 4 | Columbus, S. C. |
| October 5 | Jacksonville, N. C. |
| October 6-7 | Greenwood, S. C. |
| October 8 | Atlanta, Ga. |
| October 9 | Dalton, Ala. |
| October 10 | Tampa, Florida |
| October 11 | Bradenton, Florida |
| October 13 | Pensacola, Florida |
| October 14 | Huntsville, Ala. |
| October 15 | Mobile, Alabama |
| October 17 | Oklahoma, Wisconsin |
| October 18 | Madison, Wisconsin |
| October 20 | St. Paul, Michigan |
| October 20 | Des Moines, Iowa |
| October 21 | Des Moines, Iowa |
| October 22 | Kalamazoo, Michigan |
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* Starring
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* The Four Guys
* The Original Drifting Cowboys Trio
* The Duke of Paducah
* Merle Kilgore (MC)
SPECIAL MERIT PICKS

SPECIAL MERIT PICKS

ALBUM REVIEWS

ALBUM REVIEWS

ALBUM REVIEWS

ALBUM REVIEWS

CLASSICAL

CLASSICAL

ALBUM REVIEWS

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ALBUM REVIEWS

SPECIAL MERIT PICKS

CLASSICAL

CLASSICAL

SPECIAL MERIT PICKS

CLASSICAL

CLASSICAL

SPECIAL MERIT PICKS

CLASSICAL
An Open Letter to Friends In the Music Industry:

My dear friends. There will be a concert benefit supporting a grassroots Voter Registration Drive in New York City poor-people's areas. On Oct. 1 at 8:15 p.m., I will join with the Billy Taylor Trio, Odetta, the Paul Butterfield Blues Band, Theodore Bikel, Peter, Paul, and Mary, the Children of God, Ruby Dee, Diana Sands, Rosko, and a group called Listen, My Brother from the Apollo Theatre Workshop at the Fillmore Auditorium to sing, affirm, and raise money for the Voter Registration Drive. This effort was sparked by the appearance in New York City of Panny Lou Hayner, who organized Voter Registration for poor people in Mississippi and precipitated the election of Charles Evers and about 100 other "candidates of the people".

The increased willingness of performers from all parts of the musical spectrum to help in humanitarian causes, to become voices in participant democracy and to share in the burden of overcoming the problems of our country represents, I believe, an important and substantial contribution. I urge you My Friends in the Industry to help: by publicizing this event in your companies, by buying blocks of tickets and by coming to the Fillmore yourselves. The ticket prices are $3.50, $4.50 and $5.50. (A remarkable lineup of talent for these prices, don't you think?) Consult newspaper ads for the ticket outlet nearest you.

Peace and love,
Peter Yarrow, Peter, Paul & Mary

P.S. This is only the first request made. Keep in touch.
53 LP's released
53 LP's on the charts
That's Mantovani!

No other artist in the history of the music industry can even approach Mantovani's record for consistency. Fifty three LP's released—53 on the charts! Eight of them gold record winners. An unbelievable tribute to a fantastic artist and a wonderful gentleman.

Mantovani's genius can be heard in every band of every LP, in his arrangements, his interpretation, his "feel."

Mantovani's music transcends the age gap. He is popular among EVERY age group, male and female. And there really is no such thing as an "old" Mantovani LP. Each of the maestro's LP continues selling at a steady, healthy pace. Lay them out and his records move. Advertise them and they move faster.

Mantovani gets more air play than any three top rock groups combined. His newest LP, The World of Mantovani is destined to be his biggest seller ever.

WHERE IS LOVE;
WINDMILLS OF YOUR MIND;
MY WAY;
THEME FROM "ROMEO AND JULIET";
MY CHERIE AMOUR;
THEME FROM "THE VIRGINIAN";
WHERE DID OUR SUMMERS GO;
THEME FROM "ELVIRA MADIGAN";
I'M A BETTER MAN;
AQUARIUS;
QUENTIN'S THEME;
LOVE ME TONIGHT.
PS565

LONDON
RECORDS
NEW BIG SELLERS—Following the "BIG SeRUT," Glen Camp- bell is coming with a sure-fire win- ning rendition of "TIRY A LITTLE ROULID" and S.M.I. is proud to print his inspirational and beautiful version, thanks to both Cliffie Stone and S.M.I.'s Central Songs and Beechwood Music.

The column wants to welcome Glen back to his regular show which de- buted September, Sept. 24th.

Talking about "BIG," here are a few of the "GOODIES" sent out this week by S.M.I.

"IN THE LAND OF MAKE BELIEVE" Dusty Springfield interprets a Bach- arach David beauty into the land reality and makes a grand entrance on the music scene via Hugo Montenegro's version (written by Hugo). As an aide to dealers, may we say to the sports-minded ALL the undeceived 
teams, both college and pro, will be featuring this spectacular theme on T.V. at all hotels all through the Fall and Winter.

George Pincus comes up with a real great one in "FROM ATLANTA TO GOOD-BYE" introduced by Buddy Greco and Shanee Walsis. Our man from Atlanta, Georgia, checks in with TWO hits in a row, the new one comes Bill Lowery again via The Winstons' great record of "LOVE OF THE COMMON PEOPLE" "CHERRY HILL AND PARK!" By Billy Joe Royal. Is there any other way?

The Bee Gees have a song you won't forget. "DON'T FORGET TO REMEMBER" HOT COUNTER TOPPERS... (From WALTER'S MUSIC CITY) The following Top Five should be on YOUR COUNTER... they are in DEMAND.

"WEDDING BELL BLUES" (The Fifth Dimension) "IS THAT ALL THERE IS!" (O.P.) (Peggy Lee) "JEAN" (Billie Holiday) "THIS GIRL IS A WOMAN NOW" (Gerry Puckett) "I'M A BETTER MAN" (Gimme Something Good) "SINCE I'M LONE DINDI" (Other Publishers) "SACK SNEAK! !

2 words "THE BEEHIVE SEATLES"

2 more words "ABBEY ROAD"

2 words GLEN CAMPBELL 1 word "LOVE"

GOLD MARK ASSOCIATES PUBLIC RELATIONS New York—Beverly Hills—London

Music of Today-Record

by: Judie Porter

CHICAGO—Wurlitzer Co. will discontinue making band instruments at its Elkhart, Ind., plant and sell the trademark, related patents and all production facilities for the Martin band instrument brand, according to an announcement last week by W. N. Herbert chairman. The move is part of a realignment of products and operations and would allow the purchaser of the Martin line to carry on production under that brand name. Wurlitzer dealers, it is expected, would continue to handle Mart- in.

An official here said that the sale of the Martin division "will help realize the goal of making our money for our stockholders and the decision was reached that our interests will be more wisely invested else- where." Several companies, the spokesman said, were interested in acquiring Martin. Discussions were underway with the union present and the Elkhart plant, he said.

THE BUCHLA BOX, a new unit designed to create electronic music from Buchla Associates, Berkeley, Calif., is being marketed by CBS Musical Instruments.

Training Program Underlines Thomas' Pledge of Service SEPULVEDA, Calif.—Thomas Organ Co., as part of its contin- uing program of total service, is enjoying success in its newest area of development, an intensive training program conducted for dealers and service person- nel of dealers.

The special service training program, under the direction of Gerry Walters, director of ser- vice, has gone into operation 10 months ago. In February of this year, the first intensive clinic, a five-day fac- tory school, was held at the national service division of the Thomas plant. While Walters re- ceived requests from 50 dealers to attend the initial class, only 25 representatives from various parts of the U.S. were granted admission.

According to Walters, the results were so impressive that two more in- service clinics, one of which was held Aug. 11-15 and the other to be held Oct. 6-10. In addition, three-day regional seminars were conducted in At- lanta May 19-21 and in Colum- bus, Ohio, June 16-18.

The seminars were offered at no cost to dealers and service technicians of Thomas. The ses- sions included a full program on the basic principles of mu- sical sounds to detailed circuitry of all organs.

A typical eight-hour daily ses- sion includes synchronized slide and oral instruction. Training manuals have been published to supplement the classroom discus- sions and these textbooks have been presented to those particip- ating in the seminars.

Since requests for the program have exceeded the time and per- sonnel available, the regional and in- factory training have been augmented with a home study course offered to those who have signed up to attend the seminars. The only requirement is that an examination be completed at the conclusion of each section before the student receives the next ses- sion.

According to Walters, the course has been projected through 1970. Although the course is being offered only to Thomas service technicians and dealers at the present time, plans are being formulated to make the home study course available to outside service people who "will be more free for more spe- cialized training in this field."

As well as looking at the im- mediate needs of the industry, Thomas is looking to the future in every respect," said Walters. "Part of this projection involves the service field."

"Since the students of electronics are not looking to the electronic organ companies for ca- reers, no one company has made a concerted effort to attract their attention as have the major electronic firms. To attempt to correct this, we at Thomas are offering home study.

LOS ANGELES—The Buchla Box, a new instrument for creat- ing electronic music, has been developed by Buchla Associates of Berkeley, Calif.

The instrument is composed of functional modules which gen- erate electronic signals or create specific sounds. The audio signals are formed by gen- erators or by external sources such as tape or microphone.

CBS Musical Instruments is marketing the new instrument, and claims the unit can produce a "vocabulary of sounds in any combination of time signatures and tempos."

In addition, the modular electronic system is de- signed to be used in composing music. Composer Morton Subot- nick, is credited by CBS with using the Buchla Box on the new Columbia LP "Touch" and on two compositions for None- such, "SilverAPPLEs of the Moon" and "Wild Bull."

Survey Gives Support to NAMM's Convention Plan CHICAGO—A National Asso- ciation of Music Merchants (NAMM) survey indicates that recent NAMM board decisions regarding Chicago as a conven- tion site were generally in accord with dealers and exhibitors in- volved with the association's mu- sic show and convention.

The survey, which polled 8,493 music, department, furni- ture and other stores selling mu- sic, 905 active NAMM members and 336 commercial NAMM (9,734), asked for preferred convention cities other than Chicago, preferences of months in which the conven- tion would be held, the time of the month and how often the show should be held in Chicago. The questions were distributed to music dealers be- fore they were notified of changes in scheduling the 1970 show from Chicago to Miami Beach.

General dealers and active NAMM members named Las Vegas and Miami Beach in their two top selections, in that order.

(Continued on page 77)
Radically New Seeburg

* Continued from page 3

alone, as an example, eliminates 18 mechanical adjustments and 22 moving contacts. Also significant, is the fact that the jukebox accepts all denominations of coins—an optional dollar bill acceptor is available, too.

All denominations of coins, nickels, dimes, quarters and half dollars can be used in the new stereo console, also introduced last week. This remote unit features the 1-0-100 "button telephone" type electronic selector, too, displays all 160 titles, has its own speaker system and requires no stepper unit. Eight of these units, each of which amounts to a miniaturized phonograph, can be located around a location using present remote wiring.

The miniaturization of components is further illustrated in the stepper unit: eliminated are seven mechanical adjustments, eight electrical switch adjustments and a dozen relay contact adjustments. In the selector mechanism, nine mechanical adjustments are replaced by one, eight leaf switch adjustments have been eliminated and two latch bar solenoid adjustments have been eliminated. The 28 buttons on the previous model are now reduced to 10 in a digital selection system that virtually "communicates" with jukebox parts.

A patron depositing nickels, for example, is "told" via a light to "deposit more coins." The 25 cents has been deposited, a "thank you" is illuminated and another message signals that a selection can be made. The patron may enter letters in sequence and here again, lights explain that "digit 1" and "digit 2" have been depressed. When the third digit button has been pressed, another part of the display lights up to identify the number of the record being played. Thus, the machine displays throughout the duration of the song.

Safeguards built into the electronics of the phonograph have (Continued on page 72)

MGM Mailing ‘Piggyback’ 45 To Operators

* Continued from page 4

sent the two titles the company thinks have the best possibility of becoming important singles. Radio stations will find the test singles piggybacked to each album and wrapped with the LP operators will receive only those test singles that they know that in each case that area stations will be testing the material, said Arthur Tom Kennedy, national promotion, Eastern area, who worked with Mannfield on the idea for (Continued on page 76)

School Needs

Agency Link

By RON SCHLACHTER

CHICAGO—If an operator would contact his state employment agency concerning his manpower needs, then progress could be made toward alleviating the shortage of qualified mechanics. This advice comes from Donald Miller, president of the National Association of Coin Mechanics, Inc., in Denver.

While the school is four years old, Miller has been at the helm for the past two years. The school offers a 21-week program at a cost of $1,386, but a student can take any part of the course at a prorated fee.

"We have found that many operators are shortchanged," said (Continued on page 74)

SCCOA Set

For Meeting

GREENVILLE, S.C.—Members of the South Carolina Coin Operators Association (SCCOA) will meet here Oct. 11-12 at the Poinssett Hotel.

According to president Fred Collins Jr., Cooper White, Greenville's mayor-elect, will address the group on "Better Public Relations Through Membership." He is one of the Music Operators of America. During the business meeting, all convention chairmen will be asked to report on their progress for the association's annual convention and trade show, which is set for Feb. 20-22 at the Sheraton Hotel in Columbus.

New Equipment

"BOM DIA," said Fred Granger (right), as he greeted Mexico's largest distributor for the Music Operators of America (MOA) offices last week in Chicago. With dos Santos was interpreter Beverly Walter, Schard Linguistics, a Chicago firm. Granger, MOA executive vice-president, had little difficulty in conducting a conversation in Portuguese, since his wife, Maria San- cia Granger, is from Portugal.

Urge Operators to Enter Home Pool Table Field

By EARL PAIGE

CHICAGO—The coin-operated pool table business is still enjoying a boom and operators are being urged to take advantage of the growing popularity of billiards by entering the home pool table market, according to a survey of manufacturers at the Music Operators of America (MOA). All exhibitors had new refinements to talk about. Also much discussed was the entry in coin-operated billiard tables by Williams Electronics, Inc., which will market a table made by All Tech Industries, Inc. While U. S. Billiards appeared to be the only firm still following tournaments, Brunswick Corp. announced a new promotion plan for the coin-operated portion of that long-established household manufacturer's line.

Valley Manufacturing & Sales Co., Irving Kaye Sales Corp., Brunswick, American Shuffleboard Co., Inc., Fischer Manufacturing Co., Inc. and All Tech all showed home models.

"Many operators have attractive Showrooms and will make their rooms available, said John Ryan, Valley, div. Victor Comp.

(Continued on page 72)

New Equipment

Chicago Coin—Bowling Game

This new large bowling game from Chicago Coin Machine div., Chicago Dynamic Industries, Inc. features six different ways to play. The six methods are regulation, beer frame, flash-o-matic, red pin, step-up and dual flash. The beer frame lights up during the fifth frame. Other features include a swirl side rack for easier scoring, 15-cent or two for 25-cent play, adjustable for 10-cent play, 101/2-foot and 131/2-foot lengths, large cash container with removable partitions and individual 5-, 10- and 25-cent coin chutes.

SccoA Set

For Meeting
Vendo to Market

Cameron Jukebox

...Continued from page 71

At the time of MIAmbo's formation, Vendo President George Arnesson said, "The whole move to the recreational field is growing. Here was an opportunity for us to service our customers in this area."

Vendo, which sells direct to operators, could establish distributors in certain markets, Arnesson said. "For the most part, the sales effort will come from Vendo people. However, we will use distributors in some limited markets.

Cameron is headed by J. Cameron Gordon, former Seeburg Corp. president, and markets a line of coin-operated type that can be used as a single unit or in component form and as a coin and non-coin-operated unit.

New Radical Seeburg

...Continued from page 71

been carried over into the music merchandising aspect, too. For example, a player can make a mistake when pressing buttons, or suddenly decide on another selection, reset buttons allow the whole process to be repeated.

Styling, highlighted by the computer-type display panel, consists of a rectangular profile with such accents as Brazilian Rose wood panels. The amplifier furnishing a 4-channel, 12-in. woofers, a crossover network, and two horns-both combined in an acoustically sealed sound chamber.

Kaftron Dead

HUTCHINSON, Kat.-Howard Kaftron, 55, sales manager for the Hutchinson Vending Co., died recently at St. Elizabeth's Hospital after a one-week illness. Survivors include the widow, two stepdaughters and one sister.

Looking for Talent

BOOKING AN ACT

Billboards International

New Talent International

Talent Edition has the ANSWER!

