

Billboard

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The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 53 TO 57

IMIC 2 Off to Flying Start as Cos. Enroll

By IAN DOVE

NEW YORK—The second annual International Music Industry Conference—IMIC 2—is already attracting industry executives.

The conference is set for April 26-May 2, 1970, in Palma de Mallorca, Spain. It is sponsored by Billboard and Record Retailer.

Those already registered include Aaron Schroeder, president, A. Schroeder Music Corp.; Bob Crewe, president, Crewe Group of Companies; Bob

Thiele, president, Flying Dutchman Prod.; Charles H. Hansen, president, Hansen Publications; Leonard Stogel, president, Leonard Stogel and Associates; Arthur Kass, executive vice president; Arthur Ripp, president; Phil Steinberg, president; Neil Bogart, vice president, Kama Sutra Inc.; Marshall Chess, vice president, Chess Production Co.; and Jac Holzman, president, Elektra Corp.

IMIC 2 will deal—as did the (Continued on page 98)

SelectaVision Task Force Is Set Up by RCA

By CLAUDE HALL

PRINCETON, N.J. — RCA has formed an organization to search for independent music producers to create videotape cartridges. The new organization — Pre-recorded Electronic Video Systems—is headed by R. C. Bitting. He had been director of finance and capital planning for the corporation before the new group was set up Sept. 1.

"I'm interested in talking to record producers, artists, or any kind of people with ideas," said Bitting.

The SelectaVision videotape cartridge system unveiled by RCA here Sept. 30 will not be on the market for about two years. (See separate story on page 3.)

Robert Sarnoff said during the unveiling of the system here that RCA would have a catalog of at least 100 half-hour videotapes ready by the time the unit hits the market.

"While I realize that it's still (Continued on page 96)

Decca Names 4 Major Distribs

By ELIOT TIEGEL

LOS ANGELES—Decca has lined up four major rack distributors in key markets. The move marks an official policy change in Decca distribution to be pursued in all major markets.

Having announced three weeks ago that it planned closing its company-owned branches and shifting to powerhouse racks, Decca has now affiliated with ABC Record and Tape Sales in Seattle; Heilicher Bros. in Minneapolis; Handleman in Detroit; and Transcontinental

Music in San Francisco and Denver.

"We are looking to these giant rack distributors to concentrate on our lines in these major areas," a Decca executive said. "These companies control the route to the consumer."

RCA, Decca and Mercury have been the leading majors, shaking up their established distribution patterns.

Within the past three months RCA has assigned its line to Pic-A-Tune and Fidelity Elec- (Continued on page 4)

Racial Harmony GMA Theme

By BILL WILLIAMS

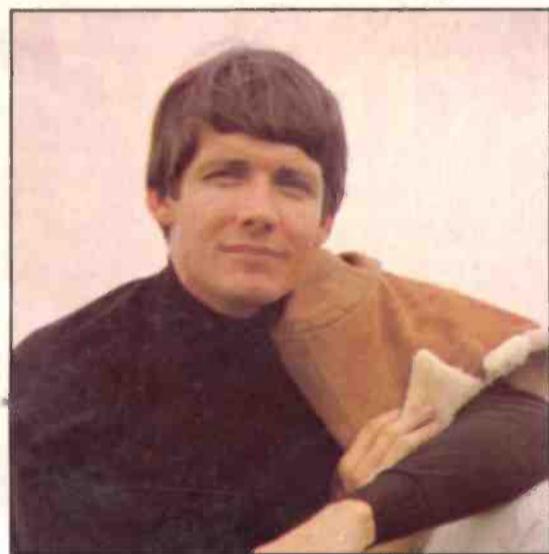
MEMPHIS—This year's Gospel Music Association, gathering during the National Quartet Convention here, is stressing racial harmony. And for the first time a black group will perform at a GMA function. The total entertainment at the first annual GMA Awards Show will be the Spirit of Memphis, an all black soul group, who are expected to perform before an integrated audience.

GMA, during the past year,

has totally integrated, with its membership ranging throughout the United States.

"We are actively seeking more black members," said Mrs. (Continued on page 43)

Salute to the
Gospel Music Association
See Page 43



Billy Joe Royal is making a strike for gold as his powerful "Cherry Hill Park" rocks the charts in key markets. It's a sleeper that awoke with a bang and can't be put to rest on Columbia Records' "Cherry Hill Park," 4-44902.

(Advertisement)



For Imperial's Jackie DeShannon, "Put a Little Love In Your Heart" isn't just a hit record—it's a way of life! Now, "Lady Love" has recorded a smash follow-up album with all the hit potential of her million-selling single. Imperial LP-12442.

(Advertisement)

Dual Distribution Posing Promotion Puzzler: Sachs

By MIKE GROSS

NEW YORK—Record companies moving into a dual distribution pattern will be facing the problem of who is going to do the promotion in each particular market. That's the opinion of Len Sachs, vice president and general manager of the newly formed Commonwealth United Records and former vice president in charge of sales for Atlantic Records.

It's Sachs' belief that the manufacturer more than ever will have to be responsible for promoting his own product and can no longer rely on the distributor. He pointed out that, because the responsibility for promotion and marketing will fall on the shoulders of the record manufacturer, prices of records will be forced up.

Sachs also noted that the record company that goes into dual

distribution is facing resentment on the part of rack jobbers who are not distributing and have to buy from other wholesalers to obtain the product. It's apparent, said Sachs, that record companies can decide who to sell (Continued on page 4)

Probe's Now Mart Thrust

NEW YORK — The Command/Probe labels, especially the latter, will focus on the contemporary market with special emphasis on underground acts. Joe Carlton, president, has signed five new underground groups, all of whom will appear on Probe. In promoting (Continued on page 96)

Harlem to Get Cultural Site

By RADCLIFFE JOE

NEW YORK—A jazz cultural center to be constructed in Harlem at an estimated cost of \$5 million got off its launching pad Oct. 3 with a luncheon and press conference at the offices of the Architectural League of New York.

The luncheon and conference

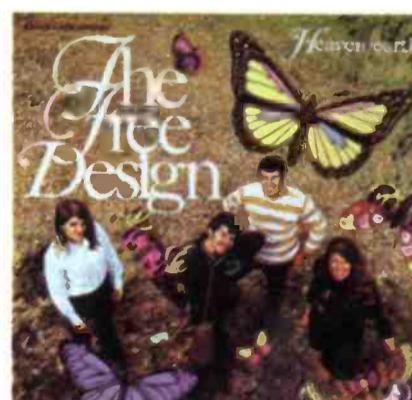
were attended by representatives of most of the leading recording companies and music publishing houses, as well as by members of the performing rights societies and other leading organizations in the music industry. Mrs. Mary Lindsay, (Continued on page 96)

(Advertisement)

3 big ones from
Project 3
Total Sound
Stereo



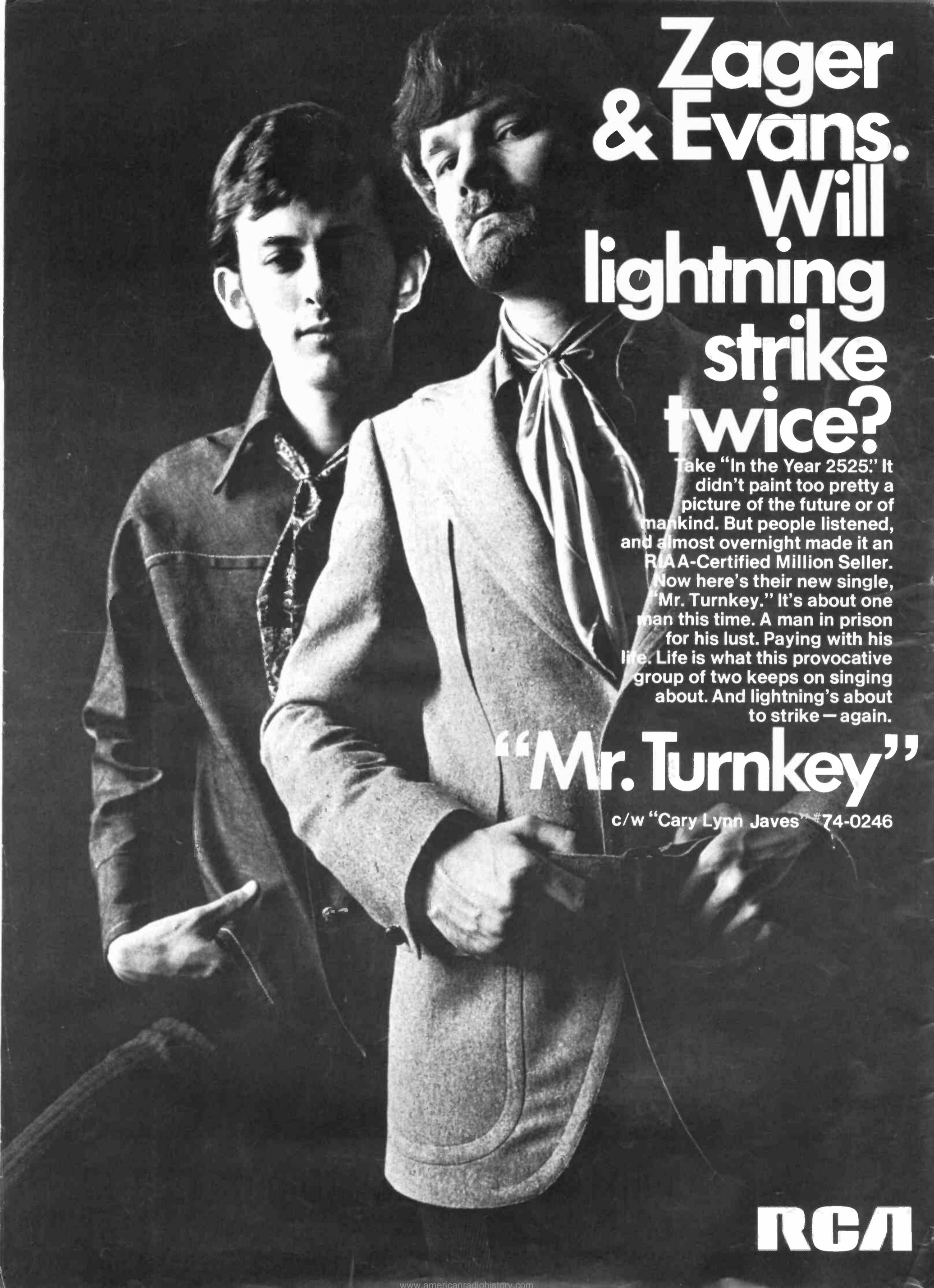
The Best of Tony Mottola . . . PR 5041 SD



Free Design . . . PR 5037 SD



Brass Menagerie/Vol. 2 . . . PR 5042 SD



Zager & Evans. Will lightning strike twice?

Take "In the Year 2525." It didn't paint too pretty a picture of the future or of mankind. But people listened, and almost overnight made it an RIAA-Certified Million Seller. Now here's their new single, "Mr. Turnkey." It's about one man this time. A man in prison for his lust. Paying with his life. Life is what this provocative group of two keeps on singing about. And lightning's about to strike — again.

"Mr. Turnkey"

c/w "Cary Lynn Javes" #74-0246

RCA

'Music Scene' Spices Up 'Sugar' in Gospel Style

LOS ANGELES — "Sugar, Sugar" gets a gospel treatment on Monday's (6) "Music Scene" show over ABC-TV, as the song continues as the nation's No. 1 tune.

This is the third week that the "Music Scene" staff has devised a new setting for the song. Music director Pat Williams came up with the idea for a gospel chorale treatment featuring a handpicked group of local gospel performers.

The record on the Billboard chart by the Archies is performed by a studio group for the animated cartoon characters in the similarly named TV series.

Developing themes and ways of presenting a song which cannot be brought to the TV screen, is one of the weekly challenges facing the "Music Scene" staff.

For the first two programs satirical sketches were developed for the song.

Williams writes the charts for the visiting singers so that they can sing their hits live. On last week's program Eydie Gorme chose to lyp-synch a new single, but the emphasis is on having the singer work into a live microphone.

When Williams is pressed for time, he will listen to the actual hit single and get his arrangement information off the disk.

'MUSIC SCENE' LOGO IN COLOR

NEW YORK — Commencing with this week's issue, the "Music Scene" TV logo will appear in color on the Hot 100 and Top LP charts next to the featured stars who will appear on the ABC-TV network program for that particular week. The logo will appear in black next to those artists who have appeared on past programs.

UNSAAC Plans Review of Progress; Study Planned

NEW YORK—David Rothfeld, chairman of the U.S. segment of Universal Numbering System Action Committee (UNSAAC) formed at April's International Music Industry Conference I in the Bahamas along with an international segment, plans a review and up-to-date mailing to committee members within 10 days to refresh members on progress being made on several fronts.

UNSAAC is negotiating for an

Pubs Snubbed On Jackets

NEW YORK—Record companies are becoming derelict in crediting the music publishers whose product is used on albums and tapes. Only six albums out of the top 25 on Billboard's "Top LP's" chart identify which publishers are involved, another five refer only to licensing agency affiliation and the rest give sheet music and folio dealers no information.

"We insist that our publishers are identified," said Walter
(Continued on page 76)

The gospel group singing "Sugar" prerecorded the song once, then sang the song live during the final taping segment Oct. 2 to create a fuller choral sound.

Appearing with them on the third stanza are Bobby Sherman performing "Little Woman," Roger Miller performing "King of the Road," Smokey Robinson and the Miracles performing "Mickey's Monkey," the Dells performing "Oh What a Night" and the Rascals performing "Carry Me Back" and "People Got to Be Free/Oh Happy Day."

Last week, the program taped a number of performers for the Monday (6) show, including: Bobby Sherman and the Dells. Other performers being "banked" for future airings included Steve Lawrence, Richie Havens, Jerry Butler and Herbie Mann.

Racusin's Appointment Accents RCA Records' Shift to NBC Arm

NEW YORK — The importance of the shift of RCA Records from under the corporate umbrella of RCA to the NBC division several months ago has come into sharper focus with the appointment of Norman Racusin as president of RCA Records and his election to executive vice president of the National Broadcasting Co. When the record division had been under the over-all RCA corporate banner, top title for the head of the disk division was vice president and general manager, which Racusin held until the new appointment.

Simultaneous with the Racusin appointment, Rocco Laginestra was named executive vice president of RCA Records. He had been NBC vice president

of financial planning and treasury operations. Racusin will have full executive and administration responsibility for RCA Records and will report to Julian Goodman, NBC president. Laginestra reports to Racusin, and all division and department heads in RCA Records will report to him.

Racusin explained that the broadened activities of RCA Records in overseas markets, a huge increase in the number of domestic distributors, substantial increase in its tape business, and growth in the music publishing activities, were among the major developments which brought with them a growing complexity in operations. RCA Records executives who will now report to Laginestra are: Joseph E. D'Imperio, division vice president, music publishing and talent services; Collin H. Foulke, manager, personnel; Herb Helman, manager, public affairs; David A. Heneberry, manager, record club; Harry Jenkins, division vice president, record operations; Harry A. Kelleher, controller; George R. Marek, division vice president, record international department; Irwin J. Tarr, division vice president, record international department; Irwin J. Tarr, division vice president, marketing, and Gerald E. Teiffer, president, Sunbury/Dunbar Music Publishing Co.

Cap Cuts 'Salvation'

NEW YORK—Capitol Records will cut the original cast album of off-Broadway's "Salvation" at the company's studios here on Monday (6). Nick Vanet will produce.

RCA Unveils Look & Listen Cartridge Player for Home

By RADCLIFFE JOE

PRINCETON, N.J.—A revolutionary new concept in recorded television programs for consumer use was revealed here Sept. 30 when the RCA Corp. unveiled a prototype of its SelectaVision (SV) videotape player cartridge at its research center.

The unit, expected to be on the consumer market by 1972, will retail for about \$400 and will operate through existing antenna connections on TV sets. Robert W. Sarnoff, RCA president, predicted a billion-dollar business, half of which will be in software.

Described as a major technological breakthrough by Dr. James Hiller, executive vice-president of the RCA Research and Engineering Division, the low-cost player is constructed around a concept of laser beams

and holography—an intricate concept of optical interference patterns. It will be available in various models, including some with automatic changers.

SV's full-color programs will be embossed on a low-cost clear plastic material similar to that used by shops and supermarkets for wrapping and displaying meats and other food products. Use of this type of material is expected to slash production costs to about one-tenth of the cost of conventional-type films. Taped 30-minute programs will retail for \$3-\$10 each, almost the equivalent of an 8-track cartridge.

RCA's Chase Morsey Jr., executive vice-president, operations staff, said that his company would have a library of an estimated 100 original programs ready for simultaneous distribu-

tion with the release of the player. Both player and SV cartridges will be marketed by a new RCA corporate venture headed by Robert C. Bitting.

Although early SV tapes were produced on reel to reel, it is expected that the finished product will be available mainly on cartridge for effortless handling. William Hannan, RCA's project manager, agreed that the product idea is not entirely new, but stressed that the means of achieving it is.

The videotape cartridge features a 1/2-inch reel-to-reel strip of pure vinyl revolving at 7 1/2 inches per second. Tape thickness is 2 mil. The holographs are embossed on the vinyl through heat and pressure from a nickel master, thus the process from master to vinyl is similar to that of pressing records. There's about two-millionths of an inch between holograms on the vinyl. In color, black and white signals are on a 1/3 MHz carrier, blue registers at 3 1/2 MHz, and red at 5 MHz. Yellows are by electronic subtraction. To use the system the consumer merely turns to unused channel, plugs in a cartridge and pushes a button.

RCA claimed it could have introduced a videotape cartridge 10 years ago, but the cost would have been prohibitive. The unique concept of the current system is that it requires no precision. Distance of
(Continued on page 96)

and general manager of RCA's Record Division Jan. 1, 1967.

Laginestra, who joined NBC as director, financial planning and budgets in May 1963, was elected vice president, financial planning and treasury operation Nov. 14, 1968. Before joining NBC, he had been controller of the Univac Division of Sperry Rand Corp. He served as controller, and later as general manager, with Curtiss-Wright Corp. from 1951 to 1959.

Cap Puts Tower Into Corporate Umbrella

LOS ANGELES — Capitol has changed Tower Records from a separate company but will continue releasing product on that logo with other independent labels handled by its own distribution wing.

Tower had been operated for five years as a subsidiary with its own 27 independent distributors. Effective immediately, all Tower product will be handled by Capitol's own a&r staff and all promotion, merchandising and sales will be handled by Capitol people.

The move gives Capitol five more labels to distribute. Capitol already has the machinery to handle distribution of nine labels. Moving into the Capitol distributing corps' domain are Tower, Burdette, Showtown, Uptown and Hand, all formerly handled by Tower distributors. Charlie Nuccio, Capitol's promotion vice president and di-

rector of independent labels, will oversee the distribution of the Tower affiliated companies.

At the same time, Capitol announces a November release of the first six albums from Harvest, the new EMI-owned underground label.

M'media Shifts Room at Top

NEW YORK—In a reshuffling of top level management at Metromedia Records, Len Levy has resigned as president, and Jay Morgenstern, a vice president of Metromedia Music, has assumed the operating responsibilities of the company.

Levy, who launched the Metromedia label about nine months ago after leaving Epic Records, said he wished to pursue other interests in the music field.

Jeannie C. Riley, Manager Form Co.

NEW YORK — Jeannie C. Riley, Plantation Records artist, and Paul Perry, her personal manager, have formed Mr. Harper Productions, a film and TV production company. The first film project purchased by the new firm is "Lonely Road," an original screen play by Christopher Roland and Walter Williams.

BILLBOARD SHIFTS CHART POST ON DIRECTOR LEVEL

NEW YORK—With the shifting of the Chart Department to the over-all corporate research division of Billboard Publications headed by David Luxner, Andy Tomko has taken over as director of pop charts, the post formerly held by Don Owens, who has been named director of reviews and music programming services.

Owens will act as liaison for "The Music Scene," ABC-TV show, and will continue programming for American Airlines Astro Stereo.

Tomko had been with Billboard's chart department from 1960 to 1964, when he moved to the research department.

Ira Trachter will continue as manager of the chart department, a post he has held since January.

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Motown Appoints 2 Execs: Chisa Deal Set

DETROIT—Phil Jones has been appointed director of sales for Motown Records, and Amos Wilder has been named to the newly-created post of manager, production services department, it was announced last week by Barney Ales, executive vice-president and general manager.

On another level, Motown acquired exclusive rights to the worldwide distribution of the Chisa label, founded and owned by Hugh Masekela and Stewart Levine. Jones said that the Chisa distributing deal was a major step in Motown's program to promote and merchandise new sounds. The initial release under the distribution agreement will be a single, "Home on the Range" coupled with "It's a Family Thang," by Stu Gardner.

The Chisa operation in Los

Angeles includes, in addition to Masekela and Levine, Wayne Henderson, head of a&r, and Jo Beth Smith, administrative head.

Reporting to Phil Jones in his new capacity will be the LP promotion department, the Rare Earth label department, merchandising department and international department. These previously reported to Ales before he was promoted to his new position. Jones, who has been with Motown seven years, has been director of marketing. In his new post he reports to Ales.

Wilder will be in charge of scheduling and control of all record, tape and cassette manufacturing as well as LP covers. He will also head inventory control of product and packaging. Wilder reports to Ales.

Decca Names 4 Distributors in Extending Policy Switch

• Continued from page 1

tric in Seattle; Music West in San Francisco and Los Angeles; Music Merchandisers and Transcontinental Music in Los Angeles; Pic-A-Tune in San Francisco; Merco Enterprises in New York plus these key distributors: Arc in Detroit; Stereo South in Atlanta; Taylor Electric in Chicago and Roberts in St. Louis and Kansas City.

Drop-Shipping

One aspect of the multiple distribution concept which concerns some companies not involved in the changing patterns is the drop shipping of merchandise out of a distributor's territory.

One executive here who has watched the practice begin during the past few weeks, feels it will force the independent distributor out of business.

Manufacturers have been shipping directly to their new wholesale representatives, this facilitates the movement of product and gives the new distributor as much as a four-day lead in getting merchandise to his retail accounts.

ABC Record and Tape Sales (which racks the Sears, Roebuck chain) recently asked three companies to drop ship directly to the Los Angeles Sears warehouse. All three companies turned the suggestion down in favor of working through their local distributors.

At Mercury, the philosophy is to phase out several of its Mercury branches. The company has given its product to 23 independent distributors, but is retaining its own branches (for the present) in Boston, Cleveland and Dallas.

Several of the Mercury multiple representatives are those signed up by RCA, such as ABC Record and Tape and Fidelity in Seattle and Music West in Los Angeles and San Francisco.

One theory offered by one Coast executive for the multiple distribution scramble is that top echelon soothsayers believe their companies need massive representation for the future in order to adequately sell any of the new electronic marvels being prepared for the years to come like VTR or EVR.

Dual Distribution Posing Promotion Puzzler: Sachs

• Continued from page 1

to and who not to sell to and to whom they shall and shall not distribute records but they're bound to make some enemies along the way.

Like Cosmetic Trade

Sachs feels that dual distribution, if carried out fully, can lead to a marketing structure built along the same lines as the cosmetic industry, in which the manufacturer does all the advertising, promotion and marketing and then sells to any retailer or wholesaler who can afford to buy his product, and, all at the same price. Sachs admits that this is an extreme view which may never come to pass, but he is sure that more changes are in the offing.