Big Push to Streamline Pool Table Repair Job

...Continued from page 71

which replaces the coin-operated drawer receptacle and bat requires the adjustment of a few screws.

Turning to new refinements, most exhibitors continued to stress the ease with which pool tables can be recovered and otherwise serviced, and most demonstrated their emphasis on servicing equipment and obtaining qualified mechanists is the most pressing problems facing pool table operators.

A new development was the use of a special sight bolt that cannot be pushed down through the rail by nervous players. United also showed in-house changeable color panels for the corners of its tables and aluminum framing on all tables so that forever and ever, it becomes burned by cigarettes can be replaced with ease. The firm also plans to introduce a machine control dvice, which prevents the last write-up from being "locked out" when an impatient player starts another game before he has time to travel to the coin mechanism drawer.

United also showed a prototype of a new table with only one coin part, as an example of the energy with which manufacturers are pursuing the easy-to-service line.

All Tech also featured servicing ease with its new method of attachment. The All Tech table can be recovered without touching the rails. A new straight design on legs was also seen on the Diplomat, which comes in three sizes. The firm also announced the slide off coin mechanism drawer, which makes servicing following a break much easier and prevents excessive down time.

The servicing problems connected with push-type coin chute mechanisms were described as "a thing of the past" at American exhibit, where the company was demonstrating its "drop chute" mechanism which uses a Coin Acceptors unit similar to coin mechanisms seen on vending machines and other coin operated equipment. A player merely drops a coin into a slot and turns a handle to activate the table. As many as four players can deposit a coin in anticipation of their turn at play.

(Continued on page 76)
Though Slow to Enter Quarter Field, Penny King Now Pushing 25¢ Items

PITTSBURGH—Bulk operators who have been slow to add quarter capsule vending on their routes may find a sympathetic ear when talking to Margaret Kelly of the Penny King Company. "We were probably the last manufacturer to get into quarter merchandising," she confessed last week. "But since the introduction of our line in late August we have been swamped with orders. Even areas where quarter vending seemed impossible are starting to pick up.

One of the poorer areas for quarter vending, she said, was West Virginia. "This is a state where it's said that people don't have two nickels to rub against each other. Now our distributors tell us that operators in West Virginia are finding that quarter capsule machines empty every week.

The big breakthrough for 25-cent capsule vending, according to Mrs. Kelly, was the introduction of large items that children respect as a real quarter value. "It's pretty difficult to fool children. This is why we've gone to giant reptiles and rings because children spend a quarter expecting to receive something a lot larger and more attractive than the items they're used to buying from nickel and dime capsule machines.

Penny King now has numerous items for quarter capsule machines and, according to Mrs. Kelly, will probably become one of the most important suppliers of giant-size charms now. She said, "We were slow because several years ago we had poor results trying to introduce quarter items in smaller capsules. Not only do children want a larger item—they respond to a larger capsule, too.

Operator Hints

Penny King is now importing one type of capsule from the Orient for its reptile and vinyl merchandise but uses a domestically produced capsule for jewelry. "We found we could produce a jewelry capsule in Hong Kong for less than what it costs in America," she said, "but the ocean freight ran the cost too high. So now, we're using a domestic jewelry capsule."

The firm is also using a special display to highlight its three top quarter items. The display costs operators $2 each. "We were slow because several years ago we had poor results trying to introduce quarter items in smaller capsules. Not only do children want a larger item—they respond to a larger capsule, too.

Policy

The main policy of operators who sell Penny King capsules is to use one display with as many as six bags of charms and to tell operators that they can use one display with as many as six bags of charms.

A large variety of rings are available in all price ranges. One series, little princess rings, features a foam display with each bag. There are 24 different rings on each display. Other rings include national flag ring, double heart ring and painted metal ring. These items can be used as a feature item in penny machines or caputurized for dime vending.

Other rings now available consist of precious gem rings, painted square rings, and multi-colored solid rings. One new ring mix for nickel capsule machines consists of rings with inserts, a knocker ring in iridescent colors, round Capri ficker watch and other items. Another nickel mix includes such items as miniature libbys, silver baseballs, cockroaches, wiggles, skulls and hairpins. Floral-shaped novelty heads with wheels and no wheels, dice in regular and giant size and a single blade knife and scout knife set are there, according to reduced at re-

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NORTHWESTERN

October 4, 1969, Billboard

73
Jukebox Role
In C&W Vital

CHICAGO—The role of the jukebox industry in the c&w music explosion was recognized by the Country Music Association, which returned to the Music Operator's of America after a lapse of three years.

Country stars Skeeter Davis and Jerry Smith left rehearsals for their talent show to meet operators and sign autographs. Smith was especially grateful to meet jukebox people. "My single "Truck Stop" sold 75,000 copies to jukeboxes before it started getting air play or moving on the retail market," he said. "If it hadn't been for the jukebox operators, the record never would have made it to the No. 12 spot on the country charts." Smith estimated that at least 75 percent of the country singles bought are purchased by jukebox operators.

Commenting on the new sound and "image" of country music, exemplified by artists like Glen Campbell, Smith said, "Country music fans embrace both the new and the old in the country sound. The audience at the Grand Ole Opry will give Campbell an encore, then give Hank Thompson or Ernest Tubb the same kind of ovation." Nashville has accepted the many groups like the Byrds, who have come there to record. He added, "but country music affects them much more than they affect country."

Getting radio play for country is the CMA's biggest campaign, according to association member Jane Bosak of All State Record Distributors, Chicago. "CMA explains the value of c&w programming to advertisers all over the country, urging them to sponsor country stations," she explained. "The association also keeps an up to date log of radio stations with country programming."

The CMA record and artist award program will be broadcast from Nashville on NBC's Kraft Music Hall in November.

"Country music fans are the hard-working, tax-paying, non-violent people," she said. "And the music speaks to their problems. Take Merle Haggard's 'Working Man Blues' song, for instance. This shows how country artists feature the working man in their songs. Anybody can get through a crisis, but it's the everyday living that gets you down. Country music is about everyday living."

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Fischer's 1970 line of coin operated tables are built to attract the players. They're fresh, bright and full of promise—promise of fun for the players and promise of profit for operators. Check for yourself on these sturdy, trouble free models with the newest designs, colors and finishes. You'll like what you see.

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All Fischer coin tables have new cash box assembly to prevent damage from jamming and condensed, stronger, fail proof ball mechanism.
On the Street

By MON SCLANCHTER

All Tech's Aaron Goldsmith reports that the company has set up its sales staff on a regional basis. The new approach, which includes coin and home tables, finds Mel Blatt in charge of the western region; Dave Force, midwest region; and Jerry Hofer, western region. Carl Novy, formerly head of management and marketing at A.M.P., is now the new sales manager at All-Tech, while David Solish is the company's Los Angeles distributor. Goldsmith also notes that All-Tech will be moving into its new plant in December. The facility, located in the Miami Lakes Industrial Park, totals 90,000 square feet, including 10,000 square feet for office space. And note that Goldsmith's wife, Nancy, is expecting their first child in December.

Harold Christensen has resigned his position as general manager of Angi Sales Co., Detroit, to become traveling representative for Wurlitzer Co. In his new position, Christensen will contact Wurlitzer's factory branches across the country. Back at Angi, Carl August Jr., vice-president, and Bill August, secretary-treasurer, are now taking over the company's sales responsibilities. Both are sons of Carl August, long-time head of the company who remains in general charge of the business as president and chairman of the board.

Art Hebert, veteran general manager of Miller-Newmark Distributing Co., Detroit, is back at his desk following a few weeks of vacation.

Robert Harding, field service representative for the Wurlitzer Co., recently conducted a one-day service seminar at Harshman House in Golden Valley, Minn. Those attending were Joe Hector, Viking Jobbing, Alexandria; Leonard Driezweczyzki, Len's Music, Swansville; Bill and Verna Hoeppner, Boe- ge's Novelty Co., St. Cloud; Jerry Kochert, FJJ Music Co., Catasauqua, Pa.; Clarence Jacobs and Martin Veive, Mill Music Co., Watertown, S.D.; John Buckwitz, Little Falls Music Co., Little Falls; Walt Meyer and Al Heinen, Snak Centre Music, Sauk Centre; Arian Palcinski, and Jim Stolp Jr., Jim's Game Supply Co., Greenbush; Ken Hetiherton, "Red" Edel Music Co., Mason City, Ia.; Lucky Walker, "Kelly" Paul Giron,

S. DAK. POOL SET FOR TV

CHICAGO—Three South Dakota operators have joined forces with KOTA-TV, a CBS affiliate in Rapid City, to produce a weekly pool tournament show that started Sept. 21.

The color show, "KOTA Television 8-Ball Tournament," will be a 13-week series to be aired over KOTA, KDSI in Lead, S.D., and KHSD in Hay Springs, Neb. Coordinating the show for the three stations is sports director Dick Shively. Participating operators are John Roberts, Rushmore, Black Hills Music Co., Rapid City; Bob Hume, Rushmore Amusement Co., Rapid City; and John Pirillo, Black Hills Novelty Co., Rapid City and Deadwood.

"There will be 14 locations participating," explained Tru-cano. "It will be a long-of-the-hill type of arrangement with each location holding a weekly tournament before his man appears on the show. The winner will receive $50 each week while the other player will receive $25."

Coryano added that the show is a $3,500 package which is being paid for by the locations and three operators. The tournament is sanctioned by the Music and Vending Association of South Dakota and KOTA.

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Operators to Test Singles

* Continued from page 71

expanding the plan to encompass jukebox operators. Operators will be asked to fill out a two-way information card after testing the records on key locations, advising MGM on whether or not the records should be released as singles.

MGM publicity director, Sol Handwerger, also worked with Mansfield and Kennedy on the idea to include jukebox operators in the new attempt to discover which cuts from albums should be made into singles. Handwerger has participated in several past MOA exhibitions and has been urging more direct communication between labels and operators.

According to MOA executive vice-president Fred Granger, an overwhelming reason behind MGM’s selection this year as MOA “Record Companions of the Year” was the label’s consistent advance sample mailings and promotions for jukebox operators. At the recent MOA, all the labels exhibited some form of direct promotion for operators. One label, Airtown Rec- ards, has already signed up for an MOA exhibit next year, Granger said last week.

MGM’s move is part of a growing pattern that has developed because of the popularity of albums as group after group and artist after artist record only on albums before considering singles (Billboard, Sept. 20).

The six new MGM (Verve-Forecast Records and Blue Verve Records) albums will be represented on piggyback test singles by the following. A. B. Skye, a West Coast group, “Camelback part 1 and part 2” (a long and short version); A. J. Mar- shall, “There’s a Lot of Lovin’ in This Ol’ Boy Yet” and “I’ll Never Fall in Love Again,” Tommy Flounders, “The Moon- stone” and “Purple and Blue,” Tim Hardin, “The Lady From Baltimore” and “Don’t Make Promises,” Dick Monda, “The Bible Salesman” and “River’s End”; Pat Williams, “Don’t Leave Me” and “A Whiter Shade of Pale.” The releases consist of one group, four male vocalists and the big band of Williams, who also produced the music for “Music Scene,” the new ABC series based on Billboard’s charts.

On the Street

* Continued from page 75

ego, and Keith McCormic, Clark's Ferry Conversions, Seattle, have been slated for two-year terms. George Garfield, Garage-King of the Chambers, Inc., Tampa, Fla., has been nominated for a one-year term. While terms of these directors begin on Jan. 1 following the annual meeting, the current election is set for Oct. 18 at the association’s opening convention session in New Orleans. Members of the Florida Amusement and Music Association (PAMA) have selected Daytona Beach as the site of their 1970 annual convention, Sol Tabb, chairman of the con- vention committee, and Julian Sturim, PAMA executive direc- tor, announced reserved hotel facili- ties in the city.

Jonathan's in Del. Opening

WILMINGTON, Del.—Jona- than's, billed as a "revolutionary concept" in restaurants, held its grand opening Sept. 27 in the Concord Mall.

With Mayor Hurry Haskill on hand to serve the first ham- burger, the subsidiary of Inter- State United unveiled a new concept that included such "all-Ameri- can" items as Captain Jon, an over- sized sea dog, Minuteman, a twin burger cheese melt, and Ble Jon, a large roast beef sand- witch. In addition to the selection of sandwiches, the menu boasts- fried chicken, various soups and desserts.

The aroma of the operator relayed a question about whiskey, and Don Saracco, owner, replied, "Only the very rich drink whiskey," he explained.

Penny King 25¢ Items

* Continued from page 73

times but will not put them out at once. Since machines filled with hot quarter merchandise expanded up a little time one week, an operator can leave the display in the playroom and keep the quarter machine empty, and a little time one week. If the operator can move the display to another location where he might be trying some different style of quarter item.

Penny King's top quarter items are a mix of reptiles and snakes and a jewelry mix, she said. The firm also has a com- bination mix, utilizing both reptiles and jewelry.

Big Push to Streamline Pool Table Repair Job

* Continued from page 72

American also furnishes push- button mechanisms for those operators that prefer them.

Also furnishing operators with refinements was Fischer, which showed a new coin mechanism drawer half the size of the original—the reduction in size, explained Frank Schroeder, came about because Fisher installs the ball divider separately inside the table. The divider (which sepa- rates the coin and the large cue ball from the other balls) makes the coin drawer lower in price and less expensive to ship. The cue ball also returns to the draw- er end of the table as a result of the innovation. A new ver- sion of the Regent in three sizes was also shown and the firm showed a new trim featuring red and white.

U. S. Billiards also featured a new trim utilizing aluminum with a new neoprene. A new shape in the legs of the firm's tables and a new type of plastic for the legs were two other intro- ductions. Also new, was an acces- sory kit and a vacuum cleaner. The coin mechanisms for quick re- pairs of cue sticks and other re- pairs normally encountered by route services. Valley also has quick service in mind with a new model that are interchangeable with the legs on all of the firm's various size and models. It is claimed that a distributor had to look for a certain model number when an operator wanted replacement legs, said Ryan, "now there is only one carton to take the shelf." A new leg type design and a new metal trim on the top rails also was on display.

Brumwich refinements also in- cluded a new leg construction that is less expensive to install and concentrated in a straight cut, or vertical direction. As with sev- eral exhibitors, Makenny stressed the need for designing tables so they can be rolled over on edge without endangering the legs. Fast recovering through use of a "carpet gripper" technique, a quick-change rail and new rail rail- ing equipment was also shown off by this manufacturer.

On the subject of Rowe's en- tre into the coin-operated table field, there were no announced plans at either the All Tech or Rowe exhibits. It is understood that All Tech will manufacture a table to be sold under the combined Rowe/All Tech logo. Most of the other exhibitors expressed little concern about what move would mean in terms of adding lines to existing distributor- brand offerings. "There's plenty of business for everyone," replied Ryan, when asked about Rowe's move.

In terms of new promotion, U. S. Billiards demonstrated that it is still interested in conducting tournaments and held one during the show here. The firm also announced that its tables will be made available in colors that can be keyed to colleges, the idea being that operators can pro- mote this line by using college themes and install tables in campus rec-reation facilities.

The promotion plans call for holding exhibitions at distributor showrooms and at the location level, built around profes- sional players such as Jimmy Connors and Guy Gallo. The pro- gram will commence Dec. 1 and run through Mar. 31.
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Convention Plan

• Continued from page 70

Commercial NAMM members, who had mailed survey cards immediately after trade press editors were notified in person in Chicago about the site selection, named Miami Beach as their first choice; Atlantic City, second; and Houston, third. The commercial members placed Las Vegas in sixth place.

As asked for preferences among May, April, May and June as NAMM convention months, both dealer groups and commercial NAMM members selected June by very large majority margins over May, the next favored month. All groups strongly favored scheduling the convention during the last half of their favored month.

Clear majorities of all surveyed also favored winging the convention from Chicago on an every-other-year basis, instead of an every-third-year basis.

Pledge of Service

• Continued from page 70

courses to all interested students upon approval. Again, the only requirement is the completion of the periodical in time for it to be included in the program.

Included in Thomas's total service provision are 10 licensed service centers which are scheduled to be open and in operation by the end of the year. There is already a service center in Red

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RADIO STATIONS, DEALERS—COLLECTORS—RARE AMERICAN 45'S AND LP'S. UP TO 100 AMERICAN 45'S, 78'S, ASST. 45'S, $19.95.
RCA to Handle Earth in Canada

TORONTO—RCA will distribute product by Earth Records, in Canada. Initial release in the new pact "will have '90 percent Canadian flavor," said The Beatles' manager, Peter Asher, who explained that the reason was to help establish "those artists which are publicly accepted in the regular price field.