It's Sachs' opinion that the move by some manufacturers to obtain distribution through Handelman, Transcontinental Investing, and other giant handlers is not a cut and dried affair. He pointed out that there are some manufacturers who think that a local distributor in

a local market can do more to expose a particular line with a local buyer than with a central buyer located a thousand miles away. Some claim there will always be the advantage of the personal rapport between the man who does the actual buying and the local distributor. Sachs doesn't believe that the local buyer can be replaced by some super structure or key executive sitting at a desk a thousand miles away.

Sachs also mentioned that working with the distributor giants would create a problem of putting a lot of receivables into the hands of a few people. "It's a conceivably dangerous position," he said.

Sachs noted that his newly formed label is not in dual distribution because it is not to "Commonwealth United's best interests at this time." He is now working with independent distributors, who, he said, "have shown tangible and tremendous faith in our venture" but he's continuing to keep his eye on the shifting distribution patterns.

Shakeup at Top Level of ITCC Bared

NEW YORK — The International Tape Cartridge Corp., one of the giants of the tape industry, has had a major shake-up of its executive staff, Billboard has learned. Earl Smaley, chairman of the Board of Dextra Corp., the stockholding combine which owns ITCC, has taken over leadership from James J. Elkins, the company's former president. Elkins, a director of the Dextra Corp., now heads ITCC's Special Projects Board.

The company has also created a new post of general manager, and Gary Salter, son of Abe Salter, who heads ITCC's Canadian office, has been appointed to the new post as well as being named vice president of the organization.

CGC, Quality License Deal

NEW YORK — CGC Records has signed a licensing deal with Quality of Canada in addition to Festival Records in Australia and New Zealand. Negotiations are in hand to establish a licensing agreement with Gallo Records, South Africa.

Included in the deal is the new CGC soul label, Maxwell Records, headed by Larry Maxwell. The first release on this label is a Ben E. King single.

As part of the international drive, CGC will be promoting, on disk and tape, product by the newly signed Julius LaRosa, issues and reissues from Mitch Ryder, the Bob Crewe Generation, Ben Bagley, Oliver and the Toys, among others.

Festival USA Mounts Full Line Of LP Product

NEW YORK—Herb Abramson is preparing a full line of album product, including rock, soul, jazz and gospel, for release on his Festival Records USA label. Already in the can are albums by Louisiana Red, Deffie Terrie, Tommy Tucker, Elvin Jones, among others.

Festival USA has 12-track recording studios, A.L. Studios, 242 W 76 St. which is also open to outside producers.

Abramson also is producing, in association with Paul Levinson and Ed Fox, a new rock group, Protozo, who have been signed to Buddah. The group's management, production and publishing is handled by a new corporate entity, Water Sounds Inc., owned by Abramson, Levinson and Fox.

WALTZ WINNER OF RIO SECTION

RIO DE JANEIRO — A waltz (the only one out of 41 entries) won the Brazilian section of the International Popular Music Festival here. Judges picked "Cantiga Por Luciana," by Edmundo Souto and Paulinho Tapajos, to represent Brazil, the host nation at the festival.

Executive Turntable



RACUSIN



LAGINESTRA



YETNIKOFF



CALAMITA

Norman Racusin has been appointed president of RCA Records and elected vice president of the National Broadcasting Co. At the same time Rocco Laginestra was named executive vice president of RCA Records. (See separate story.)

Walter Yetnikoff appointed to the newly created position of executive vice president, CBS International; Frank Calamita named vice president, administration and development CBS International, and Sol Rabinowitz appointed vice president, music publishing and a&r, CBS International. Yetnikoff has been general attorney for the CBS Columbia group for the past four years. He will work closely with Harvey Schein, president CBS International. Since joining CBS in 1962 Calamita served as manager, promotion and merchandising, director, promotion and merchandising and most recently executive assistant to the president, CBS International. Rabinowitz has been producer for Columbia, national promotion manager, Epic, director of merchandising, Epic. In 1966 he was transferred to CBS International as director, records acquisition and publishing operations and was most recently director, music publishing and popular a&r. Before joining CBS Rabinowitz was president, Baton Records, for 10 years.



RABINOWITZ

Eric Steinmetz named executive assistant, record operations, Viewlex Inc. He will be responsible for the operational coordination of the leisure-time music reproduction and allied services of Viewlex. Steinmetz was, for four years, director of international sales with MGM Records, and also vice president of international sales for Kapp Records. . . . Jimmy Krondes appointed eastern professional manager, Sunbury Music and Dunbar Music, music publishing subsidiary for RCA Records. He replaces Eddie Deane. For the past two and a half years, Krondes has been associated with Bourne Music as freelance writer, producer and manager.



KRONDES

S. Earl Tavares named general manager, Lemon Records and Lemon Publishing Co., two divisions of Brookledge Corp., Hollywood, specializing in comedy records and gift items. . . . Cassette manufacturer, Cable Machinery Corp., named Vincent J. DePaul as national sales manager. He was formerly with Radiant Cassette Cartridge Corp. . . . Michael Eisenkraft named account executive in Billboard's sales department. He was formerly with United Business Publications as eastern advertising manager on four monthly publications. Before that he was with J. Walter Thompson, New York. . . . Sol Safian has joined Creative Management Associates (CMA), in the concert department, working on pop recording attractions. He was formerly with Associated Booking where he set up the firm's first department devoted to young record talent.

Bruce Hirschhorn appointed to the professional department of The Richmond Organization. He was recently with Screen Gems—Columbia Music's publishing interest. . . . Jon Gordon named West Coast public relations director, Bizarre Inc.—Straight Records. He was recently with Tetragrammaton.

Pete Welding named director west a&r for Epic Records.

Welding has spent the last three years at UCLA working for his Ph.D. He is a freelance writer specializing in blues and jazz and has done freelance production for Vanguard, Liberty, Blue Thumb, Prestige, Capitol and produced records by Charlie Musselwhite, Muddy Waters and the Chicago Bluestars. . . . Barry Seidel appointed a&r director for contemporary product, Mercury Records. He was previously with Command/Probe, working on national promotion. . . . John Doumanian resigned his job as publicity and promotion director for Philips and Mercury Records to take the same position with Rod McKuen's Stanyan Records. Doumanian also worked in promotion for Capitol Records. . . . Bob Montgomery appointed vice president and general manager of Bobby Goldsboro's Unicorn Productions, serving as administrator and coordinator for both Unicorn Productions and Goldsboro's Viking label. Montgomery was formerly a&r director for United Artists Records in Nashville.

Bruce Campbell, partner in Campbell, Silver Corp., has resigned. . . . Don Bohanan, music sales manager for Muntz Stereo-Pak, has resigned. Before working with Muntz he had been with Philco-Ford's Hip Pocket Records. . . . Shelly Haims has left Fantasy as its national sales manager after one and one-half years. He was formerly general manager of Golden World

(Continued on page 98)



Attention Fifth Dimension, Blood, Sweat & Tears and Three Dog Night:

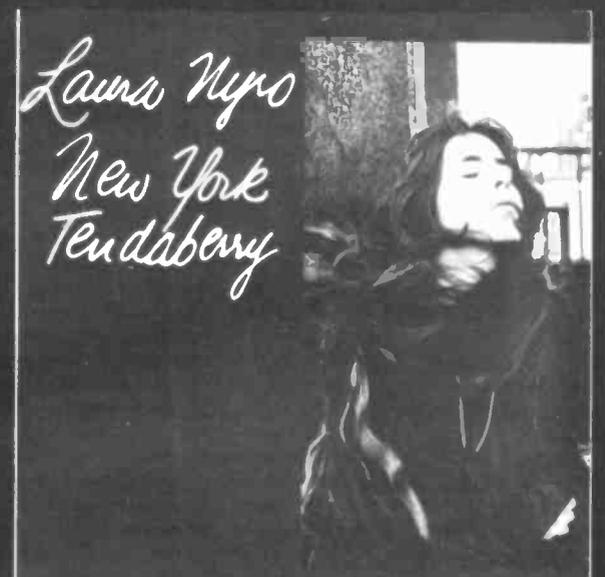
**Laura Nyro
has a new album
but you'll have
to wait your
turn this time.**

Funny thing about songs Laura Nyro writes. It used to be that a lot of other people made hits of them before Laura herself. It was other groups singing songs like "Stoned Soul Picnic," "Sweet Blindness," "Wedding Bell Blues" and "And When I Die" that have caused sales to boom on her *Eli and The Thirteenth Confession* album.

But that's not going to happen anymore. Because Laura Nyro is her own woman now. And no one else but she will make a success of her second Columbia album, *New York Tendaberry*. It's all the brilliance of *Eli*... carried one step further. And as if that's not enough, it already has advance orders of over 100,000 copies.

Laura Nyro is like the quiet little pond that has suddenly become the Atlantic Ocean. She's making her own waves now... and anyone else who wants to join in on the swim is just going to have to wait.

Laura Nyro on Columbia Records 



4-track reel-to-reel tape KCS 9737/HC 1122/18 10 0610†/14 10 0610‡
†8-track tape cartridge
‡4-track tape cartridge

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Vol. 81 No. 41

John Hammond Luncheon— A 'Love-in' From Industry

By MIKE GROSS

NEW YORK — John Hammond's past caught up with him at a luncheon tendered in his honor by the New York Chapter of NARAS at the Colonades Room of the Essex Hotel Sept. 30. In "live" tribute more than 250 music and record business friends and in firm highlights of his long and dedicated career, Hammond's past unfolded in a warm and joyous manner and made the event a virtual "love-in" for the honored guest.

Hammond's career and contribution to the music and record business were placed into focus through the expertly produced presentation titled, "John Hammond—An Audiophile." It was a trip down memory lane as it spanned Hammond's recording and "discovering" career beginning with Fletcher Henderson and going on through the years to his current berth as director of talent acquisition at Columbia Records. The film showed him recording Bessie Smith, Coleman Hawkins, Benny Carter, Red Norvo, Billie Holiday, Teddy Wilson, Benny Goodman, Count Basie, Lawrence Welk, Kay Kayser, Meade Lux Lewis, Pete Johnson, Cab Calloway, Lena Horne, Claude Thornhill, Ray McKinley, Mildred Bailey, Jimmy Rushing, Aretha Franklin, Bob Dylan, Don Ellis, Leonard Cohen and Pete Seeger, among others.

The film supported the introductory remarks made by Nesuhi Ertegun, Atlantic vice president. Ertegun said, "John Hammond is the original professional skilled a&r man. He taught us and showed us the way. And he's still teaching us."

The film, which was professionally put together by George Simon, John Burr, Frank Driggs, Frank Bruno and Buddy Graham, closed with Pete Seeger singing "Big Muddy" and

as the house lights went on, Seeger continued the song in person. It was a smooth transition to the live salutes that followed.

Goddard Lieberson, president of CBS/Columbia Group, told of his long association with Hammond as recording men and as "young radicals." "In those days," he said, "if you asked 'Guess who's coming to dinner,' it was usually John Hammond." Of his illustrious career as a talent scout, Lieberson said, "He discovered me in 1939."

Count Basie, too, spoke of Hammond's ability to find and develop talent and "to bring them to town." Basie captured the sentimental mood of the occasion with a heartfelt "he's a helluva guy."

Clive Davis, president of CBS Records, who made the official gift presentation, spoke of Hammond's perennial youth. Davis said that Hammond was a prime example of a recording man who is making an important contribution today and showing that it is not age that matters in this youth-oriented record business but the enthusiasm and energy which you bring to your work.

The gift, a pinball machine (BingoReno), was then unveiled and brought a roar from the audience and broadened Hammond's grin which had difficulty

containing itself throughout the proceedings.

In addition to Ertegun, Lieberman, Basie and Davis, the "friends of Hammond" seated at the dais were: Ted Wallerstein, former president of Columbia Records; Benny Goodman; Irving Green; president of Mercury Records; Ben Selvin, veteran music and recording man; Willard Alexander, long-time band booker; and Father O'Connor, former president of the New York Chapter of NARAS.

And, in addition to the "friends of Hammond" seated in the room, were members of his family: his wife, Esme, and his two sons, John and Jason.

Tickets for the luncheon were priced at \$20 each, and half the proceeds will be donated to one of Hammond's pet projects, Symphony of the New World, which employs 50 black symphonic musicians.

Pre-luncheon music was supplied by a combo featuring George Wein, Rudy Braff, Gus Johnson and Larry Ridley. Dick Hyman came in for a few additional riffs on the piano when Wein vacated his stool.

The event, including the groceries, was under the direction of Nesuhi Ertegun, who demonstrated that he is as expert in hotel kitchen as he is in a recording studio.

'To the Moon' Pkg. Trip Filled With Wonders

NEW YORK—The editors of Time-Life and producer Michael Kapp offer a superb educational package "To the Moon," containing a 192-page book of photos and text and a six disk set. The production and contents of the recording cover in depth man's historical quest for the unknown. From the Biblical translation of the origin of the moon to Dr. Goddard's original attempt in 1926, to what finally took place on July 20, 1969, the package will serve collectors of history and educational institutions as a vital and compelling tool.

Kapp's insight into the space program stems from his friendship and association with the astronauts, bringing a personal touch to the interviews and ideas expressed. Voices heard include those of the astronauts, President Kennedy, President Nixon and many others. A quote from the producer sums up the project: "To the yet unborn generations of the world who, in centuries to come, will be able to listen and understand that this extraordinary achievement was accomplished by 'average men' like their fathers." The package is available through Time-Life and through Doubleday Book Stores at \$24.95. **DON OVENS**



MRS. JOHN HAMMOND chats with Benny Goodman at NARAS luncheon honoring her husband.



JOHN HAMMOND, center, accepts congratulations from Count Basie as Goddard Lieberson approves.

NARM Accepting Applicants For Its 1970 Scholarships

BALA CYNWYD, Pa.—The National Association of Record Merchandisers (NARM) Scholarship Foundation is open for applications for its 1970 NARM scholarships. The \$4,000 grants are awarded to students entering college in September 1970.

Scholarships are available to children of employees of all NARM member companies, regular and associate, as well as to employees of the companies. There are 19 students currently attending U.S. colleges through the three-year-old program.

Awards are made on the basis of academic achievement, College Entrance Examination

Board scores, and evidence of financial need. Winners will be announced on March 23 at the annual NARM convention in Bal Harbour, Fla.

The Scholarship Foundation and Capitol Records also are funding the newly established NARM/Capitol Records Scholarship, specially created for disadvantaged black youth, whose parents are employed, or who are themselves employed in the music industry. Companies need not be affiliated with NARM.

Recipients of all NARM scholarships are selected by the NARM Scholarship Committee, under the guidance of William (Continued on page 8)

Who needs
er record label?



Unless they
mean business!

ST. LOUIS R 5009
The Easy Beats
(ire return to the best-selling charts)

ION 'BOUT TO GET ME R 5006
Virgil Bros.
(ks and plays already starting)

AT FIRST SIGHT R 5008
e featuring Tim Mycroft
(the English charts—a change of pace, haunting instrumental)



RARE EARTH RECORDS
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Townsend Bullish On NARAS Growth

By ELIOT TIEGEL

LOS ANGELES — "We are at a point now where we must restructure ourselves and become a national organization with more paid employes and greater communication linking all our chapters." This is the viewpoint which Irv Townsend holds as he steps into the presidency of the National Association of Recording Arts and Sciences.

With NARAS in its 12th year, Townsend said the organization is "big enough and important enough to set up a steady, permanent operation."

There are over 2,500 members in its existing four chapters, but Townsend foresees a spreading out to cover all new recording centers as they emerge. There are recording centers in San Francisco, Atlanta, Memphis and Detroit which will surely become members of the NARAS fold, Townsend feels. "I don't know whether these cities will all have chapters in the next year, but we will certainly expand our efforts in these areas."

The four-chapter formula (Los Angeles, New York, Chicago, Nashville) won't work anymore, the executive continues.

The growth of the music business plus the growth of NARAS necessitates that a restructuring of the industry body be made, Townsend feels. Townsend also spoke of the hiring of a national administrative head, under whose aegis local chapter heads would coordinate their efforts. Townsend pointed out that the NARAS board has authorized the hiring of a national administrative executive.

The record industry has the built-in problem of being more widely scattered throughout the country than any of the other entertainment industry academies. Hence the need is greater,

he feels, for closer coordination and communication between all like to have NARAS get involved in such areas as scholarships which local chapters have handled.

He feels the organization is at a meaningful point in its history where it cannot call upon people or offer part-time assistance anymore. NARAS' television show is set for 1970, but beyond that "we have to make plans," Townsend said. "The show is one of our prime sources of income." Townsend's bullish outlook portends a driving spirit at the helm of the organization.

UA Music Group Holds Parley in U.K. Oct 6-8

LONDON — United Artists Music Group holds its annual international conference here Monday (6) through Wednesday (8). The sessions will be hosted by Michael Stuart, president of UA Music Group, and Murray Deutch, vice president and general manager.

The meetings will cover all aspects of the firm's international operations for the coming year. Film company executives will meet with representatives of UA Music Group to coordinate music exploitation campaigns for new movies. Screenings also are on the agenda.

Local activities and international coordination will be discussed. A complete review of all new music product and trends is planned as well as the administration of local offices.

Stewart and Deutch will visit many of the group's facilities after the conference with an eye

BY ANY NAME —CONFUSION

CHICAGO — The semantics involved in describing the changing record and tape distribution patterns are causing confusion, according to John Sippel, vice president, radio promotion and artists exploitation, Mercury Record Corp. "We really are not involved in multiple distribution," he pointed out. "In some markets one distributor will handle Mercury Records, for example, and another will handle a subsidiary line, Blue Rock Records—but in no market are two distributors handling the Mercury line itself." Mercury recently announced the phasing out of its own Merrec branch distributors in all but three markets.

towards expansion. Others attending the sessions will be Sidney Shemel, Fred Reiter, John Davies and Danny Crystal of the U.S.; Noel Rogers, John Spalding, Roger Welch and Charles Berman of England; Eddie Adamis, Leo Carrier and Jean Nachbaur of France; Siegfried Loch, Hellmut Gattinger, Gaby Richt, Johann Michel, Wolfgang Mewes and Dieter Eberly of Germany; Tats Nagashima and Dave Jampel of Japan; David Matalone and Dr. G. Ricci of Italy; Stig Anderson of Sweden; and Wim Van Vught of Holland.

James' Hodes In London on Artist Talks

NEW YORK — Lennie Hodes, general professional Music, Inc., and its affiliate firms, is in London for discussions concerning various masters and artists that are being produced in England by the two Dick James owned record labels, DJM and Page One. Bell Records, which distributes the DJM and Page One product in the U.S., is rolling with "Early in the Morning" by Vanity Fare.

Hodes recently completed deals with Russ Regan at Uni Records for two of the DJM artists, Elton John and Argosy, to be released in the U.S. and Canada on the Congress label. Further agreements were reached with Bob Thiele, head of Flying Dutchman, for the release in the U.S. and Canada of Plastic Penny, Nite People and Peter Carr, three artists produced in England through the Dick James Organization.

Accepting Applicants

• Continued from page 6

G. Owen, secretary of the University of Pennsylvania. The NARM Board of Directors gives final approval of winners. Applications for scholarships can be obtained by contacting the NARM office, Trinton Bldg. 703, here.

Floyd Jenkins Dies

CLARKSDALE, Miss. — Floyd D. Jenkins, 65, father of country singer Conway Twitty, died at Coahoma County Hospital on Oct. 1. Jenkins operated the Conway Twitty restaurant and resort in Moon Lake, Miss.

Tower Handles New Hand Label

LOS ANGELES — Tower will distribute Hand Records in the States, with overseas representation through EMI affiliates. First act on the roster is the Oxford Watchband, whose debut single is "Diagnosis." The first album breaking act is

Space. Also signed to the new label are the King Biscuit Blues Band, Peter Antell and the Rainbow Grille.

Vice president John Linde also has made a deal with Infinity Productions for product by Dogood's Life Mobile. Jack Riley is Hand's president.

BILLBOARD BUYS ITALIAN MUSIC PUBLICATION

NEW YORK—Billboard Publications Inc. has acquired the Italian music trade magazine Discografia Internazionale, a fortnightly publication. Its management will be incorporated in the newly established Billboard Gruppo s.r.l. Editoriale with offices at Piazzale Loreto, 9, Milan (telephone 28.29-158), which also handles representation of Billboard Publications' magazines.

Manager of Billboard Gruppo Editoriale s.r.l. and publisher of Discografia Internazionale is Germano Ruscitto, who has been with the company since 1965. DI's editor is Daniele Prevignano Jonio, former publisher of a jazz magazine, Jazzland. Advertising manager is Georgio Brera, who held a similar position with the previous management.

Billboard Publications also owns two music papers in England, Record Mirror and Record Retailer.

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Carlos Malcolm

"Bustin Outta The Ghetto"

"Funky Junction" b/w "Play It"

Tommy Rodgers

"Pass The Word" b/w "I'll Tell It To The Wind"

Jonas Gwangwa & African Explosion

"African Sausage" b/w "Szaba-Szaba"

coming.... "Charlatan" and more....

AJP

Intl Study Unit Told: Copyright Faces Technological Overkill

By MILDRED HALL

WASHINGTON — The number and variety of technological developments in the use and dissemination of copyrighted material—from recording and satellite broadcasting to computer and facsimile—have reached such a crisis stage that representatives from 26 countries met here last week to try to work out some international mechanism to protect rights of authors, and assure fair right of access to their works.

The Librarian of Congress, Dr. L. Quincy Mumford, gave the welcoming address to the International Copyright Joint Study Group at the start of a five-day session held at the State Department here last week. He reminded the delegates that the technological developments that have challenged the traditional

methods of copyright enforcement have not changed "society's duty to protect, nurture and preserve what independent artists are capable of giving to the world, and to insure that what they produce is spread as widely and freely as possible."

Dr. Mumford expressed hope that the first meeting of the joint group "will mark a new beginning in international copyright." Although the problems facing developing countries were primary on the agenda, Dr. Mumford warned that these were only part of the broader problem involving "the possibility of a breakdown in the practical means of copyright law enforcement." Traditional methods of copyright enforcement are being swept away in the phenomenal growth of new communications media:

"Individual licensing arrangements based on the item-by-item sale of copies cannot remain much longer as the pivot on which copyright enforcement rests."

Formed by Groups

The present international study group was formed by the governing committees of the two major copyright conventions—the Universal Copyright Convention and the Berne Union. The United States and more than 50 other countries adhere to the UCC, by which each country gives foreign works the same copyright protection as it gives its own nationals. The U.S. is not a member of the Berne Union, which was founded in 1896 for the protection of literary and artistic works, and also comprises more than 50 member countries.

The U.S. Register of Copyrights, Abraham L. Kaminstein, was given the title of Honorary Chairman of the first session of the study group, in recognition of his years-long contributions to international copyright.

The study group's agenda will give primary attention to three subjects: 1. The establishment of an international mechanism to permit developing countries a greater degree of access to copyrighted works, while respecting the rights of authors. 2. The needs of both underdeveloped and established nations in the international copyright field, and the effect of the various treaties on how those needs are satisfied, and 3. Problems arising from the existence of two copyright conventions of world-wide scope, and ways of providing better linkage between them.

Under the polite formality of the language is the hard fact that international copyright protection of authors' rights, and the right of access to the torrents of copyrighted material in the arts, sciences and performances (in countries where they are protected), is actually a hodgepodge. There are bilateral arrangements country to country, agreements and treaties like the UCC, and copyright conventions like the Berne Union that go through periodic revisions to establish separate rights under the broad umbrella of mutual protection.