(Continued on page 82)

New Quality Budget Line

TORONTO—Quality Records has introduced a new budget line on the Birchmount label which the company feels will be "90 percent Canadian-oriented". In unveiling the lineup, Paul Struth, assistant managing director of Quality, said the new line was a "two-fold purpose. The first is to allow a broader range of Canadian talent to reach the buying public through the mass distribution media of a budget line in albums and pre-recorded tape form," he said. "The second reason, as I explained, was to help establish "those artists which are publicly accepted in the regular price field."

(Continued on page 82)

From The Music Capitals of the World

Toronto—Hyde, a new folk/blue singer for Quality, getting plenty of radio and television exposure to introduce his first LP, "Hyde.", includes many original works with a single to be chosen from one of the tracks and released soon. The singer is set for a U.S./Canada college tour in the fall. Arlo Guthrie headlined the Golden Jubilee Convention of the Canadian Weekly Newspapers Association in Novi Scotia. The show, which featured other Canadian artists, was recorded for broadcast on CBC radio's "On Stage" series.

(Continued on page 82)

London Sales Soar in Period

MONTREAL—London Records report that 1968's spring and summer sales have "almost doubled" during the same period this year. Although the quantity of disks released was practically equal for both years, Pierre Bellenue, London's national promotion manager, credited an improvement in quality as primary reason for the sharp sales increase.

A number of albums and singles soared over the 100,000 mark, he said. Engelbert Humperdinck, whose "There Goes My Baby" was the hit nationally, the Rugby's "You, I" on Shelby Singleton's label, and a good play at most rock stations in Canada.

Dec 23rd's new David Clayton Thomas album garnered heavy sales in Canada and the U.S. Thomas' new single, "Say Boss Man," took the number one spot on the Top 30 in Canada this week.

(Continued on page 82)

Cap to Release Campbell in U.K.

LONDON—Capitol artist Glen Campbell, whose records have previously been released here by Ember, will switch to Capitol with the release of his next record. Ember has a deal whereby records which are satisfied with Capitol material not issued by them.

The first Campbell single on Capitol in the U.K. will be the title track from the film, "True Grit." The single will be released to coincide with the premiere of the film.

' Musicians' To Canada

TORONTO—Nearly 100,000 copies of the first four books and record editions of "The Great Musicians" have been shipped to Canada for sale at record stores.

The 84-week series, created by the British publishing house (Continued on page 84)

Miracle Films, Sparta deal

LONDON—Miracle Films has signed an exclusive deal with Sparta Music regarding all their current and future productions and releases. The agreement was signed between Phil Kutner of Miracle Films and Hal Shaper of Sparta, and it makes Sparta Music the official music division of the film company.

An exclusive license to release certain of the most of Miracle's productions, including "I Am Curious Yellow," "The Swedish Fanny Hill," "Schoenberg's Secret," "Sweeden Heaven and Hell," etc., will be available to select Canadian and U.S. distributors for Miracle's productions, and Hal Shaper will seek the necessary legal papers to sign composer and lyricists for film themes.

The deal is expected to involve 14 pictures a year.

(Continued on page 82)

Compo to Issue 3 Apex LPs

TORONTO—Compo Co. and Kapp Records have completed negotiations for the world-wide release of three Apex LPs. The records, all totally Canadian product, are "Neil Chotum Plays the Songs of Lightfoot's "Cesar Brand on Campus" and "Here Comes John Allan Cameron."
European Executive Turntable

LONDON — Pye managing director Louis Benjamin predicted an even tougher year for the U.K. record industry, at the company's sales conference held last week at the Star and Garter Hotel.

"Last year was an extremely tough one in the U.K. record industry," Benjamin said. "I indicated—and have been indicating for two or three years now—that this would happen."

Furthermore, Benjamin continued, "I firmly believe that this year will be tougher yet and, ultimately, the U.K. record industry could well turn out to be a business for the survival of the fittest."

The Pye director attributed this reasoning to the fact that the economic conditions of the U.K. did not encourage people to spend money frivolously. People were being more selective as to the type of product they bought and the price they were going to pay.

"Perhaps even more important," Benjamin said, "has been the invasion of the industry by new companies, whether they be U.K. companies or foreign ones.

The competition in the industry has developed to such a degree that the retailer and public are now being provided with product far in excess of what is needed for this market."

This would obviously lead to a drop in volume on the successful product and almost complete disaster for the mediocre product, he said.

At another point in the conference it was announced that Pye had concluded a deal giving them exclusive manufacture and distribution rights to the Delyse group of labels for the U.K.

Pye will take on the Delyse labels, which include Envy, from Oct. 1 and Isabella Wallach of the famed Wallach services in London's Marylebone Road to move into Pye's Great Cumberland Place studios and two members of her staff by the beginning of next year.

Besides her recording activities with Delyse, Miss Wallach will also handle the distribution of the road material for Pye.

Delyse was previously handled through Selecta, and the company will have a sell-off period which is estimated will last until the end of January.

Pye vans will be Delyse group product alongside Selecta salesmen until then.

At the end of existing contracts, Pye will also secure worldwide rights to the Delyse group.

Warner-Reprise and A&M, the two major U.S. labels, also distributed here by Pye presented their respective new product with side-splitting announcements.

Warner managing director Ian Raffini told salesmen that following the recent split of Fleetwood Mac group to Warner he would soon be announcing the signing of other major acts to the labels.

In mid-October, the company will release six new albums by Tiny Tim, Rod McKuen, Dean Martin and LeAnn Rimes Warters on 103rd Street Rhythm Band and Ella Fitzgerald's first album for Reprise, "Ella" which includes Lennon - McCartney material.

Highlight of the A&M presentation was a 1969 67 album by Herb Alpert, "America," due for release Nov. 7.

Carnaby Potential

Unveiling Pye's new product at the conferences Les Cocks, director of creative services, spoke of the potential of the Carnaby label owned by agent Mervyn Conn and played tracks

(Continued on page 83)
Sweden-panels Selects 'Grammies' Award Nominees

STOCKHOLM — Nominees for Sweden’s “Grammies” awards program announced by Lasse, 25, were revealed by the jury this week. Also nominated, but yet to be permitted to signal a deal for record producer of the year and the jury’s honor prize.

LONDON — The European music business today was being drawn closer to a possible settlement of the war between the European record companies and the American sound recording association. The talks were held in the early hours of this week in London.

Morgan Deal With Philips

LONDON — Morgan Music has signed a U.S. deal with Philips on a worldwide basis with the exception of the U.S. and Canada, where Morgan product will be released by MCA.

The deal will mean that Morgan Music’s Monty Babson will be the main figure for negotiations with Philips the group. He will produce singles, full price and budget albums, with the possibility of previously involved in the Morgan label, but there is no commitment to Morgan Music.

First acts involved are Blue Mink with "Mellow Yellow" and Angel Pavement with "Baby You Gotta Stay". Blue Mink singles will be released towards the end of next month.

Morgan is now planning to open a 16-track studio, enabling them to produce product for the Philips deal.

Battisti Takes Talent Class at Festivalbar

MILAN — Lucio Battisti (Ricordi) cordoned the established talent section of Festivalbar, Italy’s annual song contest, in competition with "Acqua Azzurra" (Blue Water; Clear Water) which received 343,984 votes. Prizes were awarded for the first time.

Winners in the young talent group were Romina Power (Emi-Italiana) with "Acqua di Mare" (Sea Water), 241,884 votes; Patrick Samson (Carosello) with "Pensando a Ti" (Thinking of You), 211,150 votes; and Marco de la Vina (Globe) with "Tramfjædra-iera" (Sonet), 17,520 votes.

In addition to the public juries, there were also votes from 15 public juries and 15 special juries.

The competition, in its sixth year, is supported by most of Italy’s major record companies.

Fazer Club in Member Drive

HELSINKI — Fazer Music Club, whose celebration first anniversary this fall, has started a big campaign for new club members, supported by massive newspaper advertising and special promotions.

The campaign gives record buyers the opportunity to purchase an entire record library and make the offer special price of $1.25, and a second album at only 25 cents, with the addition of another album, either Abi & Ali Oferin, Beni Pescara, or Cita and Giovanni Tofani. Purchase of an album automatically makes the buyer a member of the Fazer Record Club with the provision that for every full price ($7.70) album

Major Minor, Soloist Pact

LONDON — Phil Solomon has signed for U.K. release on Major Minor from the American Heritage and Colossus labels.

The deal is for individual masters and was agreed during a recent visit to London by Jani Churn, artists of the U.S. label's arrangement is reciprocal and will operate on a similar basis in the U.S. for Major Minor product.

For release here are four singles — "When You Love Somebody" by the Apollos, "Butterfly" by Springtime, "Toot, Too, Too, Hear the Whistle Blow" by Ganop, and "I'm Ready for Madness" by Crawdaddy.

In return, there will be a U.S. release for "Answer Me" by the Christian Brothers, "Nobody's Child" by Karen Young, plus album and single by David McWilliams.

Solomon has secured British release rights to Bare, having released the French company’s Riviera subsidiary for the last two years.

Major Minor is releasing Riviera artist David Alexander Win-Forf, future Festivalbar song "Lady Mary." Future Barclay releases will include recordings by Charles Kavanagh, Hugues Aufray and Jacques Breil.

RCA Cap Artists on Tourin Country Push

By BRIAN MULLIGAN

LONDON — With interest in country music running at a higher level than at any time previously, RCA is taking the lead in an attempt to boost record sales still further.

The two companies are separately presenting their top Nashville talent in tours of the U.K. and Europe, a promotion venture starting with at least one other U.S. record company.

RCA will set the ball rolling by undertaking a seven-act tour which kicks off in Birmingham, Oct. 31, and winds up at the Albert Hall, Nov. 17. In addition to other British dates, the tour will visit Germany, Holland and Scandinavian capitals.

Booked to appear are Bobby Bare, Gene Hamilton, Waylon Jennings, Stewie, Conne Smith, Skeeter Davis, plus two British acts, the Hillbilies and the Directors.

The Arthur Howes office will act as RCA's agents.

The Capitol Caravan trek will be a 21-day affair, starting April 16 and covering the U.K. and Ireland. The line-up will be presented by the record company and Mervyn Conn, the man who started Britain's first country music jamboree at the Albert Hall, London, in 1960 and brought in Johnny Cash and Buck Owens for concerts.

Conn's Hopital of getting to-gether with RCA on a similar tour project. He will discuss the idea with international chief Dick Broderick at the international seminar of the Country Music Association in Nashville next month.

Mal Thompson, RCA's manager of artists development, said, "that the artists had been booked on a promotional basis and that any profits would revert to them by way of payment."

He stressed that in trying to widen the appeal of country music, RCA felt that it was necessary to present shows in concert halls and benefit of mass exposure and newspaper interest.

The company is taping in with Air India on transportation and in return for reciprocal promo- tion the airline will provide return tickets from New York to London for the artists. But cost of Continental travel will be born by RCA.

Conn's deal with Capitol has been negotiated directly with Bob Klein, head of international promotion. The Caravan will be star Tex Ritter, Wanda Jackson, Merle Haggard and Billie Jo Spears.

But unlike RCA, Capitol is promoting the tour on a 50-50 basis with Conn, with both sides taking equal share in any profits or losses.

According to Conn, Klein has been anxious to send the Capitol Caravan into Europe for two years, and put toward the idea to Conn during a visit to En- gland for the Buck Owens concerts earlier in the year.

Both Conn and Thompson were doubtful whether the idea could be extended to incorporate full-scale tours of pop acts.

Conn pointed to the difficulties that were exist in agreeing with who would top the bill in the more competitive pop market and in persuading management to accept an expenses-only deal on behalf of clients.

Thompson explained that setting up a country music tour was a comparatively simple operation. People involved were all members of a Nashville community and were easy to contact. He added that it was possible to deal direct with U.S. agents, since most of the acts had no representation here.

Conn will stage a second Wembley country music special at Wembley on March 28, with more space being devoted to the daytime exhibition. As he has been reported, he has been sent to David Houston, Tom Pall and the Bagsters, Roy Drusky, Tex Ritter and Roy Acuff and Wes-ley Rose.

AUGUSTO MARZAGAO, director of Rio de Janeiro's state festival, with French singer Marie Laforet. Miss Laforet will take part in the festival.

THE NEWLY designed stage for the 1969 Rio Festival to be held in the Maracanazinho Stadium.

JIMMY WEBB. American composer, who is presenting a new song at Rio de Janeiro’s Fourth International Popular Song Festi- val. The song, "Eve," will be sung by Bill Medley.
Quality to Be Accent at Rio de Janeiro Song Fest

*Continued from page 1*

disk jockeys from around the world will attend. In addition, Rio’s regular foreign correspondents will provide coverage. Marzagao has also invited 160 guests.

The event is sponsored by the State Tourist Dept. and the Globo TV station. Europe will see the festival on BBC, German TV ARD, French TV, and Austrian TV. Radio networks will replay the music. A U.S. TV and radio network is reported to be planning coverage. The festival will be held in the Maracanazinho Stadium which normally holds 20,000. The Brazilian audience participates by standing, jeering and cheering.

Marzagao, 38, is president of the International Federation of Music Festival Organizers. "Brazilian intellectuals write poetry," commented Marzagao, but, the rest of the population composes sambas, marchas, bossa nova and anything else that comes into their musical minds. You can see them sitting around sidewalks bars beating out the rhythm with a matchbox in one hand and writing words on paper napkins with the other.

"The Italians at La Scala are sharp critics of opera. They are people that are sharp critics of popular music. They love it. Rio is one of the world’s capitals for popular music—a tucano alley below the equator."

A World Leader

Andre Marzagao, manager of Philips in Brazil, a man who has worked in Europe and the U.S. said: "Brazil is one of the world leaders in composing, arranging and presenting modern music." Comparing the fest with the MIDEM event in Cannes, Marzagao said, "Our festival is a competition with prizes for composers first and interpreters, second. Moreover, the competing songs get their first public hearing at the Rio affair. They’re new, newer and newest. At the MIDEM, the artists simply present a number from their repertory."

The U.S. is represented by composer Jim Webb, whose new song, "Evie" is being performed by Bill Medley. A number of Brazilian composers have absorbed Webb ideas but Medley is unknown in Brazil. Les Reed represents the U.K. with "Love Is All," sung by Maldoror, Canada. Marc Gelinas wrote a song for Guy Boucher to interpret. Darry Cord of France is contributing "Les Vertes Colines," sung by Frida Boccara. Israel’s Rika Zarri composed "Joue Guitare" and is interpreting it as well.

The guests include Henry Mancini, Nancy Wilson, Sammy Cahn, Jane Fonda and her husband, Roger Vadim, British actor James Mason, Portugal’s great fado singer Amalia Rodrigues, and Spanish bullfighter Luis Miguel Dominguin.

Competition, guests and journalists will occupy five floors of the Hotel L’Italia which has a magnificent view of Rio’s trade port, Sugar Loaf peak. The hotel has an auditorium for rehearsals and vast lobbies and reception rooms for press interviews, meetings and cocktail parties. Last year, the festival was housed in smaller quarters.

Marzagao scotched reports that some artists have expressed misgivings as the result of the kidnapping of the American ambassador. "A couple of European artists asked us to pay their life, travel and accident insurance," he said, "but, anybody that travels gets that kind of insurance in the airport before takeoff. Nobody is going to bother the festival because the people love it and the students take part in it."

Brazil’s fans and critics are getting a warm-up before the International part of the festival. The content to choose Brazil’s entry was held Sept. 25 and Sept. 27 with the finals on Sunday (28).

Thirty Writers

Thirty composers are entered in the Brazilian domestic preliminary. Well known Billy Blanco is among them but most are new and coming; there is Jorge Ben, whose music is known to the U.S. through Sergio Mendes’ recordings. In addition there are new songs by brothers Marcos and Paulo Vale, brothers Danilo and Dory Caymmi who are sons of well-known Dorival Caymmi, and the latest best-selling success Martinho da Vila.

Missing are some of Brazil’s composers who live abroad. Tom Jobim, a founder of bossa nova vogue, who won last year’s festival with Chico Buarque de Hollanda and a song "Sabib," is composing soundtrack scores for the cinema in London.

Chico Buarque de Hollanda planned to return from Rome for the festival but signed for a tour of Europe with Josephine Baker instead. Edu Lobo is studying and composing in Hollywood. Geraldo Vandré, who took second place in the Brazilian domestic competition last year with a protest song, was reported to be expelled from Chile, Caetano Veloso and Gilberto Gil left Brazil for Europe for political reasons.

However, the Mutantes trio is back. Partly on the basis of their last year’s presentation, they gained one of the biggest TV and radio contracts ever signed in Brazil. Marzagao who puts this festival together year after year, started as a government public relations expert assigned to promote the sale of Brazilian coffee in Britain. A father of four, he found music more stimulating than coffee, and turned to it. The Brazilian composers who gave the world bossa nova have turned to the "tropicalism" school of music and the "plantagen" sound. Resurrection of the "beads," a form of rural music, is the latest development and a number of Brazilian entries are derived from it. The resurrection is inspired by Sergio Mendes’ presentation of "Sa Marina," a "beads."

Springboard Buys

LITTLE FERRY, N. J. — Springboard International, manufacturer of $1.99 promotional and children’s records, has acquired Key Records, Inc. Springboard’s new address is 110 Bergen Pike, Little Ferry. The phone numbers are unchanged.

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Osterdalsgaten 1
Oslo 6/Norway
telephone 67 67 90

cableadr. BENDIKMUSIK
Composer—
Lyrics written—
Singer—
Record & Publishing Company

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1 1 LA CHARRANCA 5 CONCIAL 6 6 ELOY PEREZ RCA 244-65
2 AMOR... 7 OH, HAPPY DAY 304-03-00 AMAR. 8 PÓR JULY 294-30-51
3 DEDICADO A ANTONIO MACHADO, 9 EDWIN HAWKINS 294-99-91 POEMA 10 AQUARIUS LET THE SUNSHINE IN 304-03-00 Elob. 11 FREULA Y. F. DONOHUM 304-03-00 P-12 1967 09-12
12 (10) 10 NO PUEDO EU YO MIS OJOS DE TI RAY MONROE, QUINN, ORL. 2523 13 LA CHARANCA 5 CONCIAL

AM L.P. THE SINGLES’ CHARTS! we can’t believe it, and it never happened before in SPAIN... BUT IT IS TRUE!

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OCTOBER 4, 1969, BILLBOARD

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FROM THE MUSIC CAPITALS OF THE WORLD

HONOLULU

Arthur Lyman (HiFi Records) is honeymooning in New York and his Lyman combo soon begins a South American tour in November. Meanwhile, his new LP, "Pig 'n Whistle" group Carlton International Convention has its 17th year, is being held here in its 17th year, and is being held here in its 17th year. Produc

Buenos Aires, Argentina, and Caracas, Venezuela, with three dates total. The orchestra was led by the composer and conductor Ramon Dosal, and the concert was sponsored by the Instituto de Cultura de Caracas, a government agency that supports cultural events.

The London Philharmonic Orchestra (LPO) has announced its 40th anniversary season, which will be highlights of the year. The season will include a major tour of Europe, and will feature performances by many of the world's leading orchestras and conductors. The season will also feature a series of concerts in London, including a performance of the Beethoven Symphony No. 9, conducted by the LPO's music director, Karl Böhm. The season will conclude with a performance of the Gluck Opera "Orfeo ed Euridice," conducted by the LPO's resident conductor, Sir Roger Norrington.

Music Industry News

A new single, "On Top of the World," has been released by the Irish band U2. The song was written by the band's lead vocalist, Bono, and is featured on their new album, "The Joshua Tree." The album, which was released earlier this year, has been a commercial success, reaching number one on the Billboard Hot 100 in the United States.

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MONTEREY, Calif. — The 12th annual Monterey Jazz Festival opened Friday evening at the Cannery, with an event called Monterey Rhythms, during Vaughan (appearing here for the first time in nine years), the Cannenball Adderley Quintet and the 15-piece Buddy Rich band. Jean-Luc Ponty, the brilliant French violinist, by G. Eve new face, at Monterey who totally captivated the audience. During appearances with the Modern Jazz Quartet (Friday), with the Bobby Bryant festival orchestra (Saturday afternoon) and with the George Duke trio Friday evening, Cannenball, in addition, blues vocalist Esther Phillips and Chicago bluesman Buddy Guy took home the message of truth about love and life on the Saturday afternoon bill in an honest forthright fashion which won them tenaciously for their debut performances. Monterey '69 brought into furore from the usual jazz and commercial soul stylings and the electronic gamits, with no unison. Festival director Jimmy Lyons reached out of the pure jazz idiom to hire several non-jazz artists, notably Sly and the Family Stone and the Sons of Champlin. Lyons also took up the San Francisco Chinaland rock band with jazz undertones, which worked the Saturday matinee with the San Francisco-based Champlin rock group. Sly's raw outbursts of amplified power completely engulfed and dominated the opening night show much to the chagrin of the jazz purists who kept shaking their heads (while others shook their hips) and asking, "What is this group doing here at a jazz festival?"

Festival programmer Lyons had the answer. "The cigar company (promoting the opening concert) wanted a big act and wanted an act in the jazz-rock idiom," said his performance, mad- dent in its loudness and poor musicianship, capturing the audience to stand up and dance anywhere there was room, was in stark contrast to the polished excellence which Miss. Vally, with Adderley and Rich generated.

Sunday evening's concert drew 4,000 (the patsy of a total of 7,000 seats) indicating the drawing power of the closing sets. All totaled, the five concerts drew 34,839 paid admissions for a boxoffice gross of $150,650.

The awareness for rhythm and blues has been shown in the shallow response given the Modern Jazz Quartet's Friday night performance. The group's gentle, delicate style seemed markedly out of place. Only when Ponty joined the group for two songs, "Blue Michelle" and "Valeria," did the MJQ's music get into a soulful groove. Ponty's aggressive manner on amplified violin did the group good. Ponty's treatment of "Misty Rose" was particularly marvellous on "Misty Rose" and "Mary's Lamb" on the nursery rhyme—but these efforts, albeit perfectly executed, were here.

More strongly received was the debut set on Friday of Tony Williams and his group. Young on organ and John McLaughlin on electric guitar: a tight, untwisted fusion of avant-garde concepts to tempos and melody lines and Ponty's drumming's own strong abilities.

Miles Davis, "Mr. Cool" of modern jazz, premiered and debuted his new quartet, with leonard's new Tito Jr. group playing a one number set of music Saturday night which was almost flawless. Their new style were even some boot foot-stomping for this new sound.

The Saturday evening show, generally, was the "Misty Rose" corn bread special, was a disappointment. The two groups which had worked during the afternoon, vocalist Ro- berta Flack and the Minstrels, were reprieved by Lyons and played much of the same material as the previous day.

Miss Flack just couldn't catch fire. She has an outstanding voice, statistic, but her set—minus her bassist—never got the audience into a soulful state. Trumpeter Bobby Bryant's assemblage of free-tamers com- prising the festival orchestra was spotted throughout the weekend with its best set on Saturday afternoon. That was the time Esther Phillips met her public and said in no uncertain terms that she was the perfect interpreter of the blues. Her sharp, piercing voice rode mightily over the festival result. "Please Release Me," "I Give All My Love," "Cool," Feeling," "This Man Loves Body You."

Buddy Guy, accompanied by his quartet, proved to be the festival's musical "humorist." He played hard, fast, slide, side down, sideways, under his knee, behind his back. He created with his instrument against his body and shaking it like a hand. His songs of the flesh were gravely and full of fire. Guy's style were rewarded by a stand- ing ovation.

Following an adventurous program of new works for strings on Sunday, which quite probably fade into oblivion like all previous Monterey—Steinway results—four events turned the festival on a right course at night.

One event was great on "I Can't Take My Eyes Off You" and "Chrisito Redentor" soulful, tender evening. Ponty came on next in a "Swing Session" with pianist George Duke and played three numbers, "Starlight, Starbright," "Brother," and "Oohh." Ponty's double string action and his strong note workouts heightened the chilly evening. Sarah Vaughan continued to steam up the audience with a program which avoided tired commercialism and stuck to material with proven impact. Her voice was absolutely clear, her sexy twirls as enticing now as when she first started. Her set—"Blue Skies," "Try to "Alife," "On a Clear Day," "Misty," "I Cried for You." The audience broke up for "Trolley Song," "Lisken Love I Had a Ball," and "Temptation.

Cannenball Adderley worked through six songs, with the music of the festival coming off in a unique way, a true jazz and rock. Western America's longest running jazz festival has created a unique and personal commercial music world. And the audience loved it.

From the Music Capitals Of the World

EPIRUS, Greece — A battle for control of Northern Songs revealed problems of power around a ATV victory, it was disclosed this week that a war on ATV sounds of Paul McCartney has been served on the Beatles' publishing concern, which could result in three million pounds. The terms which might "for the well- negotiable" deal for the songs of the Beatles and McCartney has been served on the Beatles' publishing concern, which could result in a hard battle of power around the ATV victory, it was disclosed this week that a war on ATV sounds of Paul McCartney has been served on the Beatles' publishing concern, which could result in three million pounds.

As reported previously, northern Songs was approved a standard which is the Beatles and McCartney has been served on the Beatles' publishing concern, which could result in three million pounds.

Newsletter Issued By Peer Southern

NEW YORK — Peer Southern Publishers is publishing a newsletter for its members on music industry and broadcasting personal this week. Peer Southern's national promotion coordinator, is the newsletter's editor-in-chief, with Harry Schreiner as managing editor, Ken Levy, production manager, and Non- nolly, secretary.

Diva Film For Locomotive

BEATLES PRESS FOR TIGHT AUDIT OF NORTHERN SONGS

LONDON — As the battle for control of Northern Songs continues to heat up and some ATV victory, it was disclosed this week that a war on ATV sounds of Paul McCartney has been served on the Beatles' publishing concern, which could result in three million pounds.

As reported previously, northern Songs was approved a standard which is the Beatles and McCartney has been served on the Beatles' publishing concern, which could result in three million pounds.

Next step is expected to be a similar offer to remaining shareholders, with the Beatles, of 40 shillings each cash as share in a better "paper alternative."

Beatles Press For Tight Audit of Northern Songs

by Take Three, the Spirit of John Morgan and the new single by John Walker. Two newhominous releases from the Middle Earth label will be the Arcadium and by the Writing Brothers.

Monty Presky said sales of budget-priced albums and that Pete's Marble Arch label, was out in front. Soon to be released are two new singles by Paper Dolls by the Foundations, Cleo Laine, "Nina Simone at Newport, " and a collection of Gilbert and Sullivan.

Highlight of the Walt Disney presentation made by Frank Weatherspoon, head of the British, was the complete sound-track of the film "Fantasia," to be released—as a double album—for the first time on the Buena Vista label. The actual recording was made over 30 years ago and includes Teharkh- s's "Nuttercack Suite," Bee- thoven's "Pastoral" and Schu- bert's "Eroica Symphony," performed by the Philadelphia orchestra conducted by Leopold Stokow- ski.

The company also showed a clip from a new Disney film production, "The Aristocrats," which should be released by Christmas and into the Spring. On Saturday (3) they will release six Storyteller albums and seven Little by's and in November Disney will introduce "Alice in Wonderland," on cattle, the company announced. They hope to catch the Christmas trade.
Heidi's Back On TV

(But please don't tell the Jets)

Emmy award winning Heidi will show on Sunday, October 19 on NBC-TV. On Monday, October 20 your customers will show up to buy the award winning "Best Music Score" with the title song by Rod McKuen. That's the happy—and profitable ending for you. (Even avid football fans admit the Jets never won an Emmy or sold a record.)

SKAO-2995. Produced by Neely Plumb, IMC Productions, Inc. Available on Record and on Tape.
There are only six people we know who could come out with two big hits on one record. At the same time.

Is it economy? No, it's The Cowsills.

"Silver Threads And Golden Needles" b/w "Love American Style"

K-14084

Produced And Arranged by Bob Wachtel
A Product of Gregg Yale, Inc.
**Special Merit**

Spotlighting new singles deserving special attention of programmers and dealers.

**THE CHARLES RANDOLPH DREAM GONNA-Beale Street's Music Box**: Ron Charles, Richard Gore (Writers: C 7855599012)
- *The Soundtrack* TV Show took the Group's Cabin on the-- 
- This delightful melody offers much of that appeal for play and sales. 
- Rated SSO

**R. B. KING—Just a Little Love (Prod. Bill Spence)** (Writer: King) (Soul, Funk) (Chart: 450)
- Such a smart song after a bland balled-up F
date 7021
- Chords: (B, B, G, A, B)

**EDYS GORME—Tonight I'll Say a Prayer (Prod. Dan Coats)** (Writers: Remi
- The song's appeal comes on strong for sales and chart action. 

**DEAN MARTIN—One Cup of Happiness (Prod. Jimmy Bowen)** (Writer: Knight)
- (Country, Funk) (Chart: 450)
- Strong, balled-up material with a powerful F

**JOHNNY TILLOTSON—What I Am Missing For (Prod. Jimmy Bowen)** (Writer: Jay Mcintyre)
*The* Powerful commercial for Tillotson is

**RICHIE MARTINS-Russian Rockin (Prod. Richie Kоеvsta & Mark Roth)** (Writers: Leonard-McIntyre) (Chart: 450)
- The Sugar cut-up gets a great new arrangement and F
date 7034
- Top songs deserving of much for M-44 promotion and should garner sales as well. 

**NANCY WILSON—Can't Take My Eyes Off of You (Prod. David D**
- (Soul, Funk) (Chart: 450)
- Top songs deserving of much for M-44 promotion and should garner sales as well. 
- Nancy Wilson

**MAMA CASS ELLIOTT—MAKE YOUR OWN KIND OF MUSIC (Prod. Steve Barab)** (Writer: Mann-Weil) (Soul, Funk) (Chart: 450)
- For those stations who has the "Come & Go" appeal for them to the chart, F
date 7036

**IKE & TINA TURNER—RIVER DEEP, MOUNTAIN HIGH**: 
- (Soul, Funk, Pop) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7037

**DOBIE GRAY—DO YOU REALLY HAVE A HEART (Prod. Al Burgos)** (Writer: F
date 7042
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7043

**THE ARROWS—Touch Me (Prod. Lori Burton & Roy Cazoo)** (Writer: The
- (Soul, Funk, Pop) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7044

**HOMES HARLEY—It's Your Thing (Prod. Barry Oakland)** (Writers: Isley Brothers)
- (Soul, Funk) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7045

**CHARLES WRIGHT AND THE HARRIS 105 STREET RHYTHM BAND—Come On Over (Prod. Al Burgos)** (Writers: F
date 7046
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7047

**BOB SEGER SYSTEM—Inenverous Eyes (Writers: Seger-Perrine/Honaker)** (Writer: F
date 7048
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7049

**FOUR ESORDIS—My Heart Belongs to Only You (Prod. Wally Gold)** (Writers: F
date 7050
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7051

**PAT WILLIAMS & THE RARE—Theme from "The Music Man" (Prod. Peter F
date 7052
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7053

**MAYE MUETTER—Everybody's Talkin' (Writer: Larry, Funk) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7054

**PERCY Sledge—When a Man Loves a Woman (Writers: Sledge, Funk) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7055

**ROBERT PARKER—You Don't Own Me (Writers:matic) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7056

**MIKE DOUGLAS—Rainbow of Love (Writers: Fran-Goran) (Soul) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7057

**THE PLASTIC COAT—GOD, SMOOTH (Writers: Fran-Goran) (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7058

**JOHN McCARTHY—Like You (Prod. Dave Rubenstein)** (Writer: F
date 7059
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7060

**NEIL YOUNG—The Long Road Home (Writers: Seger-Perrine/Honaker)** (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7061

**THE BEACH BOYS—Goodnight, Sweetie (Writers: Seger-Perrine/Honaker)** (Chart: 450)
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7062

**RICKY NELSON—If I Were the One (Writers: F
date 7063
- "The BeautifulUS" TV Show took the Group's Cabin on the-- 
- This is the smoothest, smoothest item from this great hit, penned by the per- 
- For those seeking a great F
date 7064

**COUNTRY SINGLES Chart**

**BOBBY GOLDSBORO & DEL REYES—TAKE A LITTLE GOOD WILL HOME (Prod. Barry Kendal)** (Country, Funk) (Chart: 450)
- For those seeking a great F
date 7065

**MARK SHAY—What's More Than Her Hair's Set to (Prod. Snell, Funk) (Chart: 450)
- For those seeking a great F
date 7066

**CHART**

**JUNIO & JUNKO—BOY—IT'S Too BEAUTIFUL (Chart: 450)
- For those seeking a great F
date 7067

**BUDDY CAGE—The Golden Dollar (Chart: 450)
- For those seeking a great F
date 7068

**BILLY PHILLIPS—LOVE SOUL (Chart: 450)
- For those seeking a great F
date 7069

**DONNA GRIM-WALKER—Don't Keep A Good Thing Going (Chart: 450)
- For those seeking a great F
date 7070

**DOROTHY E.-DEE REEKER—Wanderin' Across (Chart: 450)
- For those seeking a great F
date 7071

**MAYE MUETTER—Everybody's Talkin' (Chart: 450)
- For those seeking a great F
date 7072

**HAPPY 88 MONTHS**

**SPOTLIGHT ON COUNTRY**

**JUNE'S**

**LAST MONTH**

**124**

**348**

**THE WEEK**

**1969**

**BILLBOARD**

**4**

**OCTOBER 4, 1969**
JOHN FOGERTY'S CREEDENCE CLEARWATER REVIVAL
"GREEN RIVER" & "COMMOTION"
ON FANTASY RECORDS (LP 8393)
THE SINGLE AND THE ALBUM

BOTH HITS!