Of greatest interest to the record industry is the comparatively new right of the recording artist and/or record company to collect performance royalty for commercial use in many European countries, England and Canada. Internationally, this right is part of the so-called "neighboring rights" (neighboring on conventional author-publisher rights) that also include broadcasts and individual performances. The right of recordings to full copyright—including performance royalty—in the U.S. is now being considered by the Senate Copyrights Subcommittee working on the copyright law revision.

The nearest the U.S. has ever come to endorsing performing rights for recordings came during the 1961 Rome copyright convention on neighboring rights. The U.S. delegates considered signing a treaty that would give mutual signatories these rights—but backed away, dubious about domestic confirmation. Yet the treaty would have meant protection for the U.S. recordings' performance rights in countries where these rights are protected by law—but there would be no U.S. responsibility to accord for-

(Continued on page 98)

Market Quotations

| NAME | 1969 | | Week's Vol. In 100's | As of Closing October 2, 1969 | | Week's Close | Net Change |
|---------------------------|---------|---------|----------------------|-------------------------------|---------|--------------|------------|
| | High | Low | | High | Low | | |
| Admiral | 21 3/8 | 14 1/2 | 498 | 17 3/4 | 15 7/8 | 17 1/4 | +1 1/4 |
| American Auto. Vending | 20 3/4 | 11 | 31 | 12 | 11 1/8 | 11 3/8 | - 1/2 |
| American Broadcasting | 76 1/2 | 45 1/2 | 295 | 54 3/4 | 51 3/8 | 52 1/4 | -2 1/2 |
| Ampex | 47 1/2 | 32 1/2 | 686 | 45 3/8 | 43 1/4 | 45 | - 1/4 |
| Automatic Radio | 43 | 20 1/2 | 857 | 37 | 32 1/2 | 35 | -1 3/8 |
| Automatic Retailer Assoc. | 117 1/4 | 97 1/2 | 500 | 113 1/2 | 110 1/2 | 111 1/4 | -2 1/4 |
| Avnet | 36 1/2 | 11 7/8 | 739 | 12 7/8 | 11 7/8 | 12 3/8 | - 3/8 |
| Capitol Ind. | 52 1/2 | 29 | 151 | 46 | 43 1/4 | 46 | + 1/2 |
| Chic. Musical Inst. | 33 3/8 | 23 | 168 | 27 3/4 | 25 3/8 | 25 3/4 | -2 1/4 |
| CBS | 59 1/2 | 42 1/2 | 621 | 45 3/8 | 42 3/8 | 43 | -3 |
| Columbia Pic. | 42 | 25 | 392 | 34 3/8 | 32 1/2 | 32 1/2 | -1 1/2 |
| Disney, Walt | 99 | 69 7/8 | 396 | 96 1/4 | 91 | 94 1/2 | -2 3/8 |
| EMI | 8 7/8 | 5 | 661 | 6 1/4 | 6 | 6 1/8 | - 1/8 |
| General Electric | 98 1/4 | 81 | 1293 | 86 3/8 | 82 1/2 | 85 1/8 | - 3/8 |
| Gulf & Western | 50 1/4 | 19 | 1629 | 21 1/2 | 19 3/4 | 20 7/8 | - 3/4 |
| Handleman | 38 1/4 | 26 1/4 | 141 | 34 1/2 | 33 | 34 1/8 | + 3/8 |
| Harvey Group | 25 1/4 | 11 1/2 | 17 | 13 3/8 | 12 3/4 | 13 | Unchg. |
| Interstate United | 35 | 11 1/8 | 373 | 16 3/8 | 14 1/4 | 15 1/2 | - 3/4 |
| ITT | 58 1/2 | 46 1/4 | 2681 | 54 3/4 | 53 3/8 | 54 3/4 | + 3/4 |
| Kinney Services | 39 1/2 | 19 | 854 | 27 1/4 | 26 1/4 | 27 | - 1/4 |
| Macke Co. | 29 1/2 | 14 1/2 | 88 | 18 3/4 | 17 1/8 | 17 1/2 | - 1/2 |
| MCA | 44 1/2 | 20 1/2 | 249 | 21 3/8 | 20 1/2 | 21 3/8 | - 3/8 |
| MGM | 44 1/2 | 25 | 583 | 34 1/2 | 32 | 33 1/4 | - 3/8 |
| Metromedia | 53 3/4 | 17 1/2 | 551 | 19 3/8 | 17 3/8 | 18 3/4 | - 3/8 |
| 3M | 115 1/2 | 94 | 1098 | 111 1/2 | 107 3/8 | 110 3/8 | -1 3/8 |
| Motorola | 149 | 102 3/4 | 311 | 143 3/4 | 138 1/8 | 142 1/2 | +2 1/4 |
| North Amer. Phillips | 56 3/8 | 35 1/4 | 418 | 53 3/8 | 51 1/4 | 53 | -1 1/8 |
| Pickwick Int. | 52 1/2 | 32 | 48 | 45 3/8 | 43 1/4 | 44 1/4 | -1 3/8 |
| RCA | 48 3/8 | 35 1/2 | 1808 | 43 3/8 | 40 3/8 | 41 3/4 | + 3/4 |
| Servmat | 49 1/2 | 27 1/4 | 109 | 31 3/8 | 29 1/4 | 30 | -1 3/8 |
| Superscope | 54 3/4 | 17 | 225 | 28 3/4 | 26 1/2 | 28 3/8 | + 3/8 |
| Tenno Corp. | 31 3/8 | 15 3/8 | 430 | 28 3/8 | 25 3/8 | 28 3/8 | + 3/8 |
| Trans Amer. | 38 3/4 | 23 | 2757 | 25 | 23 1/8 | 25 | +1 |
| Transcontinental Invest. | 27 3/4 | 13 3/8 | 1064 | 21 3/4 | 19 3/4 | 21 3/8 | +2 |
| Triangle | 37 3/8 | 17 1/2 | 106 | 19 3/4 | 17 1/2 | 19 1/2 | + 3/4 |
| 20th Century-Fox | 41 3/4 | 16 3/8 | 777 | 21 | 19 3/8 | 20 3/4 | - 1/8 |
| Vendo | 32 3/8 | 16 1/2 | 93 | 18 | 17 3/8 | 17 1/2 | -1 3/8 |
| Viewlex | 35 1/2 | 22 3/4 | 75 | 30 1/2 | 28 3/8 | 28 3/8 | -2 |
| Wurlitzer | 23 1/2 | 14 3/8 | 45 | 15 3/8 | 14 3/8 | 15 | - 3/8 |
| Zenith | 58 | 35 3/8 | 1061 | 45 1/4 | 42 3/8 | 44 3/8 | +1 3/8 |

As of Closing October 2, 1969

OVER THE COUNTER*

| | Week's High | Week's Low | Week's Close |
|----------------------------|-------------|------------|--------------|
| ABKCO Ind. | 7 | 6 | 6 |
| Audio Fidelity | 3 1/2 | 2 1/2 | 3 |
| Certron | 25 1/2 | 23 3/8 | 25 |
| Creative Management | 12 1/2 | 11 3/4 | 12 1/4 |
| Data Packaging Corp. | 21 1/4 | 19 | 21 |
| Fidelitone | 5 | 4 | 4 |
| GRT Corp. | 26 1/2 | 24 | 24 1/2 |
| Goody, Som, Inc. | 26 | 21 1/4 | 25 1/2 |
| ITCC | 11 3/4 | 10 | 10 1/4 |
| Jubilee Ind. | 14 | 13 | 13 |
| Lear Jet | 24 1/2 | 23 1/4 | 23 3/4 |
| Lin Broadcasting | 11 1/4 | 10 3/8 | 10 3/8 |
| Magnasonic-Craig | 17 1/2 | 16 1/4 | 17 |
| Merco Ent. | 31 | 29 | 29 |
| Mills Music | 26 | 25 | 25 |
| Monarch Electronic Ind. | 7 3/4 | 7 1/4 | 7 1/2 |
| Music Makers, Inc. | 12 3/8 | 12 | 12 1/2 |
| National Tape Dist. | 11 1/4 | 10 | 10 1/2 |
| Newell | 44 | 41 | 41 |
| NMC | 23 3/4 | 20 3/4 | 23 3/4 |
| Robins Ind. Corp. | 7 3/8 | 7 1/4 | 7 1/4 |
| Schwartz Bros. | 10 1/2 | 10 | 10 |
| Telepro Ind. | 2 3/8 | 2 1/4 | 2 1/4 |
| Trans Natl. Communications | 6 3/4 | 5 3/4 | 5 3/4 |

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

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

Stax/Volt Pact With Nix

NEW YORK — Stax/Volt Records has concluded a production agreement with Don Nix of Deerwood Productions. Herb Kole, Stax/Volt's director of merchandising and marketing, has mapped an extensive dealer and consumer advertising campaign for the launching of the debut albums of three new artists produced by Nix; Moloch ("Moloch") and Sid Selvidge ("A Portrait of Sid Selvidge") on the Enterprise label, and Paris Pilot ("Paris Pilot") on Hip Records.

Don Nix co-produced (with Booker T. and the MG's' bassist Duck Dunn) the first Delaney & Bonnie album, "Home," which Stax has just released.

According to Al Bell, Stax/Volt's executive vice president, the production agreement is a step in the diversification of Stax product without losing any of the "honest, down-home feeling audiences expect from Stax."

'IVORY' GOLD FOR MANCINI

NEW YORK—Henry Mancini's "A Warm Shade of Ivory" on RCA has been certified a \$1 million seller by RIAA. It is Mancini's fifth gold album.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code)

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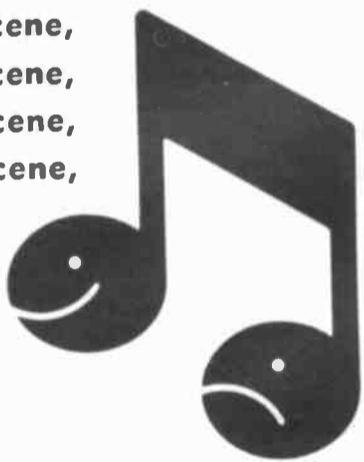
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ANOTHER



The Band
Up On Cripple Creek
2635

WEEK



The Lettermen
Shangri-La

2643

FROM CAPITOL



The Steve Miller Band
Don't Let Nobody Turn You Around

2638



Capitol.

LEISURE TIME TIPS

by: Larry Finley

Lunched at the "21" the other day with Enoch Light, the president and driving force of PROJECT 3 Records. Our talks were reminiscent of this writer's experiences with the late Tommy Dorsey when the writer of this column, Jimmy Dorsey and Tommy Dorsey were partners in the Casino Gardens Ballroom in Santa Monica, California, during the mid '40's.

There is a great similarity between Enoch Light and Tommy Dorsey, both being what is termed in the industry as meticulous perfectionists. The manner in which Enoch records such great artists as Tony Mottola, Bobby Hackett, Pearl Bailey, as well as the famed Enoch Light and Brass Menagerie, are the reasons that Enoch "laughs all the way to the bank" every day.

Sales on PROJECT 3 cassettes and open-reel tapes at NAL are truly astounding and each of the PROJECT 3 cassettes are on the best-selling list in the NAL Catalogue, especially "THE TONY TOUCH" by Tony Mottola and the New Enoch Light and the Brass Menagerie, Volume 2. The success of PROJECT 3 Records is proof that there is and always will be a market for "good music" on records, cartridges and cassettes.

Last month NAL enjoyed the biggest month in the history of its business. An actual tabulation shows that NAL distributors received a 97% fill on their orders, which in the writer's opinion is an all-time record for the tape cartridge industry.

Tape distributors and rack jobbers are discovering that the thirty-four important labels handled by NAL on Super Stereo 8 cartridges, cassettes and open-reel tapes, plus the extremely fast shipping procedures and almost 100% fill on orders, are some of the reasons why NAL is fast becoming one of the most important factors in the tape industry.

NAL has the most comprehensive catalogue of both the regular "Top Record Company" cartridges, cassettes and open-reel tapes with suggested retail list prices of \$5.95, \$6.95 and \$7.95, as well as the industry's largest catalogue of twin packs to retail at a \$6.95 suggested retail list price. NAL is the only company to combine these ingredients plus a "budget" line of cartridges and cassettes with a suggested retail list price of \$4.95 which includes the top recording artists in the COUNTRY SOUND and the CRESCENDO catalogues.

If you are now in the distribution business, or would like to be in the "overall" tape distribution business, why not call North American Leisure Corporation collect at (212) 265-3340 or write NAL at 1776 Broadway, New York, New York 10019.

Tape CARtridge

Hi Fi Show Accents Youth, High Prices

By ELIOT TIEGEL

LOS ANGELES — The Institute of High Fidelity's decibel spectacular show was geared to youth this year, but the price tags on tape and phonograph component equipment told another story.

For the first time, the Institute assembled a number of rock oriented musicians to play on a daily basis for the estimated 30,000 persons the organization hoped would be attracted to its hardware show at the Ambassador Hotel Oct. 1 through Sunday (5).

"Sounds of the Seventies" was the show's theme, with Capitol, Warner Bros. and MGM all contributing talent to attract the young audience which the Institute now hopes to reach.

Performing evenings on the front lawn of the hotel away from the exhibitor bungalows were Doug Kershaw, Leviitt and McClure, Dunn and McCashen, Don Randi, Merryweather, Bodine and KC Violation, a new sextet performing as the house band.

The group's own individual

loudness intensities at times competed with the sounds of the equipment manufacturers. Of the 54 exhibitors, only seven displayed tape cartridge equipment, with Ampex offering the most impressive array of cassette machinery.

The other exhibitors in the cartridge field were Craig, Panasonic, Hitachi, Telex, Scott and Harman-Kardon. Reel players dominated.

Cartridge equipment started in the \$55 range and worked upward. And while this moder-

ate priced equipment looked appealing to youngsters, the major excitement at the show was the West Coast debut of expensive 4-channel stereo sound, with Telex and Scott showing new quadrasonic equipment.

Telex played a Columbia Records 4-track stereo demonstration reel tape through its new \$550 deck, with Scott debuting its quadrant amplifier model 499 (\$600) and playing a Vanguard sampler reel tape through its own speakers.

At both companies, executives felt the creation of 4-track stereo (with its four speakers and two dual amplifiers) would create new excitement for the high fidelity industry. Neither Russ Molloy, Telex's consumer products national sales manager, nor Byran Roscoe, a Scott engineer, felt that quadrasonic sound would affect the growth of the cartridge market. Both executives felt this newest development was geared for a market totally different than that which is now getting on the 8-track or cassette bandwagon.

In fact, both executives said their companies were thinking of adapting the 4-track stereo concept with 4 speakers to the cartridge configuration. "A 4-channel cartridge would be the next logical thing to a reel to reel tape," Roscoe said.

The debut here of quadrasonic or quadrant or quadrasonic sound (as different companies called it) was not an item within the pocketbooks of the youngsters which those rock bands were designed to attract.

Some of the exhibitors admitted being surprised by the presence of musicians. But they all acknowledged that young people represent a major market for components. "Kids influence their parents," one exhibitor said. "And the college kids take the components to school with them," said another.

Combinations

There were several combination components marrying cassettes to other sound modes. Cassette was the favorite cartridge configuration offered. Ampex displayed 15 of its cassette models, many with a record feature, and its new Micro 42 car unit with record/playback features and a front insert system.

There was also the: Micro 95 with stacking and record features (\$269.95); the Micro 86 record/player (\$189.95); the Micro 88 record / player (\$179.95); the Micro 5 playback deck (\$54.95); the Micro 50 playback/record deck (\$119.95); the Micro 52 playback/record deck (\$149.95); the Micro 14 AC/DC recorder (\$74.95); the Micro 32 record/playback AM/FM radio (\$129.95); the

(Continued on page 18)

Tape Tunes in Mass Media To Capture the Consumer

By BRUCE WEBER

LOS ANGELES — Housewives will be able to find a new advertising companion amid the plethora of soap operas and game shows of daytime TV: tape players.

Teen-agers glued to their radios can hear the tape industry's message between blasts by Steppenwolf, Blind Faith and Blood, Sweat & Tears.

Businessmen, too, can discover what the tape industry is all about, as they leaf through pages of the Wall Street Journal, Barron's Time, Playboy, Look and Esquire.

In short, the tape industry is turning to TV, radio and well-respected consumer publications to reach the mass buyer. Tape player manufacturers and record companies are spending large sums of money to convince the American public that a tape player and prerecorded music is part of their future.

The biggest names in hardware are turning to mass exposure: Panasonic, North American Philips, RCA, Ampex, Craig, Belair and Sony. The biggest names in software also are turning to mass exploitation: Capitol Records, GRT Corp., Columbia, Ampex, Liberty, Muntz Stereo-Pak and RCA.

And the effort to educate and propagandize the public on the need to own a player is succeeding. Whether it be 8-track or cassette, pre-recorded tape or blank tape, auto or home, and portable units, the consumer is buying.

RCA plans major network TV exposure, national magazines and newspaper ads to tune the consumer into the company's line.

In one major market alone, Chicago, RCA will use about 250,000 newspaper lines, about 300 TV spots and more than 100 radio spots to deliver its message.

Slogans

The company is using slogans to emphasize different product, such as:

"Take Beethoven to Lunch," which introduces RCA's Mark 8 portable tape player (8-track); "The Odd Couple" represents a tape recorder and FM/AM radio; "Save Goo-Goo and Da-Da for Posterity" spells out the complete tape recorder line, and "Now Music to Your Eyes" promotes the radio line.

Craig, 8-track and cassette manufacturer, is using Playboy,

Life, Sports Illustrated and Time to win the consumer over.

For marketing muscle, though, Craig used a full-color insert page in the annual National Football League's multi-page spectacular in Life.

In addition to promoting its line of hardware, the company ads also report, "Play stereo cassette albums" and "stereo cassette albums last almost forever."

Belair Enterprises, producer of 8-track and cassette stereo portables, is utilizing network TV to promote its products. Ed Mason, president of Belair, is using a portable 8-track unit with AM/FM radio as a contest giveaway on both daytime and evening network TV programs. The unit is showcased via a photo, followed by a 10-second blurb about Belair's other units.

Initially, the company experimented with TV giveaway programs as a three-month promotion. However, a favorable response at the retail-distributor level has extended the promotion. Players are given away on "Let's Make a Deal," "Dream House," "Eye Guess," "Dating Game," "Hollywood Squares" and Art Linkletter's "House Party." Mason also is beginning an advertising campaign in Play-

Ampex will advertise both its tapes and hardware on radio, TV and national publications, including \$2 million to support its tape library.

A series of 30-second radio spots will feature the company's tapes on both AM and FM radio outlets, with concentration on 8-track cartridges and cassettes. An ad in Playboy offers 5,000 tape selections from more than 65 different recording labels in pop, rock, folk, jazz, soul, classical and spoken word

on 4-track, 8-track, reel, cassette and micro-cassette.

Sony, Car Tapes, Rheem Roberts and JVC America, a subsidiary of Victor Co. of Japan, all are using Playboy to push its line. Sony is emphasizing its 124-CS series of cassette units, while Car Tapes of Chicago puts forward its 8-track models.

TV Programs

Capitol's cassette push also involves promotional exposure on various TV programs, including "Let's Make a Deal," "Dating Game," "Newlywed Game" and also uses TV to promote its tape line, and has purchased air play in both California and Houston to promote its two retail tape outlets.

Muntz Stereo-Pak makes good use of top 40 radio to introduce teen-agers to 4-track tapes and 4-track and 4-and-8 compatible players. It also uses KNX, all-news; KMPC, easy listening, and KLAC, top 40, to promote 4-track music.

North American Philips, which started the cassette movement, is telling its story in the Wall Street Journal and Barron's. Its pitch: "How giving away one bright idea (cassette) helped North American Philips create a \$200 million industry."

Panasonic is the most aggressive user of radio, TV and consumer publications. It plans to bombard the consumer with 95 ads in 35 different magazines in nine weeks, including Life, Reader's Digest, Playboy, Newsweek, TV Guide, Time and Sports Illustrated.

The company will use spots on Walter Cronkite's Weekday News and Roger Mudd's Weekend News, both on CBS, to blanket the U.S. A series of commercials on CBS and NBC will be seen on American and National Football League games.

Muntz Out as Cap's Licensee

LOS ANGELES — Capitol has not renewed its duplicating license with Muntz Stereo-Pak for 4-track. Muntz has handled the Capitol line since March 1967, when the two parties signed a three-year contract.

Capitol initially entered the cartridge business by duplicating its own 8-track and then moving into the 4-track configuration. Product by the Beatles and Beach Boys had been among the most widely bootlegged acts

in 4-track, Earl Muntz had indicated before receiving the line.

Capitol plans signing with another licensee who will handle both 4-track and reel-to-reel tapes. The company's decision for dropping Muntz was that it wanted to handle 4 and reel operation, a Capitol executive said. Capitol itself has been handling its own reel tapes, using custom duplicators in the past.

Muntz has a sell off period in which to clean out his Capitol product. Muntz has filed suit in Superior Court against Fireman's Fund Insurance Co., charging breach of contract and negligence. (Billboard, Sept. 9, 1969). The company seeks to recover funds on its insurance policy covering a fire in May 1968 which caused property damage at the headquarters plant of \$605,000.

Capitol relieves nervous tension 3 ways.

1
On Record



2
On 8-Track



3
On Cassette



Now, instant release on 8-track cartridge and cassette simultaneously with albums from Capitol. Releasing you from the tension of waiting. Watching potential tape sales walk away. Offering the buying public the music they

want in the form they want it. When they want it. Synthesizing, strengthening all promotion and advertising. Stronger impact. Broader exposure. All from Capitol, the leader in tape. These, and more 3-way releases to come

including: Glen Campbell, Lou Rawls, The Lettermen, Merle Haggard, Peggy Lee, Nat King Cole, Jackie Gleason, The Beach Boys, Nancy Wilson, The Sons, Sandler and Young, Ernie Ford, Bettye Swann and Quicksilver Messenger Service.



Tape Happenings

Schroeder Sales Co. will represent TEAC Corp. of America in Indiana and Kentucky. . . . **Alba House Communications** of Canfield, Ohio, is introducing an audio theology digest in cassette and reel. The digest consists of two 25-minute presentations on theology. . . . **Waters Conley Co.**, a subsidiary of Telex Corp., is introducing a stereo phonograph with AM-FM/FM and an 8-track player system with speakers (Model B7224) at \$259.95.

GRT will duplicate product for **Mobile Fidelity Records** worldwide in all tape configurations. . . . **TEAC**, manufacturer of tape decks, is introducing a fully automated reverse-repeat cassette auto stereo for 197. A fixed drive mechanism enables the unit to play in a vertical position. . . . **Allied Radio** is opening a retail store near Fort Worth in October. The outlet will inventory tape recorders, high fidelity components, radios and TV sets. . . . **Panasonic** has opened a distribution center in Farmington, Mich. The 22,750-square-foot facility will handle distribution in Michigan, Ohio and Indiana.

Toshiba is introducing two cassette units as part of its domestic audio product line. A cassette recorder (Model KT-210) is designed for the teen-age market, while a cassette deck (Model KT-430) will retail at \$82. . . . **Lafayette Radio's** 1970 product catalog includes three stereo cassette units: a deck sans microphones and speakers at \$89.95; a stereo deck with microphones and speakers at \$179.95 (less speakers at \$149.95), and a stereo cassette recorder/player with AM/FM radio with matching speakers at \$319.95 (less speakers at \$279.95).

Certron is leasing a facility in Orange County, Calif. to house additional duplicating and plastics moulding equipment. The 32,000-square-foot plant, the company's seventh facility, brings the Certron complex in Anaheim to 143,000 square feet.

Gary Plastic Packaging Corp., Long Island City, is developing a 4x12 transparent plastic box for 8-track cartridges and cassettes. The firm has several designs on the drawing board for a rigid plastic package, said Edward A. Wagschal. It's the company's initial venture in the tape industry.

Ampex has named two new distributors in New York State. **Disceries Co.**, Buffalo, and **Salina Audio Visual Co.**, Syracuse, will handle cassette, reel, speakers and high fidelity accessories. . . . **Audio Dynamics Corp.**, New Milford, Conn., is introducing a new stereo cartridge (Model 26) at \$80. . . . **Crown-Industrial** is offering a portable cassette recorder (Model CTR-8750) at \$69.95.

Ampex Plans Invasion Of England and Europe

LONDON — Ampex, tape and equipment manufacturer, is joining the battle for the cassette/cartridge market in England and Europe. Plans were unveiled by the U.S. company this week for a vast new international setup to be based here, to market both configurations for distribution and to be expanded to every major European country.

CAP, COL, RCA GAIN DECREE VS COPYING

MISSOURI — Capitol, Columbia and RCA have been awarded a consent decree in the St. Louis Circuit Court prohibiting several firms from illegally copying its tape product.

Judge Nangle has enjoined Robert Schultz of National Recording Co. and Byrle Northup, president and director of Custom Music Corp., from advertising, manufacturing and selling illegally duplicated product.

The court found that Custom Music Corp., a major mid-west retailer with 20 stores in three states, sold unlicensed tapes but without knowledge that the recordings were unlicensed. The company consented to halt selling any illegally duplicated tapes.

Of the 44 new tape machines in Craig's line, 29 were in the cartridge mode, with 12 eight-track. On display was the cassette stacking model 2805 (\$289.95) plus the new car cassette model 3501 (\$94.95). Rod Rosever, a Craig salesman, said the company had six car units of which two are 8-track with FM multiplex radio. There is only one 4-track left in Craig's line because the company feels there is a market in certain parts of the country.

Hi Fi Show Accents Youth, High Prices

Continued from page 16

Scott's cassette representation involved the model 3600 recorder/player with FM radio (\$399.95); model 2660 player with AM-FM radio (\$399.95) and the model 3610 with AM/FM radio (\$429.95). Scott's combination machines are called "casceivers."

Panasonic, one of four Japanese companies exhibiting, offered one cassette deck, the RS256US (\$89.95); **Hitachi** (marking its first time in the show), unveiled its TRQ 242 cassette deck (\$99.95) and its

TPQ 114 8-track deck (\$69.95).

Harman-Kardon had two cassette models on view: the CAD4 deck (\$159.50) and the SC252B FM phonograph combination (\$469.50).

Telex displayed its model 811-R 8-track recorder/player alongside its quadraphonic reel tape deck, which received the most attention.

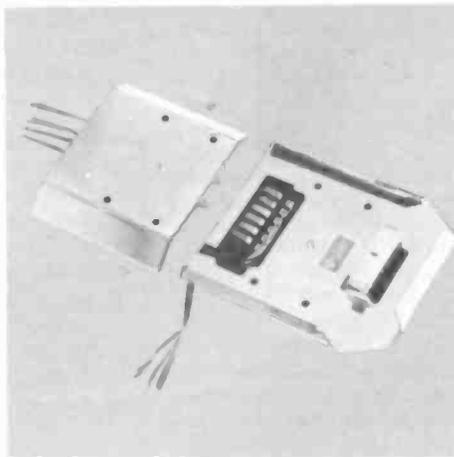
Telex's Molloy indicated that **Columbia Records** had been recording in 4-track stereo for several months, but did not know whether the company planned releasing any product immediately in that mode the way Vanguard plans to release a sampler album.

Acoustic Research speakers, situated in the same building with Scott, was playing the same Vanguard 4-track stereo sampler tape.

For the first time here, the Institute ran sound seminars during the daytime hours for businessmen and the public alike. A study of reel and cartridge machines featured discussions by James Lantz, an Ampex executive and Russ Molloy of Telex.

In opening the show at a press luncheon, John Koss, IHF president, noted that the 75 manufacturers who comprise the high fidelity component industry achieve a sales volume of about \$300 million. But with the emphasis on youth and a more affluent society being able to generate greater buying power, that figure could reach \$600 million by 1974.

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Disney Going Slow On Kiddie Product

LOS ANGELES—Disney has established a "move slowly" attitude for its children's cartridge line. With 12 titles in release in 8-track and cassette, the company will not release any new product until it gets a feel on the kiddie market, said Jimmy Johnson, president of Disneyland Records.

If the first release of the Storyteller merchandise moves well, Disney will release from six to eight additional titles next spring.

Johnson said, it all depends on the player situation. Once there is an upsurge in inexpensive rugged cassette players, the market for children's tape will develop. The cassette player is

much easier for a child to work than a phonograph."

This fall, Disney will test its children's product in Canada, the first foreign market to receive its kiddie tapes.

While Disney releases its Storyteller albums with four color artwork books which coincide with the narration on the record, the tapes of this material do not have this feature. "The combination of art and music has always been one of our strong points," Johnson said. "But to put a book in the cartridge case would require coming up with an oddball package. There's enough confusion already, so we decided to stay with the standard package."

50 Titles to Mark Vanguard Takeover

NEW YORK — Vanguard's initial cassette release since taking over its own tape merchandising, packaging and marketing will be 50 titles due out Oct. 15.

Of the 50 titles, all but six or seven will be catalog material. Beginning Nov. 1, Vanguard will move into a simultaneous tape-LP release schedule for both 8-track and cassette.

Cassette Corp. of America will duplicate Vanguard's cassettes, with Columbia handling 8-track duplication. Ampex continues with the reel-to-reel line, and Muntz Stereo-Pak duplicates 4-track.

Vanguard's pricing structure will remain steady with the industry, said Herb Corsack, Vanguard's director of sales and distribution. Cassette tapes will sell at \$5.95, with 8-track tapes at \$6.95. Double-packages, twin-

paks or specialty packages will be priced higher.

The label's only twin-pak is "Any Day Now" by Joan Baez. It will sell at \$9.95 in 8-track, with the title split into two cassettes at \$5.95 each.

Vanguard's marketing promotion approach to tape is to "dual merchandise" it with album product, said Corsack. "The dual promotion concept allows Vanguard's LP and tape product to receive proper consumer merchandising emphasis at the distributor, rack jobber and retail levels," he said.

Cassettes will be shipped in the Norelco box, while 8-track cartridges will continue to be packaged in the conventional slip-case.

"We're not ready to jump into the 4x12 or 3x12 long boxes, yet," said Corsack. "We'll wait until the industry settles on one packaging concept."

Cap Offers Wide Choice in Packaging and Long Boxes

LOS ANGELES — Capitol is releasing 8-track and cassette tapes in regular packaging and in 4x12 long boxes.

Distributors and rack merchandisers will have a choice in ordering product in slip-cases (8-track) and the Norelco box (cassette) or in 4x12 packaging with four-color graphics.

8-TRACKS 30% WB 'HITS' SALES

LOS ANGELES—Eight-track sales amounted to 30 percent of Warner Bros. Records sales volume on its just completed greatest hits campaign. WB reports volume exceeding \$3 million for the 13 best of titles.

Jimi Hendrix's "Smash Hits" was the top title, according to Joel Friedman, marketing vice-president. The program began in mid-June and ran through four regional sales meetings the label held during August. Artists covered in the program included Frank Sinatra, Pet Clark, the Association, Everly Brothers, Trini Lopez, Sammy Davis Jr., Don Ho, Ike & Tina Turner, Rod McKuen, the Kinks and Dean Martin.

Merchandise shipped in long boxes will be individually wrapped to satisfy racks and distributors who may decide to break open the 4x12 package and display the tapes separately, said Dan Davis, Capitol a&r tape coordinator.

Initial package to receive the dual packaging concept is Glen Campbell's "Live" LP. Capitol plans to continue its dual packaging approach on two upcoming releases, a Beatle title, "Abbey Road," and a nine-title "Greatest" series to be issued Oct. 20.

The "Greatest" tapes involve Roy Clark, Sandler & Young, Nat Cole, Frank Sinatra, Glen Gray, Peggy Lee, Dean Martin, Gene Vincent and Bobbie Gentry.

Ampex Plans Invasion

• Continued from page 18

with the U.K. price structure recently announced.

Initially, Ampex will distribute conventional 8-track product but eventually it will introduce 4-track and open reel cartridges. First releases are expected to be on the market before Christmas.

and \$5.94 for classics, in line



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New Tape CARtridge Releases

RCA VICTOR

Chart
LYNN ANDERSON—At Home With Lynn; (8) PBCH 1008

RCA Victrola
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Chicago Symphony Orch. (Reiner) Emil Gilels, pianist; (8) V85 1001
BEETHOVEN: SYMPHONY NO. 5/SCHUBERT: SYMPHONY NO. 8—Boston Symphony Orch. (Munch); (8) V85 1005
BEETHOVEN: SONATA OP. 57, OP. 26—Sviatoslav Richter; (8) V85 1006
STRAUSS: ALSO SPRACH ZARATHUSTRA—Chicago Symphony Orch. (Reiner); (8) V85 1007
FRITZ WUNDERLICH Operatic Recital; (8) V85 1008
DVORAK: SYMPHONY NO. 9/SCHUMANN: MANFRED OVERTURE — NBC Symphony Orch. (Toscanini); (8) V85 1009
RIMSKY-KORSAKOFF: SCHEHERAZADE—Morton Gould; (8) V85 1010
FRANCK: SYMPHONY IN D MINOR—Boston Symphony Orch. (Munch); (8) V85 1011
TCHAIKOVSKY: 1812 OVERTURE/LISZT: MEPHISTO WALTZ/DEBUSSY: IBERIA—Chicago Symphony Orch. (Reiner); (8) V85 1012
THE NEW MUSIC—Rome Symphony Orch. (Madera); (8) V85 1013

RCÁ Red Seal
MOZART: SYMPHONIES NO. 36—Boston Symphony Orch. (Leinsdorf); (8) R85 1134
ARTHUR FIEDLER & THE BOSTON POPS Play the Beatles; (8) R85 1135
SCHUBERT: SONATA IN B-FLAT OP. POSTH—Artur Schnabel; (8) R85 1001.

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THE DANCING STRINGS & THE LATIN ALL STARS—Accent on Love; (8) RSTC 1025
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THE LATIN ALL STARS—Cha Cha Char; (8) RSTC 1009
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LYNDA K. LANCE—A Woman's Side of Love; (8) L1-2801
ISLEY BROTHERS—The Brothers; Isleys; (8) L1-3002, (Cassette) C1-3002, (Reel) R1-3002
PRIVILEGE—Privilege; (8) L1-3003
EDWIN HAWKINS SINGERS, ISLEY BROTHERS, STAIRSTEPS, THE BROOKLYN BRIDGE, & OTHERS—Live at Yankee Stadium; (8) L1-3004DB, (Cassette) C1-3004DB, (Reel) R1-3004DB
BABY CORTEZ—The Isley Brothers Way; (8) L1-3005, (Cassette) C1-3005
VIC DAMONE—Don't Let Me Go; (8) L1-4501, (Cassette) C1-4501
MELANIE—Melanie; (8) L1-5041, (Cassette) C1-5041
THE BROOKLYN BRIDGE—The Second Brooklyn Bridge; (8) L1-5042, (Cassette) C1-5042
1910 FRUITGUM CO.—Hard Ride; (8) L1-5043, (Cassette) C1-5043
CONFRONTATION AT HARVARD; (Cassette) C1-5044DB
SOUND OF GENESIS—Journey to the Moon; (8) L1-5045, (Cassette) C1-5045
THE MOTHERLODE—When I Die; (8) L1-5046, (Cassette) C1-5046
EDWIN HAWKINS & THE HEBREW BOYS—Edwin Hawkins & the Hebrew Boys; (8) L1-5047, (Cassette) L1-5047
JOAN RIVERS—The Next to Last Joan Rivers Album; (8) L1-5048, (Cassette) C1-5048
KOLE & PARUM—Kole & Parum; (8) L1-5049
BARRY GOLDBERG—Street Man; (8) L1-5051, (Cassette) C1-5051
LOU CHRISTIE—I'm Gonna Make You Mine; (8) L1-5052, (Cassette) C1-5052
THE DELLS—Oh What a Night/Stay in My Corner; (8) L1-5053, (Cassette) C1-5053
LITTLE RICHARD—Little Richard; (8) L1-7501, (Cassette) C1-7501
BILLY PRESTON—Billy Preston; (8) L1-7502, (Cassette) C1-7502
TERRY STAFFORD, JIMMY CLANTON & OTHERS—The Rock & Roll Stars; (8) L1-7503, (Cassette) C1-7503
GLADYS KNIGHT & THE PIPS, JERRY BUTLER, MAXINE BROWN & OTHERS—First Generation Soul; (8) L1-7504, (Cassette) C1-7504
MEMPHIS SLIM—Mother Earth; (8) L1-7505, (Cassette) C1-7505
JOHN LEE HOOKER—Big Band Blues; (8) L1-7506, (Cassette) C1-7506
BETTY EVERETT & JERRY BUTLER—Together; (8) L1-7507, (Cassette) C1-7507
THE STAPLE SINGERS—Will the Circle Be Unbroken; (8) L1-7508, (Cassette) C1-7508
SPANIELS, MOONGLOWS, BELLS & OTHERS—The Great Groups; (8) L1-7509, (Cassette) C1-7509
JUNIOR WELLS, EARL HOOKER & OTHERS—Electric Blues/Chicago Style; (8) L1-7511, (Cassette) C1-7511
JOE SIMON—Joe Simon; (8) L1-7512, (Cassette) C1-7512
THE SOUND FOUNDATION—The Sound Foundation; (8) L1-9001
THE EDWIN HAWKINS SINGERS—He's a Friend of Mine; (8) L1-10002, (Cassette) C1-10002

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CAL SMITH—It Takes Me All Night Long; (8) L52-3608

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ORIGINAL SOUNDTRACK—The Loves of Isadora; (8) L 52-5511ST
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LLOYD GREEN—Green Country; (8) L74-8021
PAYCHECK, TILLIS & OTHERS—Gold Nugget Country; (8) L74-8022
JOHNNY PAYCHECK—Wherever You Are; (8) L74-8023

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JACK CARROLL—All the Best for Christmas; (8) P-161

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PULSE—Pulse; (8) L102-2237

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THE CRITTERS—The Critters; (8) L76-4002

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CAL TJADER—Cal Tjader Plugs In; (8) L67-10
GRADY TATE & GARY McFARLAND—Music From the Slaves; (8) L67-11

20th Century-Fox

HARRY SIMEONE CHORALE—Little Drummer Boy; (8) L54-3100

Ampex Accord With Ovation

CHICAGO—Ampex Stereo Tapes division of Ampex Corp. has signed a long-term agreement with Ovation Records, Inc., whereby it will receive tape rights to some of the music produced by the label. The contract also gives Ampex rights to distribute the label's pre-recorded tapes throughout the world.

Ovation is headed by president Richard Schory who has been a producer and artist for more than 10 years and is vice president of marketing for Ludwig Industries, a musical instrument manufacturer. The label's first four releases will feature Schory and his orchestra, Joe Venuti, Joe Morello and Okie Duke.

Modern Album's New Package

LOS ANGELES — Modern Album has developed a cartridge package which has the art printed and pasted on the case like an LP jacket.

The 4x12 case thus comes close to approximating a record jacket graphic-wise. The case has no opening for the tape to show through. All the artwork appears on the cover in large lettering and photography.

The package was developed following the recent National Association of Record Merchandisers tape gathering in Dallas. The sample model, which Modern is showing to prospective customers, shows off a Peter, Paul & Mary Warner Bros. title.

Kustom Kreations Bows Car Lock

LOS ANGELES — Kustom Kreations is introducing an auto player accessory to prevent theft of auto units. The accessory is a Lock Mount (model 122) which is installed in the dashboard with the unit bolted on the mount.

It allows the player to be removed when the car is unattended. The Lock Mount retails at \$14.95.

The mount makes any auto player a portable unit, said Keith Keller, an executive with Kustom Kreations. The company is producing about 1,000 mounts per week in its Northridge, Calif., plant.

Keller is producing the accessory for Muntz Stereo-Pak, Pep Boys, Olsen Electronics and Sears (private label).

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the car or boat to the living room.

So next time you're pitching car and boat 8-track stereo. Don't just talk sound on-the-go. Keep right on talking. With the CX-888SU. You've still got a nice home-spun yarn to spin.

And one more thing: we'd like to tell you about our expanding line of exciting products. To help strengthen the name you've already built for yourself. Interested? Contact your Panasonic distributor or write today to Panasonic Auto Products, 200 Park Avenue, New York 10017.



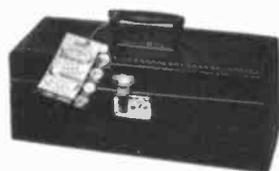
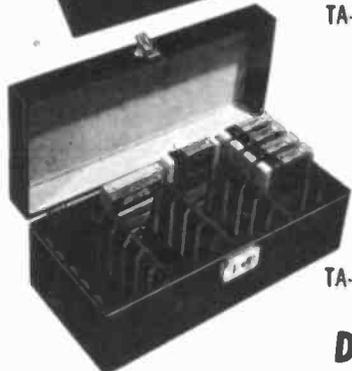
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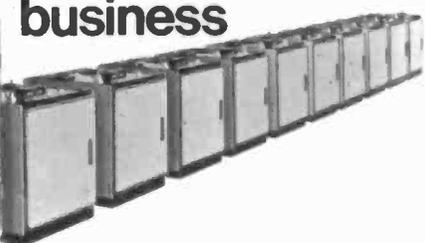
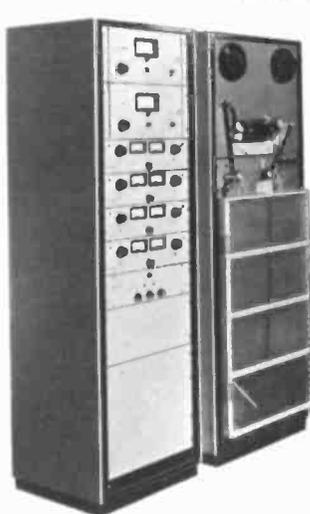
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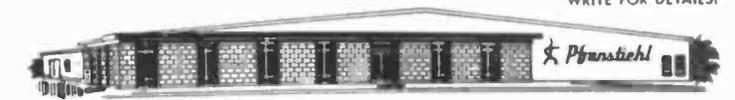
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8-TRACK

| This Week | Last Week | TITLE—Artist, Label | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 2 | BLIND FAITH Atco | 7 |
| 2 | 1 | JOHNNY CASH AT SAN QUENTIN Columbia | 10 |
| 3 | 4 | GREEN RIVER Creedence Clearwater Revival, Fantasy | 4 |
| 4 | 5 | BLOOD, SWEAT & TEARS Columbia | 20 |
| 5 | 6 | BAYOU COUNTRY Creedence Clearwater Revival, Fantasy | 20 |
| 6 | 3 | BEST OF THE CREAM Atco | 10 |
| 7 | 7 | IN-A-GADDA-DA-VIDA Iron Butterfly, Atco | 20 |
| 8 | 12 | LED ZEPPELIN Atlantic | 20 |
| 9 | 9 | CROSBY, STILLS & NASH Atco | 7 |
| 10 | 13 | SMASH HITS Jimi Hendrix Experience, Reprise | 6 |
| 11 | 11 | SOFT PARADE Doors, Elektra | 7 |
| 12 | 13 | THROUGH THE PAST DARKLY (Big Hits, Vol. 2) Rolling Stones, London | 3 |
| 13 | 8 | HAIR Original Cast, RCA Victor | 20 |
| 14 | 15 | AGE OF AQUARIUS Fifth Dimension, Soul City | 16 |
| 15 | 20 | NASHVILLE SKYLINE Bob Dylan, Columbia | 19 |
| 16 | 17 | HOT BUTTERED SOUL Isaac Hayes, Enterprise | 3 |
| 17 | 16 | BEST OF THE BEE GEES Atco | 4 |
| 18 | — | IT'S A MOTHER James Brown, King | 1 |
| 19 | 14 | TOUCH OF GOLD Johnny Rivers, Imperial | 6 |
| 20 | — | HURT SO BAD Lettermen, Capitol | 1 |

CASSETTE

| This Week | Last Week | TITLE—Artist, Label | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | BLOOD, SWEAT & TEARS Columbia | 5 |
| 2 | 4 | BAYOU COUNTRY Creedence Clearwater Revival, Fantasy | 20 |
| 3 | 3 | BEST OF THE CREAM Atco | 8 |
| 4 | 6 | THIS IS TOM JONES Tom Jones, Parrot | 11 |
| 5 | 2 | HAIR Original Cast, RCA Victor | 4 |
| 6 | 8 | BLIND FAITH Atco | 4 |
| 7 | 9 | GREEN RIVER Creedence Clearwater Revival, Fantasy | 4 |
| 8 | 5 | IN-A-GADDA-DA-VIDA Iron Butterfly, Atco | 20 |
| 9 | 7 | TOUCH OF GOLD Johnny Rivers, Imperial | 12 |
| 10 | 11 | AGE OF AQUARIUS Fifth Dimension, Soul City | 16 |
| 11 | — | JOHNNY CASH AT FOLSOM PRISON Columbia | 1 |
| 12 | 10 | ROMEO & JULIET Soundtrack, Capitol | 15 |
| 13 | 14 | JOHNNY CASH AT SAN QUENTIN Columbia | 3 |
| 14 | 15 | BEST OF THE BEE GEES Atco | 2 |
| 15 | — | THROUGH THE PAST DARKLY (Big Hits, Vol. 2) Rolling Stones, London | 1 |

4-TRACK

| This Week | Last Week | TITLE—Artist, Label | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 3 | GREEN RIVER Creedence Clearwater Revival, Fantasy | 4 |
| 2 | 1 | BAYOU COUNTRY Creedence Clearwater Revival, Fantasy | 20 |
| 3 | 5 | JOHNNY CASH AT SAN QUENTIN Columbia | 9 |
| 4 | 4 | BLIND FAITH Atco | 3 |
| 5 | 2 | BLOOD, SWEAT & TEARS Columbia | 18 |
| 6 | 8 | BEST OF THE CREAM Atco | 6 |
| 7 | — | CROSBY, STILLS & NASH Atco | 4 |
| 8 | — | BEST OF THE BEE GEES Atco | 1 |
| 9 | 9 | SOFT PARADE Doors, Elektra | 5 |
| 10 | 6 | NASHVILLE SKYLINE Bob Dylan, Columbia | 18 |

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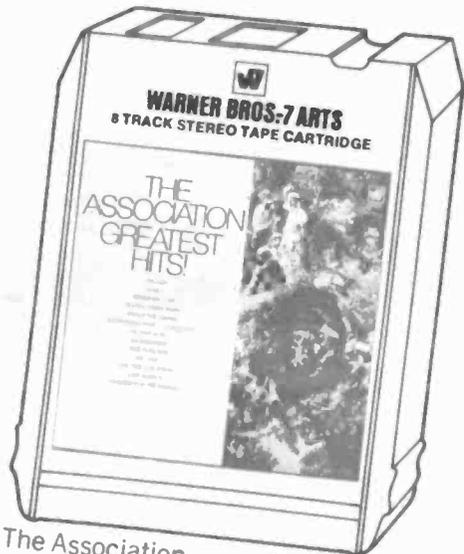
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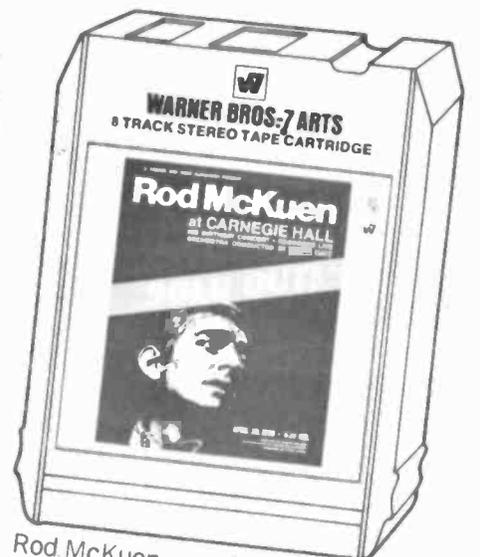
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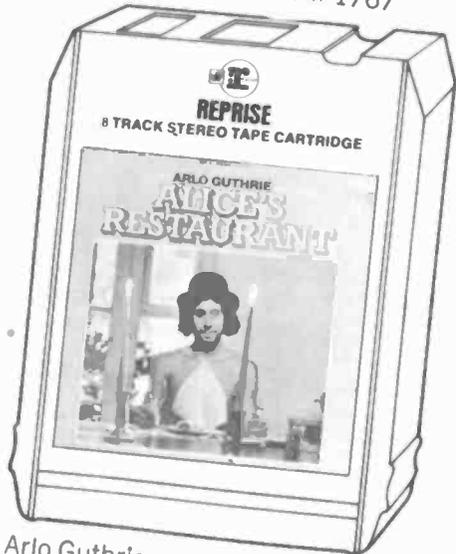
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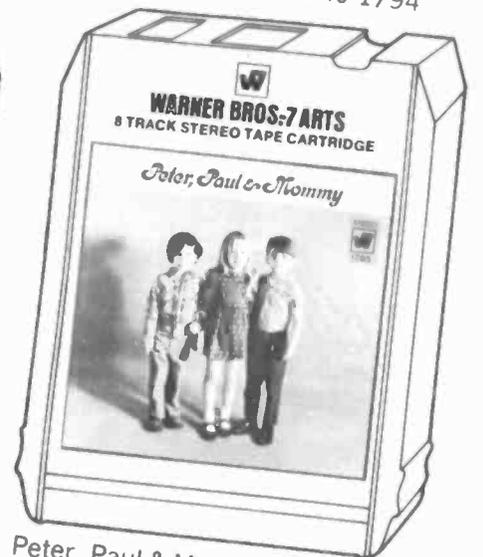
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Dead, 'New' Fish Give Solid Sets

NEW YORK — Two pillars of the underground scene, the Grateful Dead and Country Joe & the Fish, gave strong solid sets at Fillmore East at the first show on Sept. 27.