*Recorded at the new WALLY HEIDER STUDIOS IN SAN FRANCISCO (415-771-5780)
RUSS GARY, ENGINEER

Everything: Tracks, Overdubs & Mix-Down.

a filmways company
"HOW DOES IT FEEL?"
FAR OUT.

TRY IT. YOU'LL DIG IT.
"HOW DOES IT FEEL?"

THE ILLUSION
STEED 721
PRODUCED BY JEFF BARRY
### TOP LPS A-Z (LISTED BY ARTIST)

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neil Diamond</td>
<td>Raising the屋顶</td>
<td>Reprise</td>
</tr>
<tr>
<td>Bee Gees</td>
<td>Saturday Night</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>David Bowie</td>
<td>The Rise and Fall of Ziggy Stardust and the Spiders from Mars</td>
<td>RCA Victor</td>
</tr>
<tr>
<td>Bruce Springsteen</td>
<td>Born to Run</td>
<td>CBS Records</td>
</tr>
<tr>
<td>Elton John</td>
<td>Goodbye Yellow Brick Road</td>
<td>Capitol</td>
</tr>
<tr>
<td>Fleetwood Mac</td>
<td>Rumours</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>Led Zeppelin</td>
<td>Physical Graffiti</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>The Dark Side of the Moon</td>
<td>EMI America</td>
</tr>
<tr>
<td>Radiohead</td>
<td>OK Computer</td>
<td>Parlophone</td>
</tr>
<tr>
<td>The Rolling Stones</td>
<td>Exile on Main Street</td>
<td>Atlantic</td>
</tr>
<tr>
<td>U2</td>
<td>The Joshua Tree</td>
<td>Island</td>
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### TOP LPS Continued From Page 90

<table>
<thead>
<tr>
<th>Week Number</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>71</td>
<td>1</td>
<td>Tom Jones</td>
<td>Delilah</td>
<td>Epic</td>
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<td>72</td>
<td>2</td>
<td>Wings</td>
<td>Band on the Run</td>
<td>Capitol</td>
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<td>73</td>
<td>3</td>
<td>Chicago</td>
<td>Chicago</td>
<td>Columbia</td>
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<td>74</td>
<td>4</td>
<td>The Moody Blues</td>
<td>On the Threshold</td>
<td>Reprise</td>
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<td>75</td>
<td>5</td>
<td>The Who</td>
<td>Magic Bus</td>
<td>Columbia</td>
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<tr>
<td>76</td>
<td>6</td>
<td>Fleetwood Mac</td>
<td>Rumours</td>
<td>Warner Bros.</td>
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<tr>
<td>77</td>
<td>7</td>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
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<tr>
<td>78</td>
<td>8</td>
<td>Yes</td>
<td>Going For The One</td>
<td>Capitol</td>
</tr>
<tr>
<td>79</td>
<td>9</td>
<td>The Isley Brothers</td>
<td>Main Street</td>
<td>Motown</td>
</tr>
<tr>
<td>80</td>
<td>10</td>
<td>The Jackson 5</td>
<td>I Want You Back</td>
<td>Motown</td>
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### Artists and Titles Continued

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<tbody>
<tr>
<td>81</td>
<td>11</td>
<td>Queen</td>
<td>Bohemian Rhapsody</td>
<td>EMI America</td>
</tr>
<tr>
<td>82</td>
<td>12</td>
<td>The Doors</td>
<td>Riders on the Storm</td>
<td>Elektra</td>
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<tr>
<td>83</td>
<td>13</td>
<td>Crosby, Stills &amp; Nash</td>
<td>More</td>
<td>Columbia</td>
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<tr>
<td>84</td>
<td>14</td>
<td>Deep Purple</td>
<td>Child in Time</td>
<td>Epic</td>
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<tr>
<td>85</td>
<td>15</td>
<td>Black Sabbath</td>
<td>Paranoid</td>
<td>Vertigo</td>
</tr>
<tr>
<td>86</td>
<td>16</td>
<td>The Band</td>
<td>The Last Waltz</td>
<td>Columbia</td>
</tr>
<tr>
<td>87</td>
<td>17</td>
<td>The Allman Brothers Band</td>
<td>Eat a Peach</td>
<td>Warner Bros.</td>
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<tr>
<td>88</td>
<td>18</td>
<td>The Grateful Dead</td>
<td>American Beauty</td>
<td>Warner Bros.</td>
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<tr>
<td>89</td>
<td>19</td>
<td>The Byrds</td>
<td>Turn! Turn! Turn! (to Everything)</td>
<td>Columbia</td>
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<tr>
<td>90</td>
<td>20</td>
<td>The Who</td>
<td>Magic Bus</td>
<td>Columbia</td>
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### Tape Packages Available

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<td>46</td>
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<tr>
<td>47</td>
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<td>48</td>
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<tr>
<td>49</td>
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<td>50</td>
<td>5</td>
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<td>55</td>
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### Week-End Chart

<table>
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<tbody>
<tr>
<td>56</td>
<td>1</td>
<td>The Rolling Stones</td>
<td>Sticky Fingers</td>
<td>Bluebird</td>
</tr>
<tr>
<td>57</td>
<td>2</td>
<td>Pink Floyd</td>
<td>The Final Cut</td>
<td>Columbia</td>
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<tr>
<td>58</td>
<td>3</td>
<td>Led Zeppelin</td>
<td>Presence</td>
<td>Atlantic</td>
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<tr>
<td>59</td>
<td>4</td>
<td>The Beatles</td>
<td>Abbey Road</td>
<td>Parlophone</td>
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<tr>
<td>60</td>
<td>5</td>
<td>The Who</td>
<td>Who’s Next</td>
<td>Columbia</td>
</tr>
<tr>
<td>61</td>
<td>6</td>
<td>The Beach Boys</td>
<td>Love You Goodbye</td>
<td>Capitol</td>
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<tr>
<td>62</td>
<td>7</td>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
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<td>63</td>
<td>8</td>
<td>The Doors</td>
<td>Waiting for the Sun</td>
<td>Elektra</td>
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<tr>
<td>64</td>
<td>9</td>
<td>The Byrds</td>
<td>Turn! Turn! Turn! (to Everything)</td>
<td>Columbia</td>
</tr>
<tr>
<td>65</td>
<td>10</td>
<td>The Band</td>
<td>The Last Waltz</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

### Top Ten

1. The Beatles - Abbey Road
2. The Who - Who's Next
3. Pink Floyd - The Final Cut
4. Led Zeppelin - Presence
5. The Rolling Stones - Sticky Fingers
6. The Beach Boys - Love You Goodbye
7. The Eagles - Hotel California
8. The Doors - Waiting for the Sun
9. The Byrds - Turn! Turn! Turn! (to Everything)
10. The Band - The Last Waltz
**HIT SINGLES: ATLANTIC**

<table>
<thead>
<tr>
<th>Song</th>
<th>BB</th>
<th>CB</th>
<th>RW</th>
</tr>
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<tbody>
<tr>
<td>CARRY ME BACK</td>
<td>*27</td>
<td>12</td>
<td>*11</td>
</tr>
<tr>
<td>The Rascals (2664)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>SHARE YOUR LOVE WITH ME</td>
<td>31</td>
<td>24</td>
<td>19</td>
</tr>
<tr>
<td>Aretha Franklin (2650)</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>SOMETHING IN THE AIR</td>
<td>*56</td>
<td>*70</td>
<td>*65</td>
</tr>
<tr>
<td>Thunderclap Newman (Track 2656)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>DOIN' OUR THING</td>
<td>*72</td>
<td>*79</td>
<td>*71</td>
</tr>
<tr>
<td>Clarence Carter (2660)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUITE: JUDY BLUE EYES</td>
<td>*86</td>
<td>*67</td>
<td>*80</td>
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<tr>
<td>Crosby, Stills &amp; Nash (2676)</td>
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<tr>
<td>MY BALLOON'S GOING UP</td>
<td>87</td>
<td></td>
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<tr>
<td>Archie Bell &amp; The Drells (2663)</td>
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**HIT SINGLES: ATCO**

<table>
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<tr>
<th>Song</th>
<th>BB</th>
<th>CB</th>
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<tbody>
<tr>
<td>NOBODY BUT YOU BABE</td>
<td>47</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>Clarence Reid (Alston 4575)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>DON'T FORGET TO REMEMBER</td>
<td>73</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>Bee Gees (6702)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAKE A LETTER MARIA</td>
<td>*84</td>
<td></td>
<td></td>
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<tr>
<td>R. B. Greaves (6714)</td>
<td></td>
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<td></td>
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**COMING UP: ATCO**

<table>
<thead>
<tr>
<th>Song</th>
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<tbody>
<tr>
<td>I CAN'T HELP BUT DECEIVE YOU LITTLE GIRL</td>
<td></td>
</tr>
<tr>
<td>Iron Butterfly (6712)</td>
<td></td>
</tr>
<tr>
<td>LOOKY LOOKY</td>
<td></td>
</tr>
<tr>
<td>Giorgio</td>
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**COMING UP: COTILLION**

<table>
<thead>
<tr>
<th>Song</th>
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</tr>
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<tbody>
<tr>
<td>WONDERFUL</td>
<td></td>
</tr>
<tr>
<td>Blackwell (ASTRO 1000X)</td>
<td></td>
</tr>
<tr>
<td>IN THE PEACEFUL VALLEY (WOODSTOCK '69)</td>
<td></td>
</tr>
<tr>
<td>Steve Duboff (44051)</td>
<td></td>
</tr>
</tbody>
</table>
Jeff Trager joins Blue Thumb as director of West Coast promotion. He was formerly promotion manager for Transcontinental Music’s San Francisco branch. He reports to Jack Nelson. Transcontinental’s Talent Division has also signed Mike Gershman and Dave Swaneve as a partner in their publicity company. Dave Fox joins Amaret Records as national sales and promotion manager. He was formerly national promotion manager for Forward Records. He has been in the record industry 12 years, working with Tower, Decca and RCA.

Executive Turntable

• Continued from page 6

Jeff Trager joins Blue Thumb as director of West Coast promotion. He was formerly promotion manager for Transcontinental Music’s San Francisco branch. He reports to Jack Nelson. Transcontinental’s Talent Division has also signed Mike Gershman and Dave Swaneve as a partner in their publicity company. Dave Fox joins Amaret Records as national sales and promotion manager. He was formerly national promotion manager for Forward Records. He has been in the record industry 12 years, working with Tower, Decca and RCA.

New Marketing Shifts Spread

• Continued from page 1

among other large companies. During the past year, GRT Corp., which operates two retail tape outlets—one in Los Altos, Calif., and the other in Houston.

LOS ANGELES—Locally, a price war has begun, according to one retailer who said Transcontinental Music was selling RCA merchandise up to 10% lower than the companies as- signed to the list observers view the price war as arising out of the competitive distribution picture.

Several of Transcontinental’s eastern companies serve RCA as a sub-distributor.

Ray Avery of Rare Records in Glendale, reported that distributor setup locally has begun to affect his buying ability. He tried to buy some Jimmy Rodgers records from Music West, but was told they did not have the vintage recording in stock. "I hope eventually they will order this kind of merchandise," he said. Avery’s specialty is selling collectors, but he said he is having trouble getting the titles from RCA.

Avery said that Pico Boulevard Sales, a one-stop, has raised its price $10 per box to $5.20, following the RCA as- signment of its line to Music World.

One record label owner, Jack Lowerey of Vault, feels his multiple distribution cannot work for the little companies. "The rack-distributor doesn’t have the man- ufacturer’s outlook," he said. "The independent distributor has always been close the manufacturer and has, there- fore, been interested in new product and exploiting new product. This is something the rack has not done. His main concern is selling the hits."
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The big sound that sells mag tape cartridges and cassettes is high fidelity. And Celanese can help give you more of it.

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And we also make a great tape base to put in your cartridges and cassettes. Celanar: A Celanese polyester film. With uniformly high tensile strength to prevent sound distortion caused by tape stretch. And consistency of gauge and composition. For more fidelity. Let us help you put more profits in little packages. Just mail the coupon. Now.

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☐ Rush literature on designing and molding in Celcon. ☐ Send list of Celcon molders in my area. ☐ Please have a sales representative call to discuss Celcon ☐ Celanar. ☐ Send data on Celanar film.

Name ___________________________________________ Title ____________________________
Company ____________________________________________
Address ____________________________________________
City ______________ State ______ Zip __________

THE CONSTANTLY ORBITING

Silver Circuit

A BILLBOARD SPOTLIGHT
The male sound, forceful and strong, reflects the many styles of today’s entertainment scene. At the top left are the Temptations, Little Richard (top right), Flip Wilson (bottom right) and Harry Belafonte (bottom left).

By Eliot Tiegel

Music from the soul is the most truthful, then black artists are playing an increasingly important role in keeping the Silver Circuit alert to contemporary sounds. Conditions for the black entertainer have radically changed to where singers and musicians now stay in the hotels, use its facilities and are accepted as dignified citizens. “Las Vegas was a major Jim Crow town,” reflects Merle Howard of the Sahara Nevada Corp.

Today, the music which the black artist presents to a primarily Caucasian audience from all over the United States, is at the broadest point it’s ever been. Every form of musical expression with roots honestly embedded in black culture, is on display along the circuit, but most notably in Las Vegas, where such hotels as Caesars Palace, the Flamingo and Sands, regularly offer opportunities to black entertainers. The Reno-Lake Tahoe situation is a bit different as a separate article on the facing page explains.

Dave Victorson, Caesars Palace’s entertainment director, estimates that half the artists he books reflect black culture. Victorson envisions booking even more black artists as they continue to grow in importance in the music and recording fields.

The significance of what’s happening in Nevada for black musicians is that these artists are performing true, honest, unginmicked styles of music which are at the bedrock of the popular music field. Unlike motion pictures which presented a stereotyped image of the black man as a bumbling bug-eyed fool, the Silver Circuit has given the black entertainer a dignified rostrum on which to perform.

There are no baggy pants slapstick comics; singers are hired for their ability to present the truthfulness of blues and quasi-blues songs, for their ability to mirror in song the society in which we all live.

Many hotels, not all, offer the rhythm and blues shouter, the improvising jazz soloist, the sultry, sexy commercial blues-tinged singer, the hard-driving Fender bass dominated instrumental band.

Black gold is doing its share to contemporize the Silver Circuit, traditionally booking entertainment for white, middle-aged clientele.

If you analyze the entertainment rosters of the hotels, a picture emerges which indicates which talent buyers are musically liberal in their thinking. Black artists have always been given star billing in Las Vegas, for example, but in the 1950s they faced segregated conditions. Now the living conditions are as good as the theatrical facilities which the hotels have built to showcase acts.

But not too long ago . . .

“If you want to know how bad it was,” admits entertainment vice-president Merle Howard of the Sahara Nevada Corp., “I had a great singer years ago, Dinah Washington, in the lounge at the Sahara for four weeks. She had to stay in a trailer they pulled up to the side of the building. It was cold and they had a little oil stove to keep her warm.”

Word of mouth told black artists about the segregated attitudes in Las Vegas during the first years when the town was growing and discovering that talent could lure people into the casinos. Why would black artists concede to the indignities which awaited them?