Country Joe McDonald, with only lead guitarist Barry Melton left from his original group, stuck to music for the most part instead of the shock value obscenities that so often marked his unit's work in the past. There was still some clowning around, especially well into the set, as Melton played and sang while writhing on the stage. Later, McDonald did the same.

There still was some off-color material too, but this was more effective because the audience wasn't constantly beaten over the head with it. Vanguard recorded the weekend proceedings and the label should have much good material to choose from.

The three new members of the Fish all were excellent with Mark Kapner a standout on keyboards. Kapner also sang a camp number with ukulele, which he eventually burned. Kapner also joined McDonald, who sang the title song of a forthcoming Danish film, which will never hit radio. On this, and another selection from the film, McDonald accompanied himself only on acoustic guitar. Both McDonald and Melton will be featured on Vanguard albums as solo performers.

Rock of a vintage variety was offered by Buddha's Sha Na

Na, a 12-man group composed mainly of Columbia University students, including three in gold lame. The unit's gentle satires of such numbers as "Teen Angel," "Silhouettes," "At the Hop," etc. are fun to watch as every gesture and pose in the book are used. But, as with really good satire, the numbers are sung and played so well, Sha Na Na may prove a disk surprise.

The Grateful Dead, a pioneer of the San Francisco sound, have added country to their blues and psychedelic elements and the blend worked well. The Warner Bros.-Seven Arts septet has not developed a visual act, but, when things are working

well, as they did during the set, the Dead has a euphoric effect that has drawn the unit a legion of devoted fans.

The set ranged from straight country as in "Mama Tried" to the blues encore "Good Morning Little School Girl," the former with bass guitarist Phil Lesch producing a good country vocal sound, and the latter with Ron (Pig Pen) McKernan at his vocal best. Lead guitarist Jerry Garcia also had good set as did organist Tom Constanten and rhythm guitarist Robert Weir. The dependable work of drummers William Kreutzman and Mickey Hart was ideal in the country tunes.

FRED KIRBY

Las Vegas Tied Up By Sinatra Family

By TOM WILSON

LAS VEGAS — It was Sinatra week here with all three singing members of the Family working on the strip at the same time. The senior Sinatra opened at Caesars Palace with magnificent performance.

Nancy wound up a three-week songfest in as balanced a show as has ever been presented in Nevada. And, Frank Jr. continued to hold down his slot in the Circle "F" Theatre lounge at Hotel Frontier.

Opening with a smooth "Fly

Me to the Moon," Sinatra took full command with "Street of Dreams" and turned on pure soul for a presentation of "Little Green Apples." The Sinatra voice rarely wavered. Most notes were soft, silky and then suddenly and without apparent effort, the voice would fill the huge Circus Maximus theatre.

There were all the old ones: "Lady Is a Tramp," "Yesterday," "Forget to Remember," "Angel Eyes" and "April in Paris."

But it wasn't memory lane. Sinatra's "Didn't We" and "Goin' Out of My Head" were as fresh as the sounds of the newest singer. And his "Love's Been Good to Me" was pure Sinatra.

The overriding impression was one of authority as the Sinatra voice ranged over the room with unremitting strength and instantly shifted into a soft sound of pure control.

Nancy Sinatra erected a powerful show with a cast of rising musical stars who enchanted the world's largest dinner-showroom at the Las Vegas International Hotel.

She opened her show standing in the audience with "Do it Now." Then came "Big Boss Man" as she moved to the stage in a two-piece pants suit. Her "Drummer Man" showed her vocal strength, her "Light My Fire" reflected the soul she pours into her music.

The Blossoms, a delightful trio, backed her in "Baby Shot Me Down" and repeatedly joined her in songs to the delight of the audience.

Mac Davis, author of "In the Ghetto" and "Memories," proved his singing talents will give him a clear option on becoming a top name performer. He displayed a lusty baritone voice.

The Osmond Brothers quickly captured the audience for the lightest and most swinging part of the Nancy Sinatra Show. Together with Miss Sinatra they produced a magnificent "Sugar-town."

Miss Sinatra soloed her own top hits including "Boots," "Somethin' Stupid" and then joined with the full cast for "Up, Up and Away," "Those Were the Days," "Hambone," "Scarborough Fair" and "Blowing in the Wind." Billy Strange directed the 37-piece Bobby Morris Orchestra.

Frank Jr. remains hard to analyze. His voice, his gestures, his repertoire are so like his father's that one can only point

(Continued on page 35)

Country at Carnegie: Reel 'n' Roll

NEW YORK — Country music, trumped up for city sympathizers, gimped and hee-hawed into town Sept. 26, when the Byrds, Flying Burrito Brothers and the Holy Modal Rounders rocked at Carnegie Hall.

From under yet another un-

Hawaiian 'Hair' Being Shaped

HONOLULU — Hawaii's "Hair" production is taking shape. The U. S. musical will open here Nov. 29 at the current Forbidden City, a striptease showhouse which will be renovated and renamed the Aquarius West.

When the musical opens, it will be the fifth U. S. company of "Hair." The show will be playing in the smallest theater—375 seats.

Mail order tickets already have begun, with admissions of \$10, \$7.50 and \$5.

Over 200 auditioned for roles, 60 have been selected to date. From this field, 18 will be chosen in what promises to be a "Hawaiian" cast—with haoles (whites), blacks, Polynesians and orientals.

Michael Butler is expected to fly here to supervise the show, which will be directed locally by Stan (Buck) Michaels, a former school teacher-actor who is head of the Aquarian Repertory Company (ARC), a group of young people interested in the performing arts.

turned stone leap the Holy Modal Rounders, Elektra Records country-cajun crazies. Five fluke hillbillies who rock out a mean barn reel and roll in the bluegrass, the Rounders also are contemporaries of the Fugs, with whom they share a common fondness for sex and rock—preferably at the same time. A screeching, squawky fiddle—belonging to a fruity fiddler, who doubles as caller of the songs—plus a little rock pazz added guts and motion to "Boobs a Lot," Johnny Cash's "Going to Memphis" and their gem from the score from the "Easy Rider" film, "If You Want to Be a Bird." They also paid tribute to Doug Kershaw, singing his "Alligator Man."

The Flying Burrito Brothers, some ex-Byrds now an A&M country-rock group, featured Mike Clark's speed drumming, a steel guitar and the sweet sound the two make together—the smooth clackety-clack of a train on tracks. But Gram Parsons' screaming pretensions and garish self-delusions reduced the potentially excellent band to a group ego trip. Parson's voice is matronly and his sickly Elvis fantasies are unpleasant to watch, but by the din of the applause he is the darling of suburban kids who like their coun-

try well smothered in rock. They also gave "To Love Somebody" another copyright credit, though not a new version of an already sung-out song. They chipped in the Everly Brothers' "Wake Up Little Susie" and the country hit, "Together Again." What a shame, though, the Burritos' Mike Clark is a good drummer.

The Byrds, long-time Columbia favorites were good as usual. The country-rock songs from the group's "Sweetheart of the Rodeo" and "Dr. Byrds & Mr. Hyde" albums are welcome tranquilizers and small blessings for the ear and mind. Their priceless collection of Dylan readings are, of course, great to hear again, but the new Byrds are good enough to get by without them, working their patented synthesis of pop and country, which they have perfected well enough to pass in either market. Though still drawing pictures of his lyrics in the air like a daffy painter without a canvas, Roger McGuinn has still whipped the Byrds into semi-sacred status in rock circles, and it is McGuinn's quality voice that has put them there. Clarence White's underrated guitar effort has glued together the ever-feathering Byrds, and with force of McGuinn's ego, pushed them higher.

ED OCHS

Wonder a Wonder in Hot Concert; Masekela Clicks, Too

NEW YORK — Hugh Masekela and Steven Wonder capped their concert at Lincoln Center's Philharmonia Hall Sept. 26 with a hard-driving 10-minute jazz-rock jam session. The funky,

foot-stomping, hand-clapping session, and the scintillating concert between two of the leading black artists in the pop and jazz fields which preceded it, sparked a standing ovation, two curtain calls and a lusty, though fruitless appeal for a third.

Wonder, Tamla recording artist, is a crowd pleaser and total performer.

He plays drums, vibes, harmonica, and wins over the audience completely.

Masekela also emerged as a master of his craft, but compared to Wonder, his performance was paled. The African-born trumpeter, on the Uni label is undoubtedly one of the best interpreters of the Afro-jazz sounds of today. He knows his medium, and he exudes soul. He had a tendency, though, towards sameness in his repertoire and this detracted from what might otherwise have been a brilliant performance.

RADCLIFFE JOE

Tyme Enterprising Group — Singers in Solid Form

NEW YORK — January Tyme, the name of a young group and gal singer on Stax's Enterprise label, has a strong first set at Ungano's on Sept. 29, the closing day of their five-day engagement.

Miss Tyme displayed a firm, strong voice as she belted the unit's original material. She was supported on vocals by drummer Allen Cooley, whose voice also showed strength.

"Hold Me Up to the Light," which began with Miss Tyme giving out with solid deep tones,

then built up, was the best number, while "What Can We Do Now" gave Miss Tyme and Cooley ample opportunity to shine vocally.

Tony Izzo was creditable on lead guitar, while Billy Bancaccio, usually the group's rhythm guitarist, served well on bass guitar, replacing Steve Cianfro, who suffered minor injuries in a motorcycle accident. Also filling in with the group was Artemus Arena on conga drums and percussion. If the unit overcomes a hint of shallowness, it can go places.

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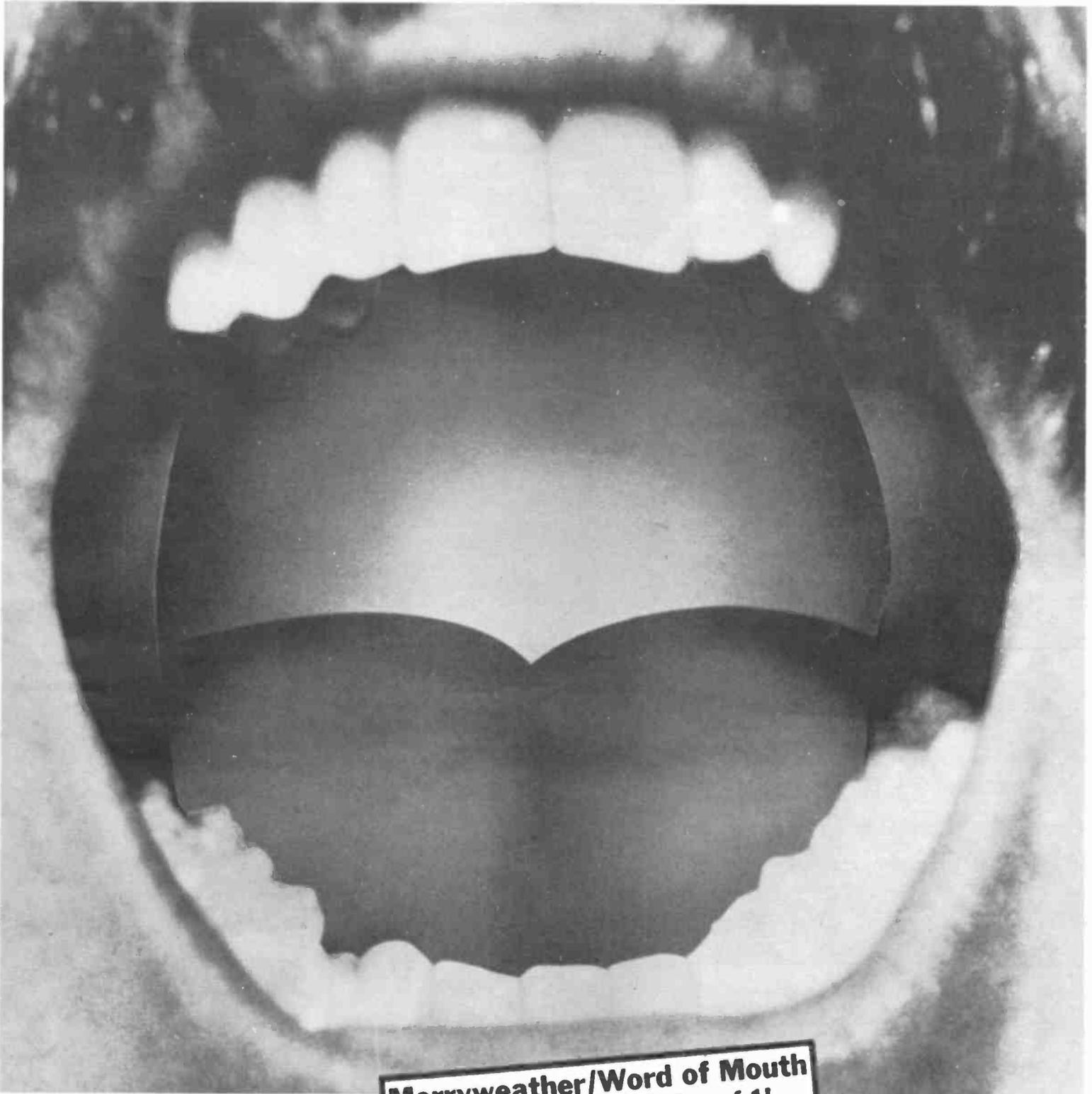
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KEYSTONE FOUR CHANGE NAME

NEW YORK — The Keystone Four have changed their name to Bit-O-Honey for a tie-up with the Ward Candy Co., which manufactures candy bar of the same name. The Ward Candy Co. will use the quartet to represent their image on TV commercials, in personal appearances, on records, and in related work along these lines.

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Campus Dates

Buddah's Brooklyn Bridge plays the following October dates: Arkansas State University (7); Cornell College, Mt. Vernon, Iowa (8); Simpson College, Indianola, Iowa (9); University of Nebraska (10); Aquinas College, Grand Rapids, Mich. (11); St. Thomas College, St. Paul (18); Dakota Wesleyan University, Mitchell (19); St. Ambrose College, Davenport, Iowa (25); Area 10 Community College, Cedar Rapids, Iowa (27); Cameron State College, Lawton, Okla. (30); and St. Louis University (31).

Elektra's Butterfield Blues Band performs at the University of Vermont on Friday (10).

RCA's Guess Who appears at Peru (Neb.) College, Friday (10); St. Olaf's College, Northfield, Minn., Saturday (11); and Vincennes (Ind.) University, Nov. 21.

Elektra's Spider John Koerner & Willie Murphy play the University of Chicago on Friday (10).

Atco's New York Rock & Roll Ensemble appears at Oberlin College, Sunday (5); University of Northern Iowa, Wednesday (8); and the University of Toledo, Saturday (11).

Poison Ring's Pulse and Reprise's Sweetwater are slated for Babson College, Wellesley, Mass., Saturday (18).

Columbia's Stony Brook People perform at Johnson (Vt.) State College, Saturday (11).

Elektra's Delaney & Bonnie play Brown University on Friday (17).

MGM's Orpheus set for New York State University, Delhi, Friday (10); University of Maine, Saturday (18); and Hobart College, Geneva, N.Y., Nov. 8.

A&M's Winter Consort appears at St. Francis College, Loretto, Pa., Tuesday (7) and Dutchess Community College, Poughkeepsie, N.Y., Thursday (9).

RCA's Nina Simone's October dates include Clark College, Atlanta, Sunday (5); A&T University, Greensboro, N.C. (7); Florida A&M University, Tallahassee (9); University of California, San Jose (10); University of California, Irvine (11); and University of California, Davis (14).

The Serendipity Singers play Denver University on Oct. 22.

Kinks Start U.S. Tour at Fillmore

NEW YORK — The Kinks begin their first full-scale U.S. tour at Fillmore East here on Friday (17) and Saturday (18). Reprise Records is issuing the British quartet's 11th album, "Arthur," to coincide with the tour. Other dates include Leone's in Long Beach, N.Y., Oct. 22; Boston Tea Party, Oct. 23-25; Chicago's Kinetic Playground, Oct. 31-Nov. 1; Detroit's Grandee Ballroom, Nov. 7-8; Ludlow's Garage, Cincinnati, Nov. 14-15; Los Angeles' Whiskey A Go Go, Nov. 20-23; and San Francisco's Fillmore West, Nov. 27-30.

Reprise's major promotional activities include a special press kit, "God Save the Kinks," which includes an album with cuts from all 11 of the group's LP's.

From The Music Capitals of the World

(DOMESTIC)

SAN FRANCISCO

An "Experience in Black Music," headed by Cannonball Adderley, will be at Laney College in Oakland Monday and Tuesday (30) for the first West Coast presentation of the program that has mainly been offered on Southern campuses. The program includes a lecture demonstration tracing the history of black music and a concert by the Adderley Quintet at the Oakland Auditorium Theater.

Crosby, Still, Nash & Young make their first San Francisco appearance at Winterland Thursday-Saturday (Oct. 24), presented by Bill Graham. Blues Image and John Sebastian are on the same bill. . . . Fillmore West's audition night Tuesday (30) features Cyprus, Quani and the Quandidos, Terry Dolan and Glad. . . . The Fourth Way has signed with Ted Gehrke Enterprises. Gehrke will handle both booking and personal management. . . . Fantasy Records artists Creedence Clearwater Revival will be on the Johnny Cash Show. Other TV appearances for the band this fall will be the Andy Williams Show Oct. 18 and Ed Sullivan Nov. 16. . . . Duke Ellington will be saluted at the University of California Extension center in Berkeley Sunday-Monday (28-29) in the form of discussions and symposia, culminating with a performance by Ellington's orchestra. . . . RCA recording artist John Gary began a three-week stay at the Fairmont Hotel's Venetian Room, replacing the Lettermen. . . . Students in Fillmore's Corp.'s free seminars on the music indus-

try and record production are currently in the studio recording their own sounds at Pacific High Recorders in the city and Pacific in San Mateo. A new session will begin in November.

GEOFFREY LINK

NEW YORK

The Fillmore East bill for Friday (17) and Saturday (18) is Reprise's Kinks, Ode's Spirit, and Imperial's Bonzo Dog Band. . . . Columbia's Simon & Garfunkel will

appear on an AT&T special on CBS-TV on Nov. 30. . . . Maurice Gibb of Atco's Bee Gees arrived in Los Angeles Sept. 25 for personal appearances and radio and TV guest spots. . . . Atco's Jack Bruce will return to the U.S. later this year to head concerts in New York and Los Angeles.

Leonard Ruskin has left for Hollywood to line up most of the attractions for next summer's 10th anniversary Forest Hills Music Festival. . . . Reprise's Vogues perform on the "Red Skelton Show" on Tuesday (14).

Poison Ring's Pulse appear at the opening of Our Place in Haverhill, Mass., on Friday (10). The group appeared at the Exit in New Haven, Conn., on Oct. 4.

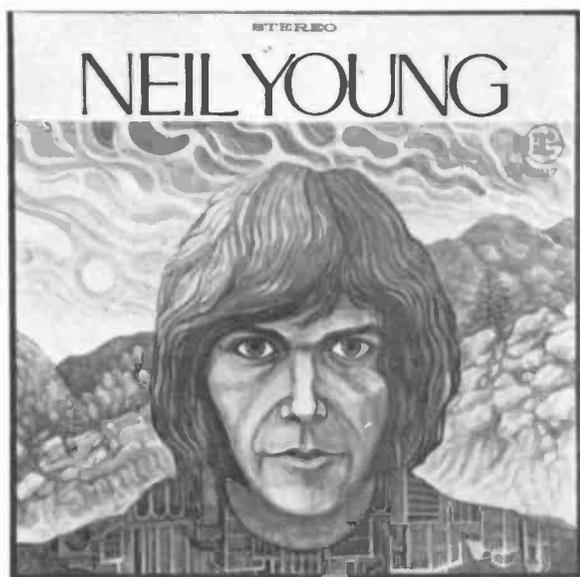
Lyricist Hal David returned Oct. 3 from England, where he attended the opening of the London company of "Promises."

(Continued on page 30)

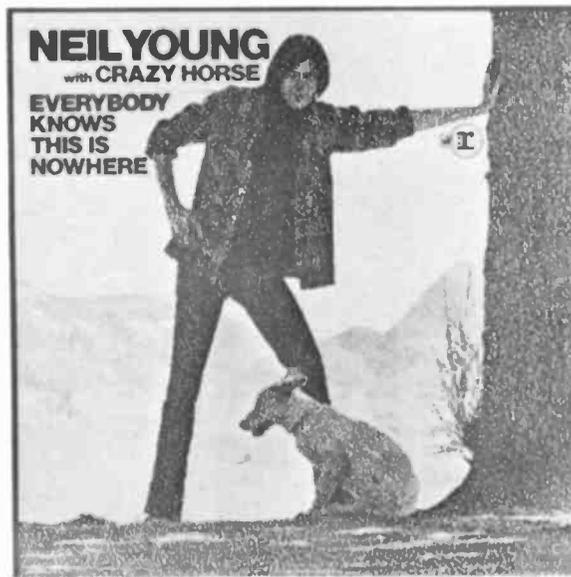


SHA NA NA members Elliot Cahn, left, and Denny Greene, second from left, help deejay Jack Spector, second from right, celebrate his birthday at a party thrown by Buddah Records for Sha Na Na at New York's El Morocco. Joining in the festivities are Phil Steinberg, right, Buddah-Kama Sutra Records president; and Neil Bogart, vice-president.