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Cover photo by Don English/graphic design-direction by Beren Rollins/written by Geoffrey Link

OCTOBER 4, 1969, BILLBOARD
By Geoffrey Link

As the Silver Cloud curve northward into the Reno-Tahoe area, black entertainers get fewer and soul acts almost cease to exist. It's as if the area hasn't felt even a tremor from the blues revolution exploding around it.

Of the five main rooms around Reno-Tahoe, not one has booked a rhythm and blues act as headliner this year, though some black artists did top bill at the lounges. When the major clubs—Sparks Nugget, Harrah's at Reno and Tahoe, Reno Harold's, and the Sahara and Harvey's at South Shore and Cal Neva Lodge, North Tahoe—do book black performers, they are always polished crowd pleasers such as the Mills Brothers, Sammy Davis Jr. or Fats Domino.

Club spokesmen to a man blame "the name of the game: money." As one put it: "You have to look at what's best for your operation, not what you believe in." They also say that their predominately white audiences are older (35 to 60) than what usually listen to soul or blues. "You're dealing with a whole different kind of audience in a night club" than the concert field, says Avid Nelson, entertainment director for Sahara Tahoe.

The Sahara, for example, booked 30 acts in its 1,200-1,500 capacity High Sierra room this year. Only three—Patti Austin, a singer, Johnny Mathis and the Young Saints, a group of vocalists from Watts appearing at the Sahara for the first time—were black. Of the 26 acts booked into the Sahara's 220-capacity Juniper Lounge the last half of this year, just three—Joni Jones, The Treniers and The Four Tunes—were black. This 10 percent of black entertainers is typical for the percentage of blacks appearing in major clubs in the area.

Just down the street at Harvey's, which this year instituted a policy of not billing any more name performers, there were six acts scheduled to appear at the 200-300 capacity Top of the Wheel lounge. None were black. Of 27 acts at the Theatre Lounge that serves to provide background music for a large gaming pit, three were black: Tommy Butler, Elegant IV and Louis Jordan & The Tympani Five. (After last year's musician's strike, Harvey's decided to stop booking such stars as John Gary, Count Basie, Barbara McNair, Matt Monro, Duke Ellington and Brook Benton, who appeared three last year. The policy reportedly has not yet affected the hotel's operation.)

Across the street at Harrah's 750-900 capacity South Shore Room, with 43 acts booked by early August for this year, five were black. This compares with the four black acts of 45 booked into Harrah's Reno Headliner Room that seats 400.

At Harrah's lounge—the 120-capacity Stateline Cabaret and Reno's Casino Cabaret holding 200—which book considerably more talent than the main rooms, there are proportionately fewer black entertainers. For instance, at the Stateline lounge, which booked 85 acts, 15 were black but that's because all four—Fats Domino, Little Richard, Earl Grant and the Curtis Brothers—were booked two or more times each. At the Casino, of 62 acts, eight were black; again, the same four that appeared at the lake for Harrah's.

Sixty miles north and east in Reno, Harold's Club Fan Room lounge booked 10 acts in the second half of 1969, of which one—Count Basie—in black.

With a 13 percent black main room
Continued on page SC-12

SC-3

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Sixty miles north and east in Reno, Harold's Club Fan Room lounge booked 10 acts in the second half of 1969, of which one—Count Basie—in black.

With a 13 percent black main room
Continued on page SC-12
BILL COSBY

SEP. 14
THE
Bill Cosby Show
8:30 P.M. SUNDAYS
JEMMIN INC.

SEP. 15
3 New Albums
TO BE RELEASED BY
UNIVERSAL CITY RECORDS
A DIVISION OF MCA INC.

SEP. 19
Premier Opening
INTERNATIONAL
Las Vegas, Nevada

APR. 29

PHOTOS BY HOWARD BINGHAM - GLENN EMBREE
Aretha Franklin gave Las Vegas a brief taste of soul. An abbreviated version, some may say is better than nothing, but when the "Queen of Soul" canceled out of her engagement at Caesars Palace last June, there were many young people genuinely disappointed.

Aretha missed her opening night because of a reported sore throat. The hotel's management picked up the tab for the 700-odd persons at the dinner show.

"She was really sick," reports Caesars entertainment director Dave Victorson. "We will definitely have her back."

Aretha felt strong enough to do two shows the next day, which became her opening, and despite the reported inflamed throat, she created mild excitement.

Her personal appearance was especially important in that it marked a significant advancement in Las Vegas for a commercial blues artist and it was one of a select number of club appearances she is doing in the U.S.

The only other club Aretha worked was the Fontainebleau in Miami. "This is a much more hipper audience than in Miami," explained Ruth Bowen, Aretha's associate during the dinner hour while people waited for the young lady who had set a record before she opened her mouth.

She had become the first artist in Caesars brief history not to perform on opening night. Cass Elliot had opened and after two shows had dropped out because of reported illness. Frank Sinatra had missed one midnight show due to the Hong Kong flu. Judy Garland had missed one show when her friend Burt Lahr died suddenly. So there was much talk about Aretha Franklin along the Vegas Strip.

Aretha's engagement was for six days, Miss Bowen said, because of the intensity of her performance. "Doing two shows a night, she can't hold up two weeks," Miss Bowen explained.

Included in the Franklin entourage was a 15-piece band plus the Sweet Inspirations and the Sweethearts of Soul.

Earlier in the year Aretha had broken her leg in Honolulu and performed a concert in a wheelchair. Now she had missed her formal debut. "We are not superstitious," Miss Bowen mused.

Caesars and the Fontainebleau were the first two major circuit clubs the Detroit-born vocalist had played this season. The Waldorf-Astoria and the Royal Box of the Americas in New York as well as the Cocoanut Grove in Los Angeles are among the rooms being discussed by Aretha's management for next year. "It's her decision to make," Miss Bowen said.

Playing in Caesars Palace is not like playing in the Apollo. Aretha was a bit worried about whether the predominantly white audience would enjoy her style. "I told her it's like the Apollo," Miss Bowen said. "If they like you, they like you; if they don't they don't."

"Want to hire the Soul Queen? It could easily cost $20,000 against 60 percent of the gross."

It costs about $10,000 in payrolls to keep the band from Detroit and the female quartets in a happy mood. The band's side-men are paid very well to keep the unit intact.

At last it is show time. Leader Donald Tones and associates begin their hard rhythmic music. The tune is "The Look of Love," a familiar title for most people. The Sweet Inspirations, bodies swaying and hands clapping offer two songs—"Born Free" and "Far Once in My Life," and then it is cooking time. Aretha opens with "There's No Business, Like Show Business," certainly not the most bluesy of songs in the book. The audience applauds politely. It's time to get down to business. The energy machine begins to groove. Slowly the power begins to show, "Come Back to Me," she closed out "ohh ooh ooh i's supported by closed eyes and

pulled cheeks.

"I can't get no satisfaction," she wails with the Sweethearts of Soul. Young girls in the audience are smiling broadly, the yellow, blue and pink sequins on her white dress sparkling under the stage lights. So far there is no sign of discomfort; the act is moving very professionally.

Before beginning "Try a Little Tenderness," Aretha says she has laryngitis and she's really trying tonight. She blasts out "Don't Lose This Dream," and she's able to hit her high notes in a fashion acceptable to folks who aren't too hip, and aware of how hard it is, and the presumed blues can be.

"Tell me, do you like the blues?" she asks the audience. There is some response of being interviewed by Time magazine, but here in Caesars Palace, a lifestyle of America is on display and is coming through in good fashion.

Aretha closes her first show with still another record hit, "Respect." The stage lights flicker from pink to blue to red to yellow to add visual impact to the number. It is hardly needed. The music is strong enough and Aretha is familiar with the lyrical line, and anyway, it is a true-to-life request counched in human terms, which is what the blues are all about.

Aretha Franklin's first Las Vegas show admirably passed the test in a city which demands constant movement and an interaction between performer and audience.

Continued on page SC-12
THE HUNTER
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HARRAH'S CLUB
Lake Tahoe
Reno, Nevada
Las Vegas audiences are a challenge," admits Ike Turner, one strong bluesman who got the blues himself after debuting in the desert town only to discover that the audience just wasn't grooving with the music. "You just don't know what to do beforehand," he says at 2 a.m. in his dressing room at the International. His wife Tina is stretched out on a couch trying to cool off after her typically hectic time on stage, shouting, cajoling, singing her version of the blues.

It is the second night of the duo's engagement and the lack of rapport with the audience is telling on Ike. This wasn't the chlibin' circuit or any of the hundreds of small clubs the Ike and Tina Turner Revue normally plays around the country. "Here you never know what you'll see when you go on stage. You got to go on blank. If the conservative people are sitting there with their hand on their chin, you play a quiet song like 'I Can't Stop Loving You.' It's a younger crowd and wants excitement, you get it on."

"I haven't had a groove yet," Tina says moving next to her husband. "The older people here like more melody singing instead of hollering." Hollering blues songs like "Respect" and "Tracks of My Tears" are what Tina does superbly, so there seemed to be a problem developing on this their first appearance in Las Vegas.

"In three days I'll have my songs worked out which will fit this place," Ike says. He is busy writing out the three sets the band does each evening, trying to cover a variety of situations to cover any kind of non-communicative audience. "I never write songs out, but here you don't know what to do."

The Revue, featuring the Kings of Rhythm Band and the Ikettes female singing group, works 45 minute sets, which cuts down considerably the number of songs Tina normally does in a show. "Ike calls the songs according to his groove," his wife explains. Turner has shied away from playing here in the past, he says, because there was more money to be made working one night dates around the country.

Turner feels that the city is two years away from booking top blues acts in the main rooms. "Right now blues is it, period. But the hotel people won't let go of those conservative folks who spend money."

Turner is deep in thought on mapping strategy to break through to the audiences, the majority of which has never seen his band and probably has no recollection of all the recordings he's made since 1959 for such companies as Sue, Loma, Kent, Philles, Pompeti, Miniat and Blue Thumb. He is under contract to each of these companies, but has given his friend Bob Krasnow enough masters off his shelf to put two albums together. So there has been a preponderance of Ike and Tina Turner records released recently from a number of companies. Turner's recent hit was "The Hunter" on Blue Thumb, which has an LP in release under that title.

The lack of an understanding, appreciative audience can affect the serious practitioner. "I'm concerned about this engagement, I don't want it to be a flop. In three days I'll have it all worked out," Turner explains.

But during these first uncomfortable days, Turner is not getting any audience vibrations. Onstage, his wife and the three Ikettes are "blacking" their bodies, and going through some exciting movements that would put the professional, choreographed Las Vegas dancer to shame. They are really cooking with songs like "Shake a Tail Feather," "Please, Please, Please," "One Day," "The Thang," "Take You Higher."

The music is loud, really in the trying pan, sizzling, hot, right in the groove. The three Ikettes are smiling and wailing and doing their sexy shake right along with Tina, whose voice, gravely at times, softly romantic at times, proves the dominant instrument soaring above the nine-piece band and her husband's own clever guitar rumbles.

With all this electricity going through the room, with all this soul being displayed, there is no question that the musicians are working out. The audience doesn't seem to know what to make of it all. An integrated couple sits up front and the black girl begins to sway in place. She is picking up on the sounds. Soulsville, baby. Down home sounds. Get with it. Yeah.

"If I saw the audience was 65 percent conservative and I went out and did 'I Heard It Through the Grapevine' or 'Land of 1000 Dances,' right away they'd say, 'Oh, man.' But if I did 'A Love Like Yours' or 'Tracks of My Tears,' then they're on your side and then you get wild and they'll accept you," Ike offers.

The two acknowledge the absence in the Las Vegas audience of local black people. "They can't afford to come here," Ike says. "Places like this make them feel outclass." Does knowing that they're playing blues for an audience which might not have a feeling for the music affect them in any way? The question puzzles them. "I always feel the blues," Tina says. If the band gets jumpy and they throw in some chords, it takes the feeling away from me." "Blues is the pure truth, it tells the raw truth, man," Ike adds, the expression on his face stern and unyielding. It is early in the morning and the troupe has one more show at 3 a.m. before it finishes its night's work. Ike does all the choreography for the girls, calls the numbers and sets the tone of each set. "You (meaning the members of the revue) have to come to where Ike is," Tina says. "After nine years we've gotten used to it."

Ike: "Outage if everything is right right, I can really think and get over to the audience."

Working with a large number of people has its drawbacks. Band members leave one at a time; the girls leave in packs. The Turners have gone through three sets of Ike and Tina, with several individuals going in working between. This is the fourth version of the singing-dancing group.

"Previously, and not too long ago, the Turner revue was working 90 days on the road and home in Los Angeles 90 days. This year they have decided to eliminate all the road work and concentrate on the big dates, like the International and Fillmore West in San Francisco.

The duo would work so many dates in order to pay all their people. They have been in the money as performers for many years. "Since we signed with Miniat and got a good deal, we don't have to worry about the payroll for the band," he says, smiling.

Thinking a moment about soul in Las Vegas, Ike believes the new, contemporary blues groups have to develop a dramatically produced act in order to qualify for the Silver Circuit. When the soul acts get wise to what it takes to attract the talent buyer, then the doors will be open, he believes.

Ike turned down the International's request for a contract. He chose to accept the date from Associated Booking provided there was no long-term ingredient. He would rather prove to the hotel that he is a success than sign a long-term pact and discover he's failed.

"In this town you have to relax your audiences and then grab them," Tina feels. Ike: "We don't like to play a club more than our night. Acts have said Vegas is a drag. If you're only performing for the prestige, that's no good. All prestige and no money is no good."

"Respect," Tina tells her audience on stage, "is what most people want. Men get what they want. They do what they want to do with whomever they want to do it with. But men, most of the time us girls know what you're doing."

The numerous extracurricular sex follows the song "Respect" and leads into "Who's Making Love With Your Old Lady While You're Out Making Love?"

There are chuckles in the audience, the band vamping softly behind Tina as she spins her tell-all tale. "Gone on, everybody, let me hear you do the soul clap," she says, and some of the people begin the double-time handclap which works nicely anywhere.

All is not totally lost. If Las Vegas is drawing record tourist crowds, there should be enough swingers over 21 who have grooved to the Turners on "Shindig" or heard their music on soul radio.

That's an optimistic thought.
BUDDY RICH BIG BAND—EXCLUSIVELY ON WORLD PACIFIC JAZZ RECORDS
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SWINGIN' NEW BIG BAND, 20113
BIG SWING FACE, 20117
THE NEW ONE, 21026
MERCY, MERCY, 20133

THE WORLD'S GREATEST DRUMMER IS ALIVE AND

WELL IN LAS VEGAS, LONDON, NEW YORK, AND ALL POINTS NORTH
"Barbra in Concert" it states right in the menu. People sitting in the Interna-
tional's main showroom are thus clearly
told what the format for the evening
will be. At $15 a head. It is the last week of
Miss Streisand's month engagement at the
new hotel and she has survived despite
some sharp barbs tossed at her by some
critics unappreciative of the free evening
and hospitality afforded them by man-
agement.
Barbra does her show, 55 minutes of
expertise in how to sing beautifully,
working solidly through 18 selections,
backed finely by the hotel's 37 piece
orchestra whose rhythm section encom-
passes two top New York jazzmen, drum-
ner Don Lash and bassist Milt Hinton,
plus arranger-pianist Peter Matz.

The show is indeed a concert, not a
nightclub act in the true sense of what
bistro acts are all about, jokes and kibitzes
with the audience and an informal what-
that-hell attitude.

Barbra stands on stage, a beautiful
figure, the girl from Brooklyn whose first
Columbia albums were standout sellers
but who has been cool as a recording
name. But in the ensuing years has con-
quered Broadway and motion pictures.

Now it appears her new Columbia LP,
rising steadily on the 'charts, has shown
there is a record market for her style of
smooth singing.

"I really like this place," she tells the
audience during one of the few moments
she does speak, "it's so nutty. There are
no clocks anywhere, no Bibles. Some rooms
have them but they only have five com-
mandments."

Barbra has been criticized for being
too aloof from her audience—for not
establishing any rapport with the patrons,
for rarely singing. Her songs are those
generally identified with her recording
career: "Don't Rain on My Parade," "Peo-
ple," "Right in My Honey's Arms," "Pam-
py Valentine," "He Touched Me," "Melan-
choly Baby," "Second Hand Row," "Happy
Days Are Here Again" and "My Man." There
are also some surprises, like the new
Marilyn and Alan Bergman title, "Ask
Yourself Why," "What About To-
day?" the title song from her new Co-
olumbia album (which is her first effort
at singing songs by the Beatles, Paul
Simon and other chroniclers of the con-
temporary world), "Jingle Bells" (which
fails as a parody vehicle for her kind of
style) and "On a Clear Day" from the
film she is presently completing.

Switch backstage at 1:30 a.m. The
elegantly dressed girl onstage is now
dressed in a white sailor dress. She looks
tired. Joe Williams and his wife come by
to tell her, "You made us both cry. That's
all that's it. You touched us."

Barbra tells them she was having some
trouble. The previous night in addition
to doing her regular dinner show, she
had taped a TV special at 2:30 in the
morning which ran until 4. "It's strange
when you open your mouth and nothing
comes out," she tells Joe Williams, the
king of the male blues singers when he
wants to be. "I could sing loud but I
couldn't sing soft."

She puts her feet up on the coffee table
and answers a question about returning
to singing before an audience after six
years. "I've gotten used to movies. I've
enjoyed the privacy of the camera. A live
audience is frightening. Some audiences
have been good, some have been strange."

She calls this engagement work.

When she did speak to a Los Vegas
newman, she said she doesn't like playing
before cafe audiences because the chal-
lenge which kept her going when she first
started out eight years ago, was no longer
there.

"For all her success," says her manager
Marty Erlichman, "the public doesn't
know her. Why? She's only done three TV
specials and only played in nine cities
six years ago, New York, Los Angeles,
Philadelphia, Lake Tahoe, San Francisco,
Boston, Cleveland, Miami and here."

Erlichman has mapped out a schedule
for his artist for 1970. Once she has com-
pleted filming the "Owl and the Pussycat"
which began this month and runs through
December, she plans to take 1970 off. She
will complete a two-week obligation to the
Riviera hotel in March, work the Inter-
national four weeks around October and
"if we can hold to this schedule, we will
be able to go back and focus on records."

There is a lot of 'anger' in her new
album, the manager says, because it's
written by angry people. Barbra will
use her Riviera engagement next year to
work out material for an album. She will
get the kinks out and live with the
songs, so that she's fully prepared for the re-
cording session. When she recorded her
first two albums, she literally lived with
the material.

But now as an international film star at
27, she does not have the time to live with
songs. She hadn't sung the songs she was
to perform on her opening night at the
International in quite some time. She
came to Las Vegas one week before the
opening to prepare, but the hotel was still
being built. "She was nervous about going
back to the stage," Erlichman says. "Then
we found out the hotel wasn't ready. There
were no chairs, tables or booths in the
theatre. She was rehearsing in an empty
room. I took her around to some of the
shows so she could get the feel of things.
We were at the Dean Martin show and a
kibitzer got tossed out by two security
guards. Barbra said, 'If they do that to
him what will they do to me?'"

Opening night Erlichman admits Barbra
did not speak to the audience. She was
frightened and sang hard, but the audience
wanted a relationship. She was too fright-
ened to give it to them.

Streisand played the International
because she could be the first star in its
main showroom. "We wouldn't have played
the hotel if we weren't the opening act,"
Erlichman says.

The manager calls his top talent a
"negative-type person" who "really doesn't
like to work, but when she does, she works
very hard." Erlichman claims all the
money she has earned hasn't changed her
perspective on things. "I had an offer to
make a premium record which would
have paid $175,000. I called Barbra and
asked her what she was doing Tuesday
afternoon from 4 to 5. If she was free
she could walk out with $175,000. She
said she was going to the movies at that
time."

The television show taped by CBS be-
fore a celebrity audience is for the 1970
season. A segment was additionally taped
for the first Ed Sullivan show and offers
a medley of songs from "Hello Dolly."
The special is supposed to show Barbra
working in the milieu of a nightclub, an
irony since her International act was a
concert.

Still in the background is the company
she formed with Paul Newman and Sidney
Potier, First Artists Production Co., Ltd.
Its all encompassing plans include films,
plays, recordings and music publishing.
Barbra Streisand's contract with Columbia
is up in 1973.

Would Streisand record for her own
company? The "Clear Day" soundtrack
LP is going to Columbia; "Hello Dolly" to
20th-Fox. Erlichman says. After that,he
smiles.
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PRESLEY'S PRESENCE PROMOTES COUNTRY BLUES

The sign outside the International hotel last July neatly said "Elvis," much in the fashion Caesars Palace had proudly announced the formal debut there of the "greatest Roman of them all," Sinatra. "Elvis" was all that was needed to attract people from all over the world to see the 34-year-old singer from Tupelo, Miss., who has become a millionaire singing country blues songs. It had been 13 years since he last performed in Las Vegas, and nine years since he had worked anywhere before an audience.

A millionaire with enough security from his RCA recordings and boxoffice motion picture hits, Presley choose Las Vegas to get it all together for the public. Why Las Vegas? James Kingley, Billboard's Memphis correspondent, who attended the Presley opening, spoke to Presley and his manager, Col. Tom Parker, and sent through this report:

"I got tired of singing to the guys I beat up in the motion pictures," Presley says. "Anyway, it's fun once again working before people. They make you come alive, feel the music, want to sing and just be happy." And the money was right.

Las Vegas was also chosen because it is close to Palm Springs where Parker maintains a home.

"Las Vegas has always been a fascinating city for me, the bright lights, shows and people fascinate me," Presley continued. He set records which could be hard to break. He had a reported advance reservation figure of 90 percent for the entire four weeks of his engagement. He played to capacity houses twice nightly and on many evenings, the hotel turned away people.

Presley worked five weeks preparing for the show with his band composed of James Burton, lead guitarist; Ronnie Tutt, drummer; John Wilkinson, guitarist; Jerry Scheff, electric bass; Larry Mulhern, piano, and Presley's longtime traveling companion and friend, Charlie Hodge, on unamplified guitar. They were assisted by the 30-piece International orchestra plus two singing groups, the Sweet Inspirations and the Imperials.

"I wanted to have a good show. I worked hard in helping put it together, but most of the credit goes to those who helped me," Presley says he was anxious and tense about his debut. "I was certainly nervous," he says in his sultry suite in the hotel. "But it was something I wanted to do. I had butterflies all through my stomach for the first few songs opening night. But then I thought to myself, boy you better get to work or tomorrow you might not even have a job, so I just relaxed and worked my fool head off."

Parker and RCA both collaborated to ensure that the word got out about the engagement. They had spots on radio and TV stations around the country, plus newspapers ads. They gave away 150,000 color photos of Presley, 500,000 calendars and thousands of posters, postcards and other Presley pictures.

Parker explains the concentration was required because "you never know what it takes to bring in the audience. People are the greatest advertisers we have. They'll see the show and talk to other people."

Presley chose country blues songs for his act which had made him internationally famous: "Hound Dog," "Don't Be Cruel," "Love Me Tender," "Jailhouse Rock." During the month's stay he span out his hits including his top hit of this year "In the Ghetto" plus his new single, "Suspicious Mind."

Presley's impact on Las Vegas could be weighed by the report, neither denied nor confirmed by Parker and his performer, that a major hotel had offered Presley a 10-year contract.

In recording over 55 singles which each became gold records, Presley had been touted as the king of rock 'n' roll. The Beatle invasion cast the focus onto the longhaired rockers, with Presley moving somewhat to a side stage position in pop music.

Through it all his RCA dinks and his 30 films were all pulling in money, so Bill Miller, the International's entertainment director knew Presley could attract people to the hotel's huge showroom.

One of those that came was Sam Phillips, for whose Sun Records Presley cut his first song in 1954, "That's All Right Mama" backed by "Blue Moon of Kentucky." When Phillips needed cash to keep his company going, he sold Presley's contract to RCA for $38,000 and $5,000 due him in royalties.

Opening night at the International, a somewhat reserved Presley worked over his familiar songs. He grinned less from the hips than had been his trademark, but he played at the air with his right hand, fist closed, swaying at the air, making circles with his hand to emphasize the endings of many songs.

"Look at me for a few minutes while I get my breath back," he said once. Age and being away from the rigors of live performance had taken their toll on him. Presley took a number of rest breaks between songs, but he was self-controlled and vocally in fine fashion, although any work he did on his unamplified guitar did not carry anywhere in the room. James Burton's excellent solos while Presley was swaying in place carried the bridge parts. Presley's frantic "What'd I Say," the hot blues number, was contrasted by his lovely reading of "I Can't Stop Falling in Love With You."

For many people in their '30s, seeing Presley in person was a reminder of where they have been and where they are now. And certainly where Presley has been and where he is musically at now.
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RENO-TAHOE
Continued from page SC-3
lineup, highest in the area, John Ascanga's
Nugget in Sparks featured 23 acts in its
750-seat Circus Room from April through
mid-November. Three—the Mille Brothers,
Hines, Hines and Bad and the Trinidad
Tripoli Steel Band that appeared with
Liberace—are all black; two other acts
included black performers.

Nor are there many blacks in house
bands. Of the 600 members in the mu-
sician's union Local 368 that takes in
Reno-Tahoe, only two are black. "We just
don't have 'em (blacks)," says Edmund
McGoldrick, secretary-treasurer of the
local. "I don't know why. They probably
never applied for membership. House
bands are made up by the people who
live here. The market is wide open if you're
a member here."

Yet, according to Eddie Scott, executive
director of the Reno Race Relations
Center, Reno-Tahoe has a black populac-
ing of about 4,000 (all but six live around
Reno) of the 140,000 total population in
the area.

"One of our biggest grievances," la-
ments Scott, "is that the clubs won't hire
Negroes in the bands," except for the
Lenoso Tree, a club in Sparks. "When we
get good black musicians here, they can't
survive. They have to leave here. I would
definitely blame it on discrimination.
There's no question about that."

Club spokesmen, of course, deny such
charges. "We're not color-conscious," says
Howard Gathright, entertainment man-
ger for Harrah's Tahoe. "We're looking
for entertainers that do the job for us."

Jim Thompson, spokesman for the
Sparks Nugget, admits that any increase
in the number of black performers is
"pretty negligible." His assistant, Ed
Smith, expects the situation to "remain
pretty steady—unless something awfully
exciting comes along."

Nor does Arvid Nelson at the Sahara
see any change for several years. "Five
years from now," he says, "when the audi-
ence that is now supporting the blues
revolution grows into a financial position,
then it will carry right in." Blues and
woll, he predicts, "will become very domi-
nant" on the Silver Circuit "five to 10
years from now."

ARETHA SHOUTS
Continued from page SC-5
There were some people, up in years, who
found the act too loud for their tastes. But
for a younger segment of the population,
this was excitement in the flesh, the re-
cording come to life. As if she hadn't done
enough, Aretha finished up her final
song with a little dance step.

As the curtain closed, the house lights
came up and the world of reality became
evident once again, Ruth Bowen leaned
over and said: "She'll be ready for the
second show. This one will open up her
pipes a bit."

Two nights later Caesars announced that
Aretha was forced to curtail her engage-
ment. She had shouted the blues all right,
but only briefly.

Two months later, Aretha's management
announced she had canceled her personal
appearances for the year due to doctor's
orders.

The charts
tell the story
Billboard
has
THE CHARTS

OCTOBER 4, 1969, BILLBOARD

www.americanradiohistory.com
ERNE MENEHUNE
Hawaii's Sun-tanned Irishman

CAESARS PALACE/Las Vegas
LATITUDE 20
HARRAH'S/Lake Tahoe, Reno
TRADEWINDS

"Ernie Menehune and his Hawaiian Revue is a slick musical act. His songs emphasize pop material rather than Island memories; his instrumentation, too, is a blending of two cultures."

Eliot Tiegel, Billboard, March 1, 1969.

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THANKS

www.americanradiohistory.com
When Steve Lawrence and his wife Eydie Gorme are on stage they create an experience unique in show business. Individually and collectively they are complete singers and comedians, turning audiences on with a powerful array of songs and a marvelous flow of comments and on-liners which are very much planned but spontaneously rendered.

"Once we are on stage we really turn each other on," explains Eydie backstage in the Sands' elegant star's dressing room. Onstage the duo has a great deal of fun interpreting songs and joking around with each other, generally in the fashion of a husband and wife having a tilt.

The humor is blended perfectly with the music. Some examples:
- The two are singing "Up, Up and Away" and Eydie ends the song with one of her touted high note runs. As Steve walks offstage he says: "She's always screaming; she's always bellowing; you got the job."
- Eydie to Steve: "What would you like to hear?" Steve: 'I'd like to hear Peggy Lee.'
- They are singing a medley of recent pop hits, including "Mrs. Robinson." Eydie sings the line "Jesus loves you Mrs. Robinson." Steve: "For those of you who demand equal time, Moses loves you Mr. Rubinstein."


It has been two years since they played the Sands. "Golden Rainbow" kept them active on Broadway. Two years ago they used their Sands appearance to work out some songs for that play. This time around Steve has been writing a Broadway play during his free time, Mel Mandel and Norman Sachs have written the music. Steve says: The play is about Columbus and facts untold about his voyage to discover the new world.

The two have also just completed recording 30 sides with Don Costa for RCA. These include an all-Spanish LP for Eydie, "Otra Vez" presenting music and words by Arturo Castro, and the single "Hi Sweetie" written by country writer Floyd Huddleston. "We only did one take and it just ended up funny, Steve went crazy. He started singing very cool and nice and then he snapped." Eydie laughs at the recollection.

"We're determined to have a couple of hit records this year," she continues. "We made all those records so there wouldn't be a tremendous time lag between releases." Looking around the finely furnished dressing room suite she says, "We have this... imagine if we had a hit record."

The only thing which is planned in their set is the rundown of songs. The comedy chatter falls where it may, the two say. "I feel we're communicating with our music longer before the comedy begins," Eydie says as her husband gets up to talk to commodities Tottie Fields who has called to invite them over for coffee after their second show. "There are some nights when comedy just doesn't go over. We have communication without any comedy at all. It's a love affair with an audience. There are nights when there are 900 rotten people. Something happens, I don't know what it is, but other entertainers will also run across this negativism on the same night."

Eydie estimates that one out of every 15 shows will produce some portion of the audience which just doesn't respond easily. "But we'll usually get to them by the end of the show. One night at 'Golden Rainbow' we had one of those audiences. When the show ended Steve came out and said, 'Look, don't tell anybody you saw us and we won't tell anybody we saw you.' That got them." The two tape all their routines to "try to re-create a moment." The comedy lines are as much for the orchestra as the audience. "We don't want the band to appear bored on stage," Eydie offers. "That can affect the audience."

The hard comedy in which the two "fight" is reserved until after the first 45 minutes of music. They observe people around them for mannerisms and ideas for onstage routines. "We try to get into the hearts of the people," Eydie says. "In a sense we're mirroring what people do."

There have been instances, Eydie says, where the make believe fight has proved too real. "One woman stood up and started to cry. One guy in the audience started yelling to Steve, 'Let her have it.' So I started yelling at him and Steve."

After two years on Broadway, the duo found the Las Vegas environment a bit difficult in that once they had finished their midnight show, they caught their second wind and began renewing acquaintances with other show folks.

Their July stay at the Sands broke all hotel records, including those set by Frank Sinatra, Dean Martin and the famous "clan" gathering. Most people know Steve and Eydie as musical names and the powerful, dramatic way in which they interpret songs goes a long way toward solidifying this impression.

"It's most gratifying to score with comedy," Eydie says, "but basically we're singers, not comics."

That's not exactly true. At one point during a "heated" exchange of words, Mrs. Lawrence says to Mr. Lawrence: "You're going to enjoy singing by yourself—especially the harmony parts."

"communicating couple"

It often starts with Steve Lawrence telling his wife Eydie a story (top center photo). Sequence photos show Eydie listening, getting the joke, bouncing her reaction off Steve, who finally breaks up at the story (photo right).
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LIBERTY
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Musically, Steve offers in his opening solo spot "Golden Rainbow," "I've Gotta Be Me" (which draws a good audience reaction and the line from him, "Where were you when MY record came out?!"), "My Way" and "On a Clear Day." He did all right, honey," he says, "You can take your time getting dressed." During her solo spot Eydie presents "As Long as He Needs Me," "What Did I Have," "It Had to Be You," "Did He Need a Helping Hand" and "If He Walks Away." Collectively, they explode with a long medley of "Look of Love," "Happy Together," "Sunny," "With a Little Help From My Friends," "Feelin' Groovy," "Go Away Little Girl," "Can't Take My Eyes Off You," "Call Me." "It's Not Unusual," "Blame It on the Bossa Nova," "What the World Needs Now Is Love" and "The Two of Us."