,and Young



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There are certain trios so spectacular that to add to them would be tinkering with fate. For example: Armstrong, Collins, and Aldrin, who didn't need Young. For you oldies, there were Patty, Maxene and Laverne, who needed no Young. Or thought they didn't. But our friends Crosby, Stills, and Nash were wise. They added the young man of whom *Cash Box* said, "It is rather an underestimation to simply call Neil a songwriter. More accurately, he is a composer

and a lyricist, and both his words and music are poetry. This, too, is something of an underestimation, for Neil is also a brilliant guitarist, an imaginative arranger, and (no matter what he tells you) a superlative singer."

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WILSON

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Dangerfield on Very Safe Grounds in Opening Club

NEW YORK — Comic Rodney Dangerfield took the big gamble by sinking his money into an intimate East Side Supper Club and, judging by the proceedings at the first show at Dangerfield's on Sept. 30, his move is well justified.

The key was Dangerfield himself, a droll comedian with a hapless image, whose short routines, mainly directed against himself, usually are winners. Should one bit fail, a successful one will follow. Dangerfield,

who records for Bell Records, touched briefly on a range of subjects from girls to weight to neighborhoods to dogs, etc.

The show was being taped for a possible TV special, which could benefit from guest appearances by Jerry Stiller and Anne Meara, who did several crisp routines, including take-offs on commercials, and Pat Cooper, doing a few minutes between his Copacabana shows. Stiller and Meara have recorded (Continued on page 35)



MICKIE MOST, second from left, producer of "Donovan's Greatest Hits" on the Epic label, receives a gold record plaque for the LP's million-dollar sales from Mort Hoffman, Epic's vice-president of sales and distribution, and Larry Cohn, far left, Epic's director of a&r, and Gene Settler, director of national sales.

From The Music Capitals of the World

(DOMESTIC)

• Continued from page 28

Promises." M.E. Ricketts, chairman of the Board of Chappell & Co., Ltd., is in from London to visit Chappell & Co. offices for a few weeks. Nat Badger presents his fall Show Case Review at the Statler Hilton Hotel on Saturday (11). Michel LeGrand will be musical director for the NBC-TV "An Evening with Julie Andrews and Harry Belafonte," which airs on Nov. 9.

Blue Note's Brother Jack McDuff opens a one-week engagement at Buffalo's Royal Arms on Monday (6). Windfall Music Enterprises Inc., the Bud Prager-Felix Pappalardi firm, has moved to 161 W. 54 St., Suite 14F. Crewe's Oliver guests on the CBS-TV "Miss Teenage America" on Nov. 15. Mounted's Marlene Ver Planck has finished recording commercial spots for Japan Airlines. She taped a "Steve Allen Show" on Oct. 1. RCA's Al Hirt will be honored at a testimonial dinner on Nov. 18 at New Orleans' Hotel Roosevelt, when he will receive the City of Hope's Torch of Hope Award for his philanthropic activities. Verve/Forecast's Janis Ian will record at Mirasound Studios.

Chris Smither and Atlantic's John Hammond open a four-night stint at the Main Point in Bryn Mawr, Pa., on Thursday (16). The G.P. label will record shows at the new 12 Steps Cafe-Theater at 44 W. 54 St., which

is presenting "East River Anthology," a soft rock musical by Carl Esser with music by the More Perfect Union. Nehama Lifschitz will perform Yevgeni Yestushenko's new poem, "The Secret of Love," at her Philharmonic Hall concert on Sunday (5). Janus Records has signed a non-exclusive production agreement with Alan Lorber Productions for albums and singles.

Rosicrucian, which includes Joey Forgione and Tony Radicello, formerly of the Soul Survivors, appear at Philadelphia's Living Room through Sunday (5). The group performs on Monday (6) at Fayetteville, N.C., with Atco's Iron Butterfly. King's Marva Whitney, who appears at the Apollo Theater through Thursday (9), guests on the "Merv Griffin Show" on Oct. 22. Ralph Peer II, Peer Southern executive vice president; Lucky Carle, professional manager; and Jimmy Jenner, talent and production director, are engaging in two weeks of business conferences on the West Coast.

The Record Plant has added 3,000 feet at 321 W. 44 St., which will be used for a third studio and for more offices. The firm also has added an Ampex MM 1000 24-track facility for the two present studios.

London's Michael Allen will (Continued on page 35)

Signings

Chris Montez, formerly with A&M, signed with Oracle. The Spectras, a Boston rock group, joined Project 3, where their debut single is "The Best Years of Our Lives." Decca's McKendree Spring will be represented by Premier Talent Associates for bookings. The Electric Mouse, Ghael Paxton and Guitar Jr. to Capitol. Sue & Sunny signed with Epic, where their initial disk is "Break Bread Together," produced by Bobby Scott for AMP Ltd. of London. The Power Formula to Show Town, where "Theme From Laugh-In" is their first pressing. The Bone joined Poison Ring Records and Trod Nossel Productions, Inc., personal management firm. The group's first single is "It's an Easy Thing."

Mac Davis signed with Columbia with Jerry Fuller handling a&r in Hollywood. The October Country inked a record production contract with independent producer Don Perry. Hod David & Tom Paisley signed a publishing deal with Cy Coleman's Notable Music Co. Arthur Aaron and Stan Schwartz joined Firebird Records as producers. Their first disk is Brimstone's "Blowin' in the Wind," which is Firebird's initial release. Alan Scott to Tower. The Brass Toad to Two Worlds Records with a debut coupling of "In the Back of My Mind," an original composition, and "Easy to be Hard." Methodist minister Norman Charles also signed with Two Worlds. Roxy, formerly with RLA, joined Elektra, where John Haney is producing their first album.

The Devonnes signed with Heritage Records. The girls are managed by Joe De Angelis of Universal Attractions. Cookie Vee to Chess Records. The Tradition joined United Artists Records, where their debut disk will be "I'm Happy Again." Mario Bertolino to Roulette, his initial album will be "Mario Bertolino This Time," a November release. Firstborn inked a recording-publishing contract with Mustachio, a Los Angeles production-publishing firm. The Brass Buttons to Bell where Phil Ramone will produce them.

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Musical Theater Workshop To Begin Nashville Classes

NASHVILLE — The BMI Musical Theater Workshop, which has provided free training to composers and lyricists in New York since 1960 and Los Angeles since 1967, will begin its first series of sessions here Thursday (2). Directed by Lehman Engel, Broadway composer-conductor, the workshop is designed to stimulate proven writers and to develop new talent for the musical theater. The classes are being held with the cooperation of the community's colleges and schools of music.

Beginning Thursday (2), Engel will make a series of visits here to direct the program. Each visit will last for several days, during which two sessions will be held each day. Classes for qualifying professional writers will be held in the afternoon; (3 pm-5 pm) and those for new talent in the evenings (7 pm-9 pm).

All writers, lyricists and/or

6 Shows Booked By S. Bernstein

NEW YORK — Sid Bernstein has six shows lined up so far for 1969-70, beginning with the Rascals at San Juan's Hiram Bithorn Stadium on Sunday (12) with a local group. The Rascals also play Carnegie Hall on Saturday (18).

Raphael appears at Madison Square Garden on Oct. 24 with Sly & the Family Stone at the 20,000-seat arena on Nov. 28. Other Carnegie Hall attractions are Anthony Newley at a Nov. 30 matinee and Sandler & Young at a Jan. 31 midnight performance.

composers who wish to join the BMI workshop must first submit qualifying material. This can be on tape, recording or in manuscript form and should show some indication of potential for writing for the musical theater. Engel will make the final selection of class members.

Mrs. Frances Preston, director of the Southern territory office for BMI said, "This is another first for Nashville and we hope to encourage young talent for the musical stage." The schedule for the workshop is: Thursday (2) and Friday (3), Oct. 30 and 31, Dec. 4 and 5, Jan. 29 and 30, Feb. 26 and 27, April 2 and 3, April 30 and May 1.

Wilson's Cut Wholey Tape

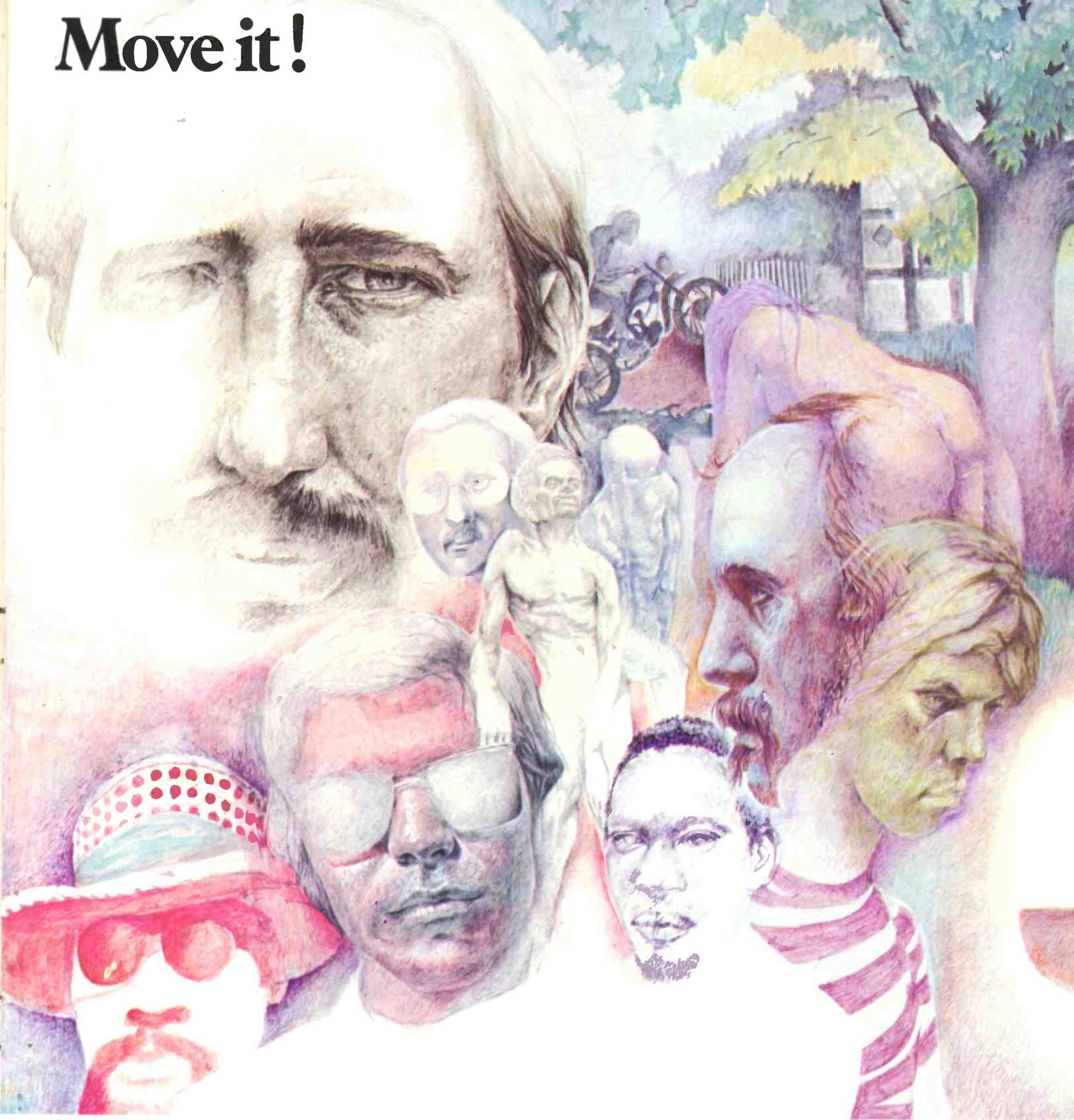
CINCINNATI — Nationally syndicated columnist Earl Wilson and his son, Earl Jr., nitery singer and recording artist, flew in here from New York Tuesday (30) to cut a tape for the Dennis Wholey show beamed Monday through Friday via WKRC-TV. The syndicated Wholey TV-er is now seen in 24 markets, including one Canadian outlet. WKRC-TV officials expect the overall figure to hit 40 by the end of the year.

While here, the younger Wilson discussed material with Harry Carlson, president of Fraternity Records, with a possible session on that label coming up soon. In the past Wilson Jr. has recorded more than 30 of his own compositions, including two albums.

To honor his long-time friend, (Continued on page 96)



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LIB163



VOL. 1

*Ferrante
&
Teicher
10th
Anniversary
of Golden
Piano Hits*

Program I

Oliver
What Now, My Love
MacArthur Park

Program II

The Impossible Dream
Theme From The Apartment
Aquarius

Program III

Tara's Theme
More
Lara's Theme

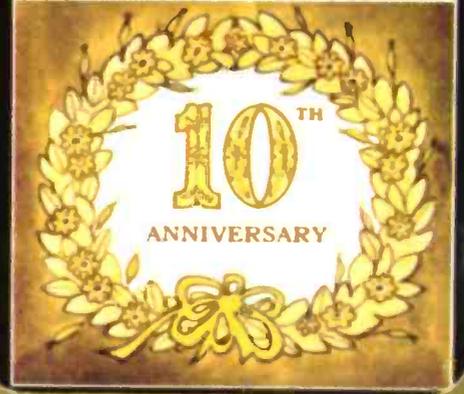
Program IV

Tonight
The Windmills Of Your Mind
Green Sleeves



LIBERTY STEREO
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PIK-PAK

10TH ANNIVERSARY
OF GOLDEN PIANO HITS
VOLUME 2
FERRANTE & TEICHER
LIB164



VOL. 2

*Ferrante
&
Teicher
10th
Anniversary
of Golden
Piano Hits*

Program I

Exodus
A Man And A Woman
Clair De Lune

Program II

Alla
Spanish Eyes
Misty

Program III

The Girl From Ipanema
Short Piano Concerto
Romeo & Juliet

Program IV

Yesterday
Moon River
These Were The Days

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From The Music Capitals of the World

(DOMESTIC)

• Continued from page 30

headline at San Juan's San Jeronimo Hilton for two weeks beginning April 20. . . . Elektra's Delaney & Bonnie will appear on the NBC-TV "Harper Valley USA" show, which is being taped Tuesday through Thursday (9). . . . Sue Sandler used her married name for writing credit on "There Wouldn't Be a Lovely Day," which Del Reeves cut for United Artists. . . . Smash's Jerry Lee Lewis plays Mr. Luckey's in Glendale, Colo., Oct. 20-21; Salt Lake City's Terrace Ballroom, Oct. 22; New Civic Auditorium, Portland, Ore., Oct. 24; Seattle's Center Opera House, Oct. 25; Vancouver's Queen Elizabeth Theater, Oct. 26; Sacramento, Oct. 28; Fresno, Calif., Oct. 29; San Jose, Calif., Oct. 30; and Anchorage, Alaska, Oct. 31 through Nov. 2. . . . A Music Odyssey, a six-member jazz-rock group, of Horizon Imperials Production, the new production-management firm of Little Anthony & The Imperials and their manager, Phil Strassberg, play Ungano's on Tuesday (7), their first New York City date. . . . Bruce Lundvall, Columbia's vice president for merchandising, and Russ Bernard, assistant to the vice president, presented an audio visual take on "How to Sell to the Youth Market" during a recent two-day seminar sponsored by Corporate Seminars, Inc. . . . Stanley Mills Jr., president of September Music, and his wife, Judy, are the parents of a new son, Kenneth Alan Mills. . . . Commonwealth United has

moved its New York offices to 1700 Broadway.

Octave's Erroll Garner opens Homecoming Week events at Dickinson State College on Wednesday (8) with a concert. Garner also will give a concert at Owego, N.Y., Saturday (11). He appears with the Oklahoma Symphony on Friday (17). Capitol's Jon Bartell Thing starts a six-day engagement at the Anvil Inn in Kennett Square, Pa., on Monday (6). The group also appears in Pushniks in Lebanon, Pa., Monday (13) through Saturday (18); Club 615, York, Pa., Nov. 3-8; Sterington House, Montclair, N.J., Nov. 10-15; and Washington's Bastille Supper Club, Nov. 17-24. . . . Spade and Archer, the advertising agency, has been retained to handle the account of the American Society of Composers, Authors and Publishers (ASCAP). . . . Ode's Spirit appears at the Boston Tea Party on Thursday (9) through Saturday (11); Chicago, Oct. 24-25; and Detroit's East Fair, Oct. 31 and Nov. 1. . . . Tokalon's Dorothy Gayle Price has signed a booking management contract with Ver-Jac, who also book Nashville's Ken & Arlene Murphy, who are appearing regularly at Dogpatch, USA, near Harrison, Ark. . . . Chico Hamilton will appear at Philharmonic Hall on Wednesday (15) at "An Evening for Biafra." . . . Marilyn Lipsius of the Coffee House Circuit will speak at the Association of College Unions on Friday (10) to introduce the circuit to Colorado, New Mexico, Wyoming, Arizona and Utah. **FRED KIRBY**

Sinatra Family

• Continued from page 26

to differences in which a father easily excels his son.

The Frontier's Circle "F" Theatre has been home to Frank Jr. since he began playing Las Vegas. He opens with "I'm Dejected," swings through "Stampede of Love" with such ease that one asks if he is really trying.

Frank Jr. shows all the control on soft notes that his father does but seems to substitute boredom for soul. Brassy on the upbeat, he bopped through "If Love Is Dead" and soared on "I Think I Like You."

Perhaps the most unusual thing about Frank Jr. is that his repertoire is the least contemporary of shows produced by his family. And, the sound of the younger Sinatra and the Jack Jones Jr. group seems more closely tied to the 1940's and 1950's than the rest of his family.

He seems like a talented young man overly enamoured with a past that won't return, a young man who still must find his thing and do it.

TOM WILSON

Dangerfield Concert

• Continued from page 30

for Columbia Records; Cooper is a United Artists Records artist.

Thelma Houston, a fine young Dunhill Records vocalist, was in excellent form in opening the show. Instrumentals were supplied by a quartet, which included guitarist Kenny Burrell. **FRED KIRBY**

'Old' Fillmore to Reopen for Concerts

SAN FRANCISCO — The old Fillmore Auditorium, used only sporadically since Bill Graham vacated it in July 1968, is being reopened for rock concerts—but not dancing—by the Flamin' Groovies, whose "Super Snazz" LP has just been released on Epic, and their manager, Al Kramer.

The old Fillmore reopened Sept. 26 with the Groovies, Fast Bucks and Sebastian Moon on the bill.

The band has signed a one-year lease, with a three-year option. Admission will be \$1.

MGM Looks to 3 Films as Act Boost

NEW YORK — MGM Records is banking on movie exposure to boost albums by three new artists the label. Dick Monda, just out on a Verve LP, will sing two songs in the film ". . . tick. . . tick. . . tick. . ." Eric Karl, a member of the new Bodine group on MGM, will sing the main theme in "The Appointment." The Locomotive will be seen and heard in the "False Witness," and will perform their "Big City Car" tune from an LP out soon.

Fillmore West or Family Dog at the Beach charges \$3.



PETER COFIELD, whose debut album is on Coral, is feted at a Decca Records party at the Palace Ballroom of Gotham Hotel, in New York. From left are Ben Rosner, president of Golden Bough Productions; Scott Muni, WNEW-FM disk jockey; Cofield; William Gallagher, vice president of MCA, Inc., for Decca; and Bill and Ann Phillips, who produced the LP for Golden Bough.

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Radio-TV programming

WPEN Reshaping With Vintage Rock Oldies, Limitation on Spots

By CLAUDE HALL

PHILADELPHIA — Vintage rock oldies and a limited commercial load will play a role in the new image of WPEN, according to general manager Allan Hotlen. The station, which dove into its new format with gusto Wednesday (1), has built a library of more than 700 oldies and about a third of the programming—aimed at a 25-49 age group—will consist of oldies. The only position during the hour where they will be required playing for the air personalities is on the half hour after news. In non-drive times, WPEN may even cluster two oldies back to back. Only 14

minutes of commercials per hour will be aired.

Along with the oldies, the station will be playing tunes by Dean Martin, Oliver, Joe South, Nancy Wilson, and Nilsson. "Daddy's Little Man" by O.C. Smith is just about as hard as the sound of the station will get, Hotlen said. At the same time, the station is playing "I'll Never Fall in Love Again" by Ella Fitzgerald from her album and "I Don't care if it never becomes a hit," Hotlen said, "I like it." He also likes "It's Raining Today" by Scott Walker on Philips Records. Thus, album cuts will play a

part in the programming of the station as well as anywhere from two to 10 new singles a week. But about 50 percent of the programming will be from albums.

The competition is WIP, formerly the stomping ground of not only Allan Hotlen, but also the new program director of WPEN, Allen Michaels, and a large part of the air personalities. But Hotlen claims he will not be as contemporary as WIP. "There'll be seven or eight records a week they'll be playing that we won't play. Those records just won't be for us. We

(Continued on page 41)



WWOL DRAWS A PACKED CROWD at Kleinhans Music Hall in Buffalo. WWOL program director Ramblin' Lou talks with Hank Snow, left, and Ray Price, center. Lou and his band also performed on the show. His next show is slated for Sunday 12 with Johnny Cash. Both performances that day were announced on the air Sept. 22 and were sold out by Sept. 24.

WJRZ Country History Special

NEW YORK — Over the Thanksgiving weekend, WJRZ, Hackensack, N.J., will present a special show devoted to the history of country music. Lee Arnold, program director for the country music station, said the special will try to reach "even beyond the days of Jimmie Rodgers." It is expected that the show will do for country music what Bill Drake's "The History of Rock 'n' Roll" did for Top 40 stations. There is a strong possibility WJRZ will offer the entire special for syndication.

This type of special is the new infusion of spirit program-

ming consultant Art Holt is adding to the station's format. Holt, who admits that a much greater part of his time is spent in purely management consultant work and media brokerage, has set about revamping the sound of the station. First to go on the old WJRZ were the jingles; now the station uses short logos cut with Pepper in Memphis. News is 20 minutes after and before the hour. Three and four record sweeps at top and bottom of a sound hour. Commercials are clustered two and three together. This allows the station to play many more records than before, Holt said. WJRZ previously played only 11-12 per hour, he estimated.

After a commercial cluster, the air personalities are encouraged to ad-lib and coming out of music they can talk a bit before going into a commercial. Otherwise, patter is limited.

Holt has also tried to define the direction of the station's music. "Try to be a modern country music station without being radical. Some lyrics just don't fit a New York station as well as others. On the other hand, 'MacArthur Park' by Waylon Jennings isn't a country record just because Jennings is a country artist."

Logos are coded and matched to the record. Oldies are also coded by tempo. The station has eight records on an A list, 12 on a B list, 15 on a C list. These are rotated to give the top eight more exposure. The station also plays 8-to-10 new singles each week and 15 tunes from a total of five albums.

Holt believes WJRZ can become third in the market. And, although his broadcasting experience covers many facets of radio and radio formats, he's dedicated to a country format for WJRZ. "Usually, the people who want to change a format want to do it for the wrong reasons. For a marginal facility

(Continued on page 41)

TV REVIEWS

Acts in New Series Spotlight

NEW YORK—Although too many of the season's new shows seem doomed to fall into the same grinding formats — both Jim Nabors and Leslie Uggams zero in on skits — there's plenty of room at the fringes of the spotlights for guest record acts such as Sly and the Family Stone, Julie Budd, Noel Harrison and Jimmy Dean.

The key new music-variety show for record exposure, of course, has to be "The Music Scene" on ABC-TV. It's based on Billboard chart information. The new "Andy Williams Show" ranks close behind. Both were reviewed last week. How influential such shows as "The Jim Nabors Show" Thursday nights, the Friday night "Jimmy Durante Presents the Lennon Sisters on ABC-TV" or the "Leslie Uggams Show" on CBS-TV will be on record sales, is not yet known. Undoubtedly, Nabors wins all bets as being the most-next-door type. The skit with Andy Griffith was great, the boarding house skit was poor. The presentation of Julie Budd was adequate. She did a solo and then a "young" song medley with Nabors. However, top billings for song (nobody can top Griffith in acting; his role as a small town sheriff was too good in the skit) go to Nabors, who did "Green, Green Grass of Home" and "The Impossible Dream" with power and impact.

Also falling into the cliché-writing trap of the skit was Leslie Uggams. However, the skit was very funny (unlike the Nabors boarding house bit). By Fun-Ny, I mean that I found it amusing CBS-TV cut off the "Smothers Brothers Show" because it was too controversial and replaced it on Sunday nights

WEST's 5-Minute Series

EASTON, Pa. — WEST, the NBC affiliate here, launched four new five-minute radio series Monday (6) featuring Enzo Stuarti, Arthur Tracy, Charles Randolph Grean, and Chad Mitchell. Each program, billed as "Time for . . ." consists of a bit of talk and one song by each artist on each show. The shows will be featured within the framework of the Ron Barry show 7:45 p.m.-1:30 p.m. Monday-Thursday.

Barry wrote and produced the shows. All four of the artists are friends of Barry.

Mitchell has taken all his protest or contemporary tunes and put them in one 10-week section of programs; his love tunes will go into another section. Tracy, the street singer, has used many songs taken directly from his old radio shows, as well as songs from recent Audio Fidelity and London Records albums.



CHUCK LEONARD of WABC in New York, welcomes Cher to the station. Cher visited the Top 40 station promoting her Atco album "3614 Jackson Highway" and while there taped a WABC "Tribute to Cher" which will feature tunes from the album.

Lewis Tapes Pilot Show For a Television Series

MEMPHIS—Smash Records artist Jerry Lee Lewis has taped a pilot shot for a television series. The pilot was directed by Rita Gillespie, who directed six of the first 14 Tom Jones shows.

Filming was done at the Holiday Inn dinner theater here. Lewis taped five 30-minute shows and tunes he performed on guitar included "Green Green Grass of Home." He played drums, banjo and piano on songs such as "Great Balls of Fire" and "I'm Movin' On."

His sister Linda Gail Lewis performed "Son of a Preacher Man" and "Hey, Good Lookin,'" among others. The Box Tops and a group called the Finishing Touch also performed.

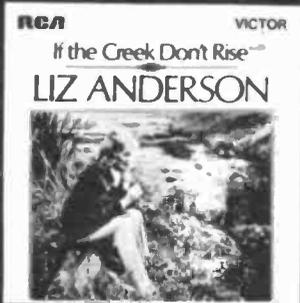
Phil Slavick, production manager of WMC-TV in Memphis, and his film crew taped the shows. The chairman of the board of Holiday Inns Inc. financed the half-hour shows, seen by live audience of 400 each night, for submission to networks and potential advertisers.



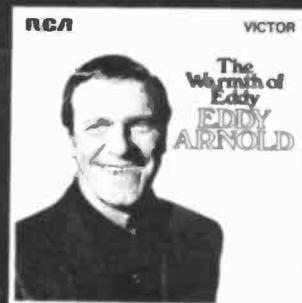
WRAPPING UP PRODUCTION on a four-hour special devoted to the Steve Miller Band are Steve Miller and Tim Davis of the group and KSN-FM air personality Michael Sunday, right. The show features interviews with the group members and their producer Glyn Johns, plus music from their three albums, some unreleased tapes, and their unreleased "Your Saving Grace" album. The "Journey to a Brave New World" show, aired Sept. 28, is available for other markets.

New Albums for October

Victor



LSP-4222



LSP-4231*



LSP-4236



LSP-4216



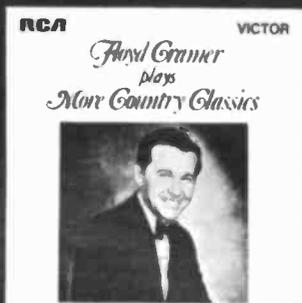
LSP-4230



LSP-4228



LSP-4242



LSP-4220



LSP-4237



LSP-4234



LSP-4239*



LSP-4218



LSP-4223



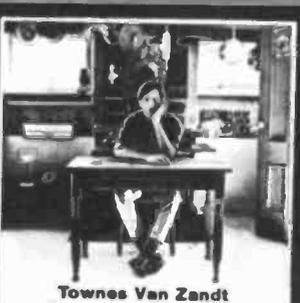
LSO-1161



LSP-4229



PYS-40,005



PYS-40,007



KES-104†

Red Seal



LSC-3122*



LSC-3117*



LSC-7053



LSC-3116



LSC-3110



LSC-3118



LSC-3125



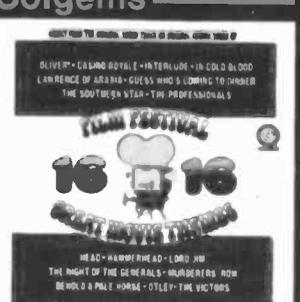
VICS-6121



VICS-1468



VIC-1470



COS-116†

Camden



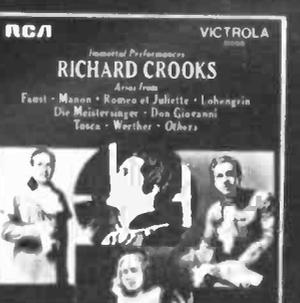
CAS-2337



CAS-2342



VICS-1457



VIC-1464



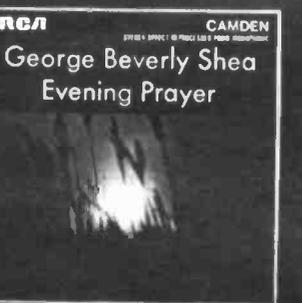
VICS-1469



COS-117†



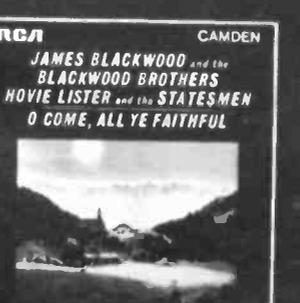
CAS-2346



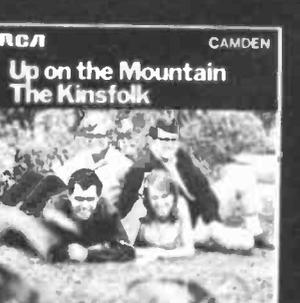
CAS-2349 (e)



CAS-2350



CAS-2361



CAS-2365

RCA

* Available on RCA Stereo 8 Cartridge Tape
 † Manufactured and Distributed by RCA Records



THE MONSTER HOUR

MISBETS THE...



RADIO-TV MART

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

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

POSITIONS OPEN

Is your telephone a black plastic tomb, or a Christmas tree? I'm looking for a first-ticket somebody that loves the job he does on the air. We're top 40 heavy personality. #1 in a 50,000-population market. You will need to know what it's like to turn on an audience. If you want a better chance to do just that, call me collect, Roger Alan Jones, WYCL, York, S. C. 803; 684-4242.

Our new station in Ohio will soon need first phone personalities who can do a smooth job with a Top 40 format. Only quality jocks need send a tape and resume—people who would like a high paid but low pressure professional climate type job. Contact Ed Pike, WCVL, Box 603, Crawfordville, Ind. 47933.

Personality wanted. Good voice, knowledge of music of prime importance. Experienced, with production ability for up tempo easy listening format. Send bio, recent photo and tape. Program Manager, WSM AM FM, Nashville, Tenn.

Most of the airchecks I've been receiving have sounded as if somebody produced one tape and dropped in the names of different personalities. Trouble with these personalities is that they aren't personalities. I'm seeking a non-screamer personality who's alive, vibrant, dynamic, aggressive, who has something to say and wants to say it. I want a man who wants a challenge. WJEX in Boston, a 50,000-watt station, can offer the greatest challenge in the world and also the greatest rewards for success. If you can convince me that you're good, the job is yours. Dull personalities who only know the time and the tempo and their own artificial name (if it's on a cue card) need not apply. But the person who can relate and communicate, whether presently in a small market or a major market, should contact me—Dick Summer, WJEX, 115 Broadway, Boston, Mass. 02116.

First phone personality for up-tempo MOR. Top rated in major Central California city. Must be great. Not just an announcer! Work week-ends only, two six-hour shifts, and earn \$400 a month, union scale plus. Use the other five days to do your own thing, go to one of three nearby colleges, or commute to weekday work in nearby city. Opportunity to move west. Beautiful setup if you're great! Send long, nonreturnable aircheck or MOR audition with resume and references to: Marv Allen, PD, KARM AM FM, P.O. Box 669, Fresno, Calif. 93721.

WNOX, Top 40 station, needs two first phone announcers, one for evening and one for all night. Professionals may call program director Don Armstrong, WNOX, 4400 Whittle Springs Rd., N.E., Knoxville, Tenn. 37917.

Adult, mature-sounding personality wanted for Hot 100 format station in the southern part of scenic Vermont. One year's exp. minimum to work for this 5,000-watt (as of Sept. 15) daytime. Must be good with news. Also interested in hearing from those seeking news director position which would include moderating a telephone talk program. Must have news exp. Brand-new air-conditioned studios... good benefits... send tape (include news, DJ, commercials) to: Program Director Ron Bastone, WCFR, Box 800, Springfield, Vt. 05156.

News director for 5000-watt full-time suburban station near Philadelphia. Dig, write and deliver local news and supervise stringers. Challenging position in growing market. Call (215) 384-2100.

Need first phone, 7-midnight, for contemporary station. Write Greg Everett, KKJO, Box 166, St. Joseph, Mo., or call (816) 279-6346.

Announcer—lat phone for down state New York up-tempo pop standard station. Bright, promotion-minded station, number 1 in market, where a creative pro can develop and prosper. Salary commensurate with ability in this fast-growing group. Send tape, picture and resume to Billboard, Box 0185, 165 W. 46th St., N. Y. 10036.

We need a young guy, preferably unmarried, for an all-night show. We're looking for someone who can be a hip innovator with eyes for better things! If the shoe fits send tape & resume to Jeff Kaye, WKBW Radio, 1430 Mai St., Buffalo, N.Y. 14209. Hurry!

KDWB, 63 S. First St., Minneapolis, Minn. 55401, needs a super morning personality. Damned good pay for the right man. Only experienced professionals need apply. Telephone program director Deane Johnson (612) 332-8943. Will listen to airchecks of personalities from smaller markets and seriously consider them. But, please, no amateurs.

Strong up-and-coming air personality needed for three-hour shift and production work at WIXE, Box 1607, 117 S. Main St., Monroe, N. C. 28110. Send airchecks to general manager David Hedrick. Will consider a young personality who's on the way up, but must have experience and be qualified.

Top 40 dee jay needed immediately for WKMI radio. Send tape and resume to WKMI, Box 911, 1360 Melody Lane, Kalamazoo, Mich. 49005.

POSITIONS WANTED

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

Frank Young, formerly of WCAO in Baltimore and WPTR in Albany, seeks Top 40 position. Experienced in both Drake and personality approach. Stable. (301) 448-2463.

Lord Tim is available. One of the major personalities in the nation. Looking for a major or medium market on a personality-type station. Call (213) 654-3729.

Have tape, will travel—wire Billboard. To let; experienced, enthusiastic, bright sounding Hot 100 and/or Up-tempo MOR personality. Young, 22, military service just completed, stable, 3 years' commercial experience, 3rd endorsed. I am seeking a progressive medium market. Write Box G179, Billboard Publications, 165 W. 46th St., N. Y. 10036.

Professional, mature British Disc Jockey seeks challenging position with top 40 radio station. Tape & information sent on request. Write: Mr. Colin White, 63 Beemead Ave., Streatham, London, S.W. 16, England.

First phone jock, strong news and production. Currently major market program director. Eager to work for totally professional rock or chicker rock operation. Anyone with prima donnas, non-format programs, bad equipment and so on needn't bother replying. Write Box 0180, Billboard Publications, 165 W. 46th St., N. Y. 10036.

A jock named Oz! Creative, nutty rock personality who can be serious is looking for a station that wants people, not robots. Music expert & smooth boardman who loves production. Want to communicate. Will really "fate that barge." 5 yrs. in small market 3rd. Prefer E. of Miss., Fla. but not deep south. Ed Osborne, 293 Nagle St., Bound Brook, N. J., or (201) 356-8488 (a.m. or supper).

Dull, uninteresting personality looking for top 40 or progressive rock opening. Military service completed. Medium market experience. Single, 25, reliable, hard working, good references, boy scout, etc. If you're looking for an exciting human sound with enthusiasm and commitment, this is it! Night shift open? Contact Bob Thomas (201) 356-8294.

Immediate opening for contemporary night personality in Burlington, Vt. market 120,000. Drake concept with personality plus late night progressive show. Must be into music and production minded. Top flight professional staff, new modern studios. Rush tape and resume plus salary requirements (no phone calls) to: Mark Young, Program Director, WDOT, 395 College St., Burlington, Vt. 05401.

Young, creative, ambitious personality, experience. Selling, Copywriting, News and Sports Coverage and Writing, some play-by-play. All music formats all times of day and night, except graveyard. Currently P.D., M.D., Prod. Mgr. 3 years in biz, Broadcast School grad, 3rd endorsed, 22, married, permanent, will relocate. Let's talk. Write James L. Schulz, 2219 S. 15th St., Sheboygan, Wis. 53081. Phone after 8 p.m. CDT: 414-458-4775.

MOR program director and/or air personality currently in one of the major 20 markets. 14 years, college degree, married. Background in MOR and rock. Contact Pat Patterson, 513-231-1612, 6239 Autumnleaf Lane, Cincinnati 30, Ohio.

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

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

20-year-old, clean-cut Negro disk jockey with exciting sound. Draft exempt, ready to cook at pop or r&b station. Four and a half years' exp. at WJMO in Cleveland and WKLR in Toledo. I will relocate to any market if the money is right. For tape, resume, etc., call Charlie Chandler, 216-921-8714, or write 3706 Avalon Rd., Cleveland, Ohio 44120.

Wanted—A Disc Jock position. Love music (all kinds, but toured with Stones), sports and like, in-depth news. Married, 2 children. Have 3rd ticket and experience. Can give ref. Write Dave Holt, 418 Stuart Homes, Helena, Mont. 59601.

If your station can challenge my mind, I'll be glad to send you a tape and resume. Four years of exp., first phone, tight board. Single, 24, draft exempt, and prefer up-tempo format. I have the desire to be the best and will. Call 309-797-3626.

Top 40 program director (DJ), winning personality, proven to hold ratings, induces perfection and cooperative work, knows music. 3rd class, employed now 500,000+ market, married, 27. (Specialize—new or changing to top 40.) Radio modernizing for the 70's in mind. (513) 631-5428.

Hi. Do you happen to be interested in hiring a Negro DJ with experience, or are you afraid to give me a try? No, well I am young, 24, family man, 3rd endorsed. Working hard to get the first. Have tight board, good delivery, news professional, and wants to move back to the South anywhere. Would like C&W or MOR, maybe R&B. Claude Hall can verify that I'm the grooviest black jock he's heard in many a moon. Must have job soon as possible, kids love school. Jim Steward, 717 McDonough St., Brooklyn, N. Y. 11233. Call (212) 452-6397.

1st phone, creative contemporary country programmer. Heavy production, music IQ, 9 yrs. experience. Maximum 2hr. air shift. Let me take you up! Write Billboard Publications, Box 0184, 165 W. 46th St., N. Y. 10036.

POP, MOR, YOUNG, VERSATILE, assiduous, smooth, bright delivery. Agency caliber production. Medium market background. Philadelphia (215) 455-4625. Write Billboard Publications, Box 0182, 165 W. 46th St., N. Y. 10036.

A unique talent. Alexander Reid. Have you heard of him? If not I guarantee you will and so will your ratings. Voice character work for agencies, love that production. Formerly at medium market S.C. Looking to join a professional Top 40 organization. Call (519) 621-5022.

Available immediately, first phone jock, inclined to more music format. Looking for an all-night or mid-day spot with large major market contemporary station. Have considerable experience in top 30 markets, excellent references draft free. Write Billboard, Box 0183, 165 W. 46th St., N. Y. 10036.

KBBQ SERIES ON COUNTRY

BURBANK, Calif.—KBBQ, country music station, will broadcast four specials devoted to the history of country music. Written by Ken Griffis of the John Edwards Foundation and produced by KBBQ program director Bill Ward, the shows and air dates are: "The Jimmie Rodgers Story" Sunday (5), "The Bob Wills Story" Sunday (12), "The Sons of the Pioneers" Oct. 19, and "The Emergence of Bluegrass" Oct. 26. Each show will be 30 minutes. Narrators are Hugh Cherry and Bill Ward.

Selling Sounds

What's doing among the major music houses. Items should be sent to Charlene St. Croix, Billboard, 165 W. 46th St., New York, New York 10036.

WEEK OF 25-30 Sept.

STEVE KARMEN PRODUCTIONS INC. New York. 212-889-3424 (Steve Karmen reporting)

- Plymouth 1970 "Plymouth Makes It" national campaign: Nine recording sessions at National Studios in New York and Sound Recorders in Los Angeles to record 14 TV commercials for Plymouth 1970. Original music, lyrics, arrangements, and production by Steve Karmen.
- Plymouth 1970 "Make It With the Motion Maker" dealer campaign: Three radio commercials recorded at National Studios in New York. Original music, lyrics, arrangements, and production by Steve Karmen.
- Chrysler 1970 "Your Next Car" national campaign: Three TV commercials recorded at Sound Recorders in Los Angeles. Original music "Your Next Car," lyrics, arrangements, and production by Steve Karmen.
- Chrysler 1970 "Get Into It With the Chrysler Motion Maker" dealer radio campaign: Recorded at National Studios in New York. Original music, lyrics, arrangements, and production by Steve Karmen.
- Pontiac 1970 "This Is the Beginning of Tomorrow" TV and radio campaign: Recorded at National Studios. Original music, lyrics, arrangements, and production by Steve Karmen.
- Nationwide Insurance TV: Six TV commercials recorded at National Studios in New York for 1970 Nationwide advertising. Music, lyrics, arrangements, and production by Steve Karmen.
- Budweiser Beer 1970 radio: Eight commercials recorded at National Studios for Budweiser Beer—"Bud Is the King of Beers—But You Know That." Original music, lyrics, arrangements, and production by Steve Karmen.

DUO/CREATICS INC. New York 212-838-4290

- Queen Elizabeth II (Cunard Lines): A 60- and 30-second TV spot for Wyse Advertising. Harry Viola, agency producer; Dick Voehl, creative director; Alan Sabersstein, copy writer; Roger Poppin, Cunard director of advertising. Exciting multiple-screen technique by Jose Ferro of Pable Ferro Films. Shep Meyers and Larry Rosen wrote and produced the musical score, utilizing a 20-piece rock orchestra. Recorded at Gotham. Ed Rice engineer.
- Sid's Slacks: Four radio spots for Edwin Lewis Advertising, featuring Jets football star Jerry Philbin. Spots to be aired before and after all Jets games. Meyers and Rosen produced the spots.
- Susann Ornstein, previously assistant to Ed Rice at Gotham Recording, is now production assistant to Meyers and Rosen.

MIRASOUND STUDIO New York 586-8470 (Lynn Goldmen reporting)

- Buddah Records' Artie Ripp producing an album with Sha-Na-Na working 16 track.
- Capitol of Canada, Brien Abern artist Ann Murry.
- Polydor Records' Marty Wekser producing artist Savage Rose from Denmark 16-track album.
- Warner Bros.-7 Arts Records' Janice Ian producing artists Janey and Denise. Charlie Callole arranger. Ron Johnson and Bill Ridice engineered all the recordings.

NATIONAL RECORDING STUDIOS, INC. New York PL 7-6440

- Burgess Meredith recording Royal Crown Cola spots for Well, Rich & Greene. Astronaut Wally Schirra recording commercials for the Association of American Railroads. McCann-Erickson the agency. Jackie Vernon cracking jokes while doing spots for Marschalk and Pearl Toothbrush. Before leaving for the golf tour, Pat Hemon recording spots for Edge Shaving Cream and Needham, Harper & Steers. At Edison Hall: Lou Garisto wielding the baton for American Gas; Ted Bates for Galaxie; Vardi & Hambro producing Lux jingles; Chuck Goldstein doing Blue Cross music, and Lennen & Newell in for Safeco Insurance.

BEE-BEE RECORDING SERVICE Pennsylvania 717-244-5411 (Stan Deppen Jr. reporting)

- Commercials for York Federal Savings & Loan Assn. thru Douglas Bortner, account executive.
- William Penn Senior High School Marching Band. Numbers performed at Shea Stadium in NYC during pro football game halftime.

GRANT & MURTAUGH, New York 581-4000 (Pat Geisinger, administrative assistant, reporting)

- American Air Lines. The producer was Rosemary Barre, the agency was D.D.&B. It was recorded at Media Sound. It was a radio spot.

MORTON D. WAX & ASSOCIATES New York CI 7-2159 (Lilly Wei reporting)

UNITED FOUNDATION SETS 69-70 CAMPAIGN THEME MUSIC

- For the theme song of the 1969-'70 Detroit United Foundation fund-raising campaign Jake Halmes has created a contemporary social commentary entitled "We're All We've Got." The theme line was conceived by Young & Rubicam's Detroit office: Bill Stadnick, vice-president and associate creative director; Chris Pyros, agency producer, and Terry Hill and Pauline Lord, agency copywriters. Jake Halmes, exclusively with Herman Edel Associates, also handles vocal chores accompanied by Carly Simon in the 2 1/2-minute, 60-second and 30-second versions. Y&R, who along with Edel, were both contributors to the New York Urban Coalition's highly successful "Give a Damn" campaign, reports that similar to that project, the longer version is receiving equal play with the more commercial length. Bernie Drayton produced and Dick Behrke arranged.

(Howard Sherman reporting)

- Lucas Powers Black & Decker. David Lucas handled music chores for a TV spot for Black & Decker Power Tools. Jerry Bean directed the spot in Hollywood. Pete Twaddle was agency producer for Vansant Dugdale.

WJRZ Country History Special

• Continued from page 36

to take on a major facility—I'd rather not. I can work better where I'm trying to refine an existing format."

Holt is a partner in the William T. Stubblefield Co., Aldie, Va. Among the radio stations the firm has sold in the past year or so are WAME, KFAC, WRIZ, W W O K, WAPE, and quite a few others. The overall consultant work is normally done on a very confidential basis and is not announced publically in any way. "More often than not, a part of our overall review of a station's needs includes the suggestion that a program consultant other than myself be employed. Although I like my work pretty

well, I'm not quite impressed with myself enough to believe that I can do everything better than anybody else under certain circumstances!" There is, incidentally, a firm called Arthur H. Holt Associates that specializes in management consulting, and Holt is head of this firm.