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BILL MILLER
CATCHES THE BIG ONES.
BARBRA & ELVIS

Miller continues to buy talent for the Flamingo's main room and its theater lounge. He reads the pop charts and is strongly devoted to bringing in the new, fresh, alive, contemporary acts which represent modern show business.

Last year Miller theorized that he could book acts for lengthy runs because the town turns over every two and one-half days. But he has found this concept untenable because the talent is too committed to other endeavors besides living in the air-conditioned environment of Las Vegas. So he is now booking shows for four-week runs.

Streisand and Presley represented the kinds of artists who Miller believes should be working before the public. While his budgets at the Flamingo are among the lowest in the city, his budget at the International enabled him to lure such high roller money demanders as Presley and Streisand.

Streisand's opening night after six years out of the live concert business drew raves from a number of critics. Presley's opening, in comparison, was a much more difficult event. Miller feels people were expecting too much of Miss Streisand on her opening night. "She needed two to three days to work out her act," he feels.

The hotel's highly touted salesmen to both partners are bound to remain a legal secret since Miller chooses not to expose this confidential information.

However, the $1 million deal Marty Erlichman signed with the hotel for the, "Funny Girl" girl [sic] is a combination of stock and capital and is so devised as to allow the singer to keep a goodly portion of the salary. Miller says: "If the hotel board agrees the gamble is worthwhile, we take a chance. We're in the gambling business.

The hotel has booked Presley's services for the next four years; it has options on Presley, Miller's son Jimmy is presently a hot American producer working in England, with the Rolling Stones and Blind Faith among his clients. Miller is fast becoming a talent agent himself. For a number of his productions, London-based Miller does not seem to be leaning toward management, just record production.

When Miller books an act of a secondary star nature he thinks of using it in either the International or Flamingo. That's how he was able to shift Wayne Cochran from the Flamingo to the International's lounge on the hill with the dynamic Ike and Tina Turner Revue. Miller has begun booking talents like Peggy Lee for the 500-seat Casino Room who would normally play the main showroom of other hotels.

The new arrangement between the Flamingo and the Casino and the International's showroom, the Flamingo to sellout business.

Miller looked Ike and Tina Turner for his Casino Theater because this is the type of act which creates great theater in the late hours. Miller is planning his lounge theater for the show folk, "If they go they will draw the other people.

Miller's potential draws in the smaller theaters include Little Charles and the Sidewinders and Orange Colored Sky for the International; the New Platters, Skip Sonny and the Pacemakers, the Raybards, and Gladys Knight and the Pips for the Flamingo.

Although he is devoted to opening the doors of opportunity to young acts, Miller is still cognizant who the high rollers are and he tries to combine a taste of standard brands merchandise (the Mills Brothers) with something spicier (like Dick Jenson).

"I won't alienate the old audience because there are enough standard acts available. But the Beatles proved that they're not just for young people. 'Yesterday', 'Hey Jude' and 'Help Yourself' are for everybody.

In planning to alternate acts between his two hotels, the Flamingo's 600-seat casino theater will become Miller's tryout room. Success there could mean a promotion to the International. The Flamingo is planning to increase its main showroom, not to the scope of the International's massive 2,000-seat capacity, but still, it has to keep up with the growing times.

Tom Jones recently played the Flamingo to sellout business. "The first time Tom played the hotel last year he couldn't do half a house, but I had an intuition about him," Miller says.

How did Miller get Perry Como to commit himself to the Silver Circle? "I told Perry it was about time he met the public face-to-face. I have him for three weeks and he'll play here before July of 1970."

Having instituted a rock dance room in the Flamingo, the Skyrroom, (where acts like Shango, Sly and the Family Stone and Stark Naked and the Car Thieves perform), Miller is going to open that kind of facility in the International at the top of the hotel's 30-story edifice. Miller will have an 800-seat legitimate theater ready sometime in September. He has been negotiating for "Hair," with Gower Champion for "Fies in Your Ear" and with Zev Buffman for a number of his productions.

Miller's "days" have been rather lengthy during the hotel's opening months. He conducts his regular business, meets with managers and agents all eager to be part of the new excitement which surrounds a new hotel. But then he is around at 2 a.m. walking through the International Showroom or backstage at the Casino Theater checking with technicians and artisans alike.

Miller has established ties to Matown and has a good chance to book its artists. He has worked with Diana Ross and the Supremes and the Temptations. He also plays host to the Platters and Cowsills, all of whom have appeared at the Flamingo.

Miller has avoided booking jazz acts because he doesn't believe they are "making it." He would like to book Blood, Sweat and Tears, the quasi-jazz band, but acknowledges that this kind of but-cut act generally makes more money on one-nighter concert dates than by working extended stays in Las Vegas.

How does Miller counter the economics of success created by single records making instant hits of musical groups? "If we wait long enough, they all want to play Vegas."
Now on Capitol, and singing better than ever.

A Time For Us
(Love Theme From Romeo & Juliet)
Mel Tormé

Games People Play
Yesterday When I Was Young
Happy Together
Windmills of Your Mind
Midnight Swinger
Willie & Laura Mae Jones
A Time For Us
(Love Theme From Romeo & Juliet)
She's Leaving Home
Hurry on Down
A Bucket of Tears
BLACK GOLD
Continued from page SC-2
Dionne Warwick has an answer. "It was good money, and it was THE place to play. And the people were very show-oriented."

Miss Warwick, one of the leading female vocalists in the world, reflects the aware and concerned black performer when she says in no uncertain terms: "I would never play this town if it were Jim Crow. I'm one of those people who have their own ideals and I stick by them regardless of the pressures."

Merle Howard feels black artists lived under the segregated conditions because the money was very good "and it was just a matter of working."

The situation changed when hotel managements changed. "Most management people around here don't remember about Jim Crow," says Howard, who worked for Associated Booking Corp.

during that time when black artists had to live on the Southside of Las Vegas in private rooms and boarding houses.

Black performers working the Silver Circuit acknowledge that they are not playing before soul brothers and sisters, but they still do their best. Black comics are not given any restrictions although there have been a few instances where a new black comic began to irritate his audience. Ethnic humor goes over in Las Vegas as it does in Watts. George Kirby offers this tidbit: A white man received a black man's heart in the U.S. He went to Harlem and won a tap dancing contest. When he came home he found three welfare checks waiting for him and the finance company towing his Cadillac away.

So far none of the hotel entertainment directors have found black nationalism affecting their relationships with the artists. This facet of black awareness does not play any role in Silver Circuit entertainment. Black musicians come here to perform, not preach is the theorem from management's standpoint.

When Jack Entratter booked Solomon Burke into the Sands, the vocalist represented a "new sound and a new kind of entertainer for the hotel." Talent is the only thing that counts, Entratter says. He started booking black artists into Las Vegas in 1952, with Freddie Bell and the Bellboys paying the way into the hotel's old lounge.

Soul music accounts for about 30 percent of the entertainment which Bill Miller handles at the Flamingo and International, he estimates. "Black artists have brought a new style and new sound to Las Vegas," he says. "Up until the early 1960s it was rough for black acts. The situation changed because many blacks became great stars and the public demanded to see them."

Black artists played the showrooms but were barred from the casinos in the 1950s. "When Vegas cooperated, it cooperated fully," is Miller's explanation of the current situation. "Vegas has taken a complete change. The first black act I brought to the Sahara, Billy Ward and the Dominoes couldn't stay at the hotel. They had to stay in a trailer. Today, Vegas is one town which has completely changed."

"I remember George Kirby telling me he was one of the first black entertainers to come to Vegas, however he wasn't allowed to stay in the hotel."

Dionne Warwick is talking. "Sammy Davis and the Wil Martin Trio went through that too."

Many people tribute Nat Cole with putting his foot down in 1956 and breaking down the "play here but don't stay here" mentality.

"He simply refused to play at the Sands unless he could stay there," recalls musician Keith Moon, who has lived in Las Vegas since 1956. "When the Basie band came to the Flamingo years ago, they had to stay in private houses. They couldn't move around the hotel. They had to stay backstage between sets. Nat was really the first one to put his foot down. Once Nat did that, other acts started to demand the same thing and it began to break down."

Remembrances of the problems and frustrations which those artists went through in Las Vegas in the 1950s, seem to be kept alive in word of mouth comments passed along by black artists.

Today, a growing number of young blacks are making good money along the Silver Circuit and the indications are that the talent buyers with an awareness of the world around them will open further doors of opportunity under the guise of "it's not the color, it's the talent that people come to see."

If Las Vegas is indeed a talent mecca, are local black musicians reaping the financial rewards along with the visiting bandleaders? Of the 1,415 members of the Las Vegas musicians union, only 25 are black, according to President Jack Foy. Yet hardly any work in the Strip hotel bands. This year the union's membership increased by 300, yet individual black sidemen do not seem to be breaking through with regular jobs with the hotel bands. One hotel bandleader says he never really thought about that.

Most black artists are not deeply concerned about the makeup of their Silver Circuit audience. The headliners like Flip Wilson have appeared copious times on national television. Nancy Wilson and Harry Belafonte are programmed on the radio, so people don't have to second guess their forms of interpretation.

When the Sweet Inspirations opened the Elvis Presley show at the International a few weeks ago, they tried very hard to develop a funky feeling. The audience was cautious and reserved in its reactions to the four young ladies' efforts. What it all boils down to is that the harder into a soul groove the musician goes, the more difficult it becomes for him to totally communicate with his Nevada audience.
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THE INTERNATIONAL 
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UPTOWN KIN
Continued from page SC-15

knew if c&w could fill a Strip showroom consistently.

With the Buck Owens Show, the Bonanza's main room was 80 percent full even on traditional off-nights while other showrooms along the Strip were doing 40 percent, Stone claims.

Owens says he brought his show onto the Strip for $25,000 weekly, despite the fact he could make more on one-nighters elsewhere. And, even though the Bonanza stint called for two shows daily, it represented a vacation compared to the pressures involved in playing one-nighters. "I feel we were a smashing success. I hope the Strip will consistently play c&w now. You know, the Strip never really gave c&w a chance before."

The roots of c&w on the Silver Circuit lie in downtown Las Vegas. The Golden Nugget, southern Nevada's oldest casino under a single management, has prospered for decades with a c&w entertainment policy.

The neighboring 26-story Mint Hotel picked up the uptown western beat. Using a varied lounge entertainment format, entertainment coordinator Bob Plummer later began experimenting with what amounted to c&w concerts. Lacking a showroom, Plummer used the Mint's convention hall as a setting for a series of "country jamborees."

From January through May of this year, Plummer presented c&w stars such as Marty Robbins, Buck Owens, Hank Thompson, Grandpa Jones and Minnie Pearl on the Friday-Saturday night shows.

Plummer believes the Mint's attendance success led Strip buyers to take a hard second look at the drawing power of c&w stars. A remodeling of Mint facilities wiped out the space used for the shows. Continued on page SC-26

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Tom Jones: Blue-Eyed Soul Man

the cover subject of this year's Silver Circuit study, is a 29-year-old blue-eyed soul man who turned the heat up during Las Vegas' sweltering summer.

Jones also set another form of sweltering record, by earning a reported $280,000 for playing the Flamingo's main showroom for four weeks and becoming the city's leading female attraction.

Jones' virile baritone, the same voice which has won him four recent gold records, was fighting against the infamous "Las Vegas throat" condition which was affecting other performers in town.

Jones was playing Las Vegas at the same time as Aretha Franklin was scheduled to open across the street at Caesars Palace. The combination of the two singers, some one pointed out, was a coup for rhythm singing. The theory went that both Tom Jones and Miss Franklin were leading exponents of the funky style of pop music which so dominates today's charts.

Miss Franklin never got to fully explore Las Vegas as a city which would accept her dynamic brand of rhythm and blues singing. Tom Jones stayed the length of his engagement and thoroughly captivated his audience with a brand of showmanship and outstanding singing that smacked of sexuality and a strong flavor of crying blues.

The national TV exposure which Jones had developed in the year which had elapsed between this and his previous Las Vegas engagement, made all the difference in filling his show. Last year Jones was a minimal draw; this year he was tops, a powerful marque name drawing people of all ages, including many of the local women who just had to get a glimpse of the Welsh singer who shook his hips so sexually on television and who sounded so groovy on records. Onstage, Jones' body movements punctuated his songs, and there was no doubt that everything was planned and in its proper place. Fingers snapped as he went into "Turn On Your Love Light" and his hips swayed as he brought forth the familiar "What's New Pussycat?" His hand over his face, a bright smile on his face, he turned the room into a sultry palace of emotions, his body jerking in time to the drum breaks which crashed through the music. "Yesterday" came through slowly; "Hey Jude" was more intense, more building, his face mimicking the appropriately emotional places. When he sang "It's Not Unusual" Jones was considerate enough to offer the ladies a dance step, a body jerk and a twist of the head. The men in the audience were less exuberant over his performance.

I've gotta be me attitude wins for Dionne Warwick

do what I do and that's just to be Dionne."

Onstage at the Sands, Dionne Warwick blends the exciting soulful sound of the church with the pangs, rhythmic pulsations of a pop song, and she is able to make contact with an audience, mostly past 30, hardly aware of any facet of the professional side of singing, but very much involved as listeners.

"Say a Little Prayer," "Don't Make Me Over" (her first single hit in 1962), "I'll Never Fall in Love Again," "Alfie," "Promises, Promises," "Do You Know the Way to San Jose." The familiar Bacharach-David melodies are sung with a happy, energizing feeling allowing the audience privy to a woman in love with life, full of vitality and delightfully entertaining.

"Every time I sing these songs," Dionne says in the late afternoon inside the hotel's Presidential Suite, "I discover something new about them, so it can never get boring.

Miss Warwick's repertoire is principally an impressive list of her hit recordings. "I sing all my records. Every now and then there's a splash of something else. But essentially it's Dionne Warwick. I don't think I should do anything else other than that. Basically it's the reason I'm in the room. I enjoy doing my things because they were written for me, tempered to me, so it's easy to do them.

"I feel that if people are paying to see you, you have to do what they expect you to do. I'd be foolish to sing the 'Trolley Song' when they don't associate it with me, but they do associate 'Alfie' with me. It's the only reason I'm here. It's because they recognize the songs, have bought the records and come to see me sing them the way I do.

It has taken Dionne seven years to get to Las Vegas. She says she has been offered bookings in the city three times, but felt it wasn't right in the past. Las Vegas is everything she imagined it to be: "alive, young, happy and vital."

Working in the most talent available city in the world has its effects on an artist. "Every hotel has such a magnanimous star that it's really frightening and you think that maybe you won't have anybody in your audience because Elvis is across the street or Jerry Vale is up the street. It's really a demanding kind of town. You must utilize every bit of talent you have in order to concrete the fact that you're going to have an audience."

Having opened on a Wednesday, Dionne was in the audience the next night for Elvis Presley's historical opening. "I'm glad he hasn't contemporized his way of being to the point that he's unrecognizable. He's the same boy I used to watch on TV."

This year she is working every day but vows that next year she will change. She plans working three months on and three off. Her show business life is "becoming a grind."

She worked the Sands on a one-shot basis and will negotiate if the hotel wants her to continue. "I don't like to be tied to the fact that I have to go somewhere for any length of time. It's a right any entertainer should have. You work a length of time in the business and you make a certain amount of money, and after you get to a certain level you should be choosy and picky about what you do."

Onstage after nearly one hour of "just being Dionne" she has won friends and impressed whatever non-believers have wandered in the room. About to begin her final number, she comments: "I was warned against talking about peace and love in Vegas, but I think all shows should end with this song and she begins "Get Together." Many in the crowd begin to sing "Smile on your brother, everybody get together, try and love one another right now."

SFO Music.
and today the Mint's bill is limited to lounge acts.

Plummer paints a picture neither bleak nor rosy for the future of c&w on the Strip. To him, the television success of Glen Campbell made it possible for c&w stars to work big Strip showrooms. "I believe the adult public reached a point of being disenchanted with the far-out music of teen-agers. Campbell and Jimmy Webb returned music to reality," Plummer says.

A major hurdle facing c&w performers in Las Vegas until recently, Plummer says, was their lack of showmanship and a habit of limiting their performances to walking onto stage and singing.

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