Holt got his start in radio in 1947 on KFDM in Beaumont, Texas, as a deejay. While attending the University of Texas in Austin, he worked on KETN, KVET, and KNOW. Then he got a job on KTAE in Taylor, Tex., because the station paid a full dollar an hour rather than the 40 cents Austin stations paid. "After school, I went to a major market—KTEM in Temple, Texas." Then, Holt

said, he became a "floater," moving from station to station after short stays. He put KTLU on the air in Rust, Texas, in 1955 and eventually went to work for the Gordon McLendon operations in 1959. He worked for McLendon until 1966, then joined the national advertising representative firm of Eastman for a year and a half. For McLendon, he was assistant to the president; for Eastman, assistant to the chairman of the board.

And, just in case you don't know where Aldie, Va., is, it's close to the Washington airport and convenient to a consultant who spends a couple of days a week in New York trying to put WJRZ firmly on the map as a country music station.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Mike Rose is now out of the service and at 405-889-5438. He'd worked in Dallas at KLIF in the pre-Uncle Sam days. . . . Chuck Taylor, an old buddy of many moons, has gone back into radio as director of programming at WKYE in Bristol, Va., a country station. George McGovern is national program director of the two-station group and he headquarters at Top 40 formatted WISE in Asheville, N.C. Both stations could use better record service. Chuck says he'll continue to operate the Country Palace supper club in Asheville. William Booth Rock is now doing the evening show on WFBG, Altoona, Pa.; he'd been with WAVZ, New Haven, Conn.

Bill Lester has been appointed vice-president of KOOL in Phoenix as well as station manager. Lester does an 8:45 a.m. show on the station and I'll bet you don't find too many managers still on the air in markets the size of Phoenix. I like the idea. I think all managers should keep their hands in at the mike (if they can meet the standards of their program directors). . . . Dave Hamba, operations manager of WSMI and WSMI-FM in Litchfield, Ill., reports that WSMI-FM plays progressive rock now in the evening hours. Dave Boone, a local musician, hosts the program. Says the station is eager to play new records in the progressive rock vein.

Say, you guys. I'm serious about this SAVE SINGLES campaign. I'm going to be running letters from deejays, music directors and program directors on the subject. The idea is to play strictly hard

WDET-FM in Student Plan

DETROIT—WDET-FM has turned over part of its broadcast day to radio students of Wayne State University. The university's carrier current operation of WAYN will team up with WDET-FM 11 p.m.-1 a.m. Tuesday through Sunday to play the Beatles, Arlo Guthrie, B.B. King and Joan Baez. WDET-FM otherwise broadcasts classical music and jazz. Bob Greenwood, station manager and program director of WAYN, said that college students will handle everything involving the programming. Air personnel will include, besides Greenwood, Chuck Richards, Tony Ryan and Wayne Hindmarsh.

records at night, and this includes progressive rock, soul, rock, and even country music. As long as they're harder than fire. If the radio industry will pitch in and help the record industry on this, I think singles sales can be bigger than ever.

Mike Corsi has joined WGLM-FM in Richmond, Ind., as a weekend personality; he'd been with WMFJ in Daytona Beach, Fla. Lineup at WGLM-FM now includes Hank Walker, Roy Paul, program director Howell (Jay Howell) Gatchell, Pat Hollan, and weekend personalities Corsi and Paul Wilson. . . . I left Bob Sherwood, music director, off my list of KROY, Sacramento, personalities last week. My apologies. I've sentenced myself to a fate worse than death. Yes, friends and neighbors, I'm going down to listen to Atlanta radio. Another little hit 'n' run maneuver. Most people won't even know I was there and by the time you read this I shall be back.

Bob Baron is now operations manager of WHHY in Montgomery Ala.; he'd been operations manager of WROV, Roanoke, Va. . . . Jim Runyon, who'd been at WHDH, Boston, will replace Specs Howard on WKYC, Cleveland. I don't really believe that Runyon started in radio as a janitor at WBRW in Welsh, W.Va. . . . Oney Temple has switched from WAVI and WDAO-FM in Dayton, where he's doing weekend personality work while going to Central State University in Wilberforce, Ohio. Would like to know where Wild Wes Dickinson is now. Also says that Tom Curtis, the evening rock personality on WPF6, 4505 Central Ave., Middletown, Ohio 45042, needs singles badly. One record man is supposed to have called and offered to trade him the new Beatles album in exchange for 50 of the station's promotional albums. Tsk, tsk! I didn't realize there were that kind of record people around.

Jay Flannery, the 7-midnight personality at WENY, Elmira, N.Y., has returned to Ohio University to complete his radio-TV degree; he'll work on WATH in Athens, Ohio, while attending school. Going back to WENY is Bob Savage, who'd worked at WIBG in Philadelphia over the summer under the name Jack Roberts. Bob will also be going back to college in Ithaca, N.Y. Ah, yes; summer is over. For WIBG, too. New manager is Rick Buckley and the new program director is Jack Reynolds.

Larry Daniels, former operations manager for Buck Owens' KUZZ in Bakersfield, Calif., has joined KMAK in Fresno, Calif.

Both are country music stations. Daniels recently switched KUDU in Ventura, Calif., to country.

Pat Patterson, formerly with WLW in Cincinnati, is now program director at WKIX in Raleigh, N.C., and is doing an air stint. . . . Alan Twomey, station manager of KILQ in Grand Forks, N.D., came by last week for a few minutes. Very nice guy. Station is uptempo MOR in the day for the housewives, rock in the evening. Incidentally, any radio man who visits New York is welcome here. I enjoy seeing radio people and shooting the bull.

Jim Dandy has departed WDGY in Minneapolis and Jimmy Reed from the local station of KRSI has been added to the WDGY staff. . . . KZAP-FM, which has just upped power to 35,000 watts (stereo) in Sacramento, reports general manager Ed Fitzgerald, did an entire program on the demise of KMYR-FM in Denver. Hope to have a story on the format change at KMYR-FM in this issue. It'll be automated. Rumor is strong that the staff is going to another station in the market. Why is it that ownership can't identify or understand progressive rock? Claim is that the station was not making money. Takes almost any station anywhere from a year to three years to break into the black, even if it's an AM station, yet ownership expected the FM station to do it overnight. WNEW-FM, flagship progressive rock station in the nation and New York's key exposure outlet for newer sounds, is a money-maker and probably grosses more than many of Denver's AM stations. But it didn't happen overnight and Metromedia did give it a chance.

Operations director Gary R. Fuller at KAFY sent in a July Pulse that shows the rock station with 50 percent of the audience 6 a.m.-midnight Monday-Friday. In the July Hooper, the station came up on tops by far. Major three stations in the 7-10 a.m. slot Monday-Friday were KAFY 31.1, KGEE 22.7, and KUZZ 11.8. In the 6-9 p.m. slot, KAFY leads with 43.8 and KWAC is second with 17.1. . . . Lineup at WKSN in Jamestown, N. Y., includes program director Jack (Jack Star) Sterling, Jim Foley, Lee Mason, Ted Abbott, and Judd Coursey. General manager is Bob Michaels, formerly of WHYN in Springfield, Mass. Coursey says the Top 40 station needs better record service.

David Klahr, former production manager for the AM station of WFIL, Philadelphia, has been named program director for

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Letters To The Editor

Glad to see that you are starting a campaign to keep the hard sounds on Top 40 radio. Here at WBRL, the music is slowed down to the quieter rock sounds during the midday hours, but at 2:30 p.m., as soon as the young folks in town break out of school, WBRL breaks in with hard rock and maintains the pace right up until 10 p.m. signoff time. We're conscious of the need to keep the hard singles spinning to promote the sale of singles. We are dismayed over the direction which some Top 40 stations have taken in programming too many soft sounds and not enough hard ones. We guarantee that all good hard singles sent to WBRL will be given a chance on the WBRL top 60 action survey and receive good airplay.

Bill Chamberlin
Program director
Jim Russell
Music Director
WBRL
Berlin, N.H.

I was quite interested in Vox Jox in the Sept. 27 edition. I was especially interested in the part about sagging singles sales and your suggestion that more stations play hard rock. I feel that there is one serious problem here, however. What some person might classify as hard would not be classified as hard by another person. I might feel that "Green River" is hard according to our format, while another person would say it's not hard at all. This to me is the biggest problem. We all want to play what the people want to hear. This, of course, is what we are in the business for. As for singles sales, we have found that in our area, we can play a record and we can create sales interest. I'll take, for ex-

WPEN Reshapes With Rock Oldies

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hope to be purposely a cut above certain records and stay with the most comfortable music. We will be very selective on album cuts."

The staff at WIP includes Chuck Dougherty, Jay Dunn, Bob Fitzsimmons, Tom Brown, Bob Corse, talk personality Frank Ford, and all-night personality Bob Menefee who'll weave in bits of phone conversation between records. Clark Race, weekend personality, is currently on leave to film a pilot television show on the West Coast.

Although regulations on records have been set up in order to achieve a consistency in the sound, air personalities will be allowed to put their own shows together.

"We'll be very interested in breaking records, but will program records strictly by their sound. How high or low they are on the national charts will not have anything to do with their being played on WPEN. And, although we very unlikely will not play the Blood, Sweat and Tears, we are playing the the new Mama Cass records. WPEN's sound will be anything but bland," Hotlen said.

WPEN is featuring jingles produced by Tom Merriman, a \$25,000 package that revolves around a 45-piece orchestra and five singers (including two members of the old Hilos, flown in

ample, "Frog Prince" by Billy Burnette. We played it as a spotlight, and the record stores had inquiries almost immediately. When I was working in Lewisburg, Pa., we had a trade-out agreement with the record department of a department store, whereby we would mention that most of the records we were playing were available at the store. Maybe some other stations would find this a good venture also.

While I'm writing I might as well say a few good words about our station and our new format. We are now playing most of the hits of today, and we also program one oldie each half hour. As a small station, we have trouble getting service from some of the labels which we would like to program. I guess that it's no secret that the Motown group is one of the hottest things going, but we have a serious problem, their promotion man in our area doesn't believe in servicing small markets. We play almost anything that is a hit and we listen to everything that we get. Put all of us small markets together and you have one very big market!

We are in need of oldies. We plan on having solid gold weekends on the last weekend of each month, when our oldie library becomes large enough. Maybe you could give us a plug in the column.

I hope that you will also explain in your column what you consider "hard" rock. As a small station we can't set the pace, but we've learned to be good followers.

THANK YOU
Jack E. Lewis
Music Director
WMBT
Shenandoah, Pa.

from Chicago). The station is running promotions this month totaling \$162,000. Owned by Field Broadcasting, the station's president is Harvey Glascock, veteran broadcaster and a former general manager of WIP years ago. Glascock now owns WSTU in Stuart, Fla.

New Series Spotlight

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Lawrence Welk TV series over the years. But, there's a place for this type of tune. Both the Lennon Sisters and Durante know how to sell a song.

Noel Harrison's "The Great Electric Experiment" was for the younger set . . . and well done. Jimmy Dean teamed up with the four girls then for an awkward version of "I'm Going to Be a Country Boy Again."

Then came a production number, well done, centered on Chicago.

The Durante/Lennon Sisters show is aimed, I'd say, at the 40-plus age group. And it's a good show and will probably prove to be a decent showcase for established acts.

CLAUDE HALL



Programming Aids

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

HOT 100

Albany, N. Y. (WSUA), Keith Mann, Music Director, Personality

BP: "Ball of Fire," Tommy James and Shondells, Roulette. BLFP: "Up On Cripple Creek," the Band, Capitol. BH: "Suite: Judy Blue Eyes, Crosby, Stills and Nash, Atlantic. BLFH: "Anyway That You Want Me," Evie Sands, A&M.

Babylon, L. I., N. Y. (WBAB) Mike Jeffries

BP: "Ball of Fire," Tommy James and the Shondells, Roulette. BLFP: "Rocky Raccoon," Richie Havens, Stormy Forest. BH: "Little Women," Bobby Sherman, Metromedia. BLFH: "Ruben James," Kenny Rogers and the First Edition, Reprise.

Baton Rouge, La. (WLCS) Ted Ferguson, Music Director

BP: "Suspicious Mind," Elvis Presley, RCA. BLFP: "Sugar on a Sunday," Clique, White Whale. BH: "Come Together," Beatles, Apple. BLFH: "I Want You to Know," New Colony Six, Mercury.

De Kalb, Ill. (WLBK), Jerry Malasz, Music Director, Personality

BP: "Little Woman," Bobby Sherman, Metromedia. BLFP: "Tracy," Cuff Links, Decca. BH: "You, I," Rugbys, Amazon. BLFH: "Make Believe," Wind Life.

Denver, Colo. (KTLK) Jeff Starr, Music Director

BP: "Something," Beatles, Apple. BLFP: "Doing Our Thing," Clarence Carter, Atlantic. BH: "Green River," C.C. Revival, Fantasy. BLFH: "Maybe," Janis Joplin, Columbia (from LP).

Manover, N. H. (WDCR) Paul Gambaccini, Station Manager

BP: "Proud Mary," Checkmates, Ltd., A&M. BLFP: "Take a Letter Maria," R.B. Greaves, Atco. BH: "Wedding Bells Blues," Fifth Dimension, Soul City. BLFH: "Suite: Judy Blue Eyes," Crosby, Stills and Nash, Atlantic.

Ithaca, N. Y. (WVBR-FM) George Hiller, Music Director

BP: "You're the Sound of Love," Peppermint Rainbow, Decca. BLFP: "Tupelo" (Part 1), King, Cropper and Staples, Stax. BH: "Suite: Judy Blue Eyes," Crosby, Stills and Nash, Atlantic. BLFH: "Dismal Bay," Bread, Elektra.

Lewiston, Me. (WLAM), Bob Ouellette, Music Director, Personality

BP: "Turn on a Dream," Box Tops, Mala. BLFP: "Shangri-La," Lettermen, Capitol. BH: "Reuben James," First Edition, Reprise. BLFH: "Take a Letter Maria," R.B. Greaves, Atco.

Melbourne, Victoria, Australia (3DB) Reo Benn, Music Director

BP: "Without You," Doug Parkinson, Columbia (Aust.). BLFP: "Please Don't Go," Barry Crocker, Festival (Aust.). BH: "Drummer Man," Nancy Sinatra, Reprise. BLFH: "Picking Up Pebbles," Matt Finders, Astor (Aust.).

Middletown, N. Y. (WALL) Larry Berger, Program Director

BP: "And When I Die," Blood, Sweat and Tears, LP cut, Columbia. BLFP: "Dubuque Blue," Association, LP cut, Warner. BH: "I'm Gonna Make You Mind," Lou Christy, Buddah. BLFH: "Ruben James," First Edition.

Orangeburg, S. C. (WORG) Ron Shuler, Music Director

BP: "Turn on a Dream," Box Tops, Mala. BLFP: "See That Girl," Vogues, Reprise. BH: "Sugar, Sugar," Archies, Calendar. BLFH: "Beachcomber," the Dream, Tikl.

Pittston, Pa. (WPTS) Rick Shannon, Personality

BP: "Love Fever," Leer Bros., Intrepid. BLFP: "Dreamin' Till Then," Joe Jeffrey, Wand. BH: "Raven," Glass Prism, RCA. BLFH: "I Still Believe in Tomorrow," John and Anne Ryder, Decca.

San Antonio, Tex. (WOAI) Larry Kent, Personality

BP: "Don't Forget to Remember," Bee Gees. BLFP: "Sunday Morning Coming Down," Ray Stevens. BH: "Tracy," Cuff Links. BLFH: "Jet Song," the Group.

San Antonio, Tex. (KTSB) Kahn Homan, Program Director

BP: "Wonderful," Blackwell, Astro. BLFP: "Is That All There Is to That," Peggy Lee, Capitol. BH: "When I Die," Motherlode, Buddah.

San Luis Obispo, Calif. (KATY AM-FM) Jay Martin, Personality

BP: "Bold Soul Sister," Ike and Tina Turner, Blue Thumb. BLFP: "I Can't Deceive You Little Girl," Iron Butterfly, Atco. BH: "Something in the Air," Thunderlup Newman on track. BLFH: "World," James Brown, King.

San Luis Obispo, Calif. (KTY) John Clarke

BP: "Tears in the Wind," Chicken Shack, Blue Salute.

Sayre, Pa. (WATS) Lee Potter, Music Director

BP: "Proud Mary," Sonny James and the Checkmates. BLFP: "Suite: Judy Blue Eyes," Crosby, Stills and Nash. BH: "Suspicious Mind," Elvis Presley. BLFH: "Sunday Morning Coming Down," Ray Stevens.

Tallulah, La. (KTLD) Bobby Davidson, Program Director

BP: "Movin'," the Robbs. BLFP: "Let a Woman be a Woman," Dyke and the Blazers. BH: "Hot Fun in the Summertime," Sly and the Family Stone. BLFH: "Baby It's You," Smith.

Waterbury, Conn. (WWCO) Jerry Wolfe, Music Director, Personality

BP: "Judy Blue Eyes," Crosby, Stills and Nash, Atlantic. BLFP: "Love and Let Love," Hardy Boys, RCA. BH: "Sugar on Sunday," Clique, White Whale. BLFH: "Na Na Hey Hey Kiss Me Goodbye," Steam, Fontana.

West Long Branch, N. J. (WMCJ Radio) Michael R. Sidoric, Program/Music Director, Personality

BP: "Little Woman," Bobby Sherman, Metromedia. BLFP: "Mah-na Mah-na," Dave Pell, Liberty. BH: "Wedding Bells Blues," Fifth Dimension, Soul City. BLFH: "Don't Shut Me Out," Underground Sunshine, Intrepid.

Wichita, Kan. (KEYN AM & Stereo FM) Greg Dean, Program Director

BP: "Judy Blue Eyes," Crosby, Stills and Nash, Atlantic. BLFP: "She Belongs to Me," Rick Nelson, Decca. BH: "Abbey Road," Beatles, Apple. BLFH: "Delta Lady," Joe Cocker, A&M.

Wilmington, Del. (WAMS), Jay Brooks, Music Director, Personality

BP: "Turn on a Dream," Box Tops. BLFP: "Smile a Little Smile for Me," Flying Machine. BH: "Jean," Oliver. BLFH: "Smile a Little Smile for Me."

COUNTRY

Ashland, Ky., & Huntington, W. Va. (WTCR), Mike Todd, Program Director, Personality

BP: "Back Streets of My Mind," Darwin Strugill, Stop. BLFP: "Okie From Muskogee," Merle Haggard, Cap. BH: "To See My Angel Cry," Conway Twitty, Decca. BLFH: "Sweet Thang & Cisco," Nat Stuckey, RCA.

Burbank, Calif. (KBBQ), Corkey Mayberry, Music Director, Personality

BP: "It's My Time," Frank Ifield, Hickory. BLFP: "Lodi," Buddy Allen, Cap. BH: "Jesus Is a Soul Man," Billy Grammer, Stop. BLFH: "Jesus Is a Soul Man," Billy Grammer, Stop.

Cadillac, Mich. (WATT), Robert F. Bartels Sr., Program/Music Director

BP: "That's a No No," Lynn Anderson, Chart. BLFP: "Things Are Gonna Get Better," Jimmy Dickens. BH: "Since I Met You Baby," Sonny James. BLFH: "Backside of Dallas," Jeannie C. Riley.

Cincinnati, Ohio (WUBE) Bob Tiffin, Music Director, Personality

BP: "I'll Never Be Free," Johnny & Jonie Mosby, Capitol. BLFP: "Don't Let the Sun Set on You in Tulsa," Glen Yarbrough. BH: "Groovy Grubworm," Harlow Wilcox, Plantation. BLFH: "Good Clean Fun," Monkees, Colgems.

El Paso, Tex. (KHEY) Charlie Russell, Personality

BP: "Okie From Muskogee," Merle Haggard, Capitol. BLFP: "Love Is," James Allen, Metromedia. BH: "Groovy Grubworm," Harlow Wilcox & Okies, Plantation. BLFH: "Another Day, Another Mile, and Another Highway," Clay Hart, Metromedia.

Flint, Mich. (WKMF), Jim Harper, Program/Music Director, Personality

BP: "Okie From Muskogee," Merle Haggard, Capitol. BLFP: "It's My Time," Frank Ifield, Hickory. BH: "I'd Rather Be Gone," Hank Williams Jr., MGM. BLFH: "Kissed by the Rain, Warm by the Sun," Glenn Barber, Hickory.

Gallatin, Tenn. (WHIN), Benny Williams, Program Director, Personality

BP: "Little Boy Sad," Bill Phillips, Decca. BLFP: "Put Your Lovin' Where Your Mouth Is," Peggy Little, Dot. BH: "Since I Met You Baby," Sonny James, Capitol. BLFH: "The Story of Johnny," The Coachmen, SSS Int'l.

Greenville, N. C. (WPXY), Royal Bruce, Music Director, Personality

BP: "Share Your Love With Me," Aretha Franklin. BLFP: "Dun-Dum-Dum," The Dynamics. BH: "Like a Rolling Stone," Phil Flowers & The Flower Shop. BLFH: "To Understand Mankind," Sounds of Time.

Kansas City, Kan. (KCKN) Herschel Sickafoos, Program Director

BP: "Little Boy Sad," Bill Phillips, Decca. BLFP: "Hungover," Sonny Wright, Kapp. BH: "Groovy Grubworm," Harlow Wilcox, Plantation. BLFH: "Jesus Is a Soul Man," Billy Grammer, Stop.

Knoxville, Tenn. (WROL), Phil Rainey, Music Director, Personality

BP: "Okie From Muskogee," M. Haggard, Capitol. BLFP: "Willie and Laura Mae Jones," Jamie Ryan, Show Biz. BH: "Groovy Grubworm," H. Wilcox, Plantation. BLFH: "Ain't That Sad," M. Shiner, LD.

Phoenix, Ariz. (KTUF), Bil Proctor, Music Director, Personality

BP: "New Orleans," A. A. Jones, Chart. BLFP: "Everybody's Talkin'," Fred Neil, Capitol. BH: "MacArthur Park," Waylon Jennings, RCA. BLFH: "House of Blue Lights," Earl Richards, UA.

Santa Paula, Calif. (KQIQ) Mike Mitchell, Music Director

BP: "Lodi," Buddy Alan. BLFP: "Ruben James," Kenny Rogers. BH: "Are You From Dixie," Jerry Reed. BLFH: "Everybody's Talkin'," Nilsson.

Waterbury, Conn. (WWCO-FM) Rick Shea, Program Director

BP: "Lodi," Buddy Alan, Capitol. BLFP: "It Shows on Your Face," John Whitehawk, Little Darlin'. BH: "Haunted House," Compton Bros., Dot. BLFH: "Ruben James," K. Rodgers & 1st Edition, Reprise.

COLLEGE

Brooklyn, N. Y. (WBCR) Lenny Bronstein, Music Director

BP: "Come Together/Something," Beatles, Apple. BLFP: "Upon Cripple Creek," the Band, Capitol. BH: "Melanie," LP by Melanie, Buddah. BLFH: "Little Woman," Bob Sherman.

Dallas, Tex. (KSMU), Lee Michaels, Program/Music Director

BP: "Wedding Bells Blues," Fifth Dimension. BLFP: "Strange Changes," Elysian Field. BH: "Dismal Day," Bread. BLFH: "Super Lungs," Terry Reid.

Laurinburg, N. C. (WSAP) Craig R. Simmont, Music Director

BP: "Mr. Turnkey," Zager and Evans, RCA. BLFP: "Forget About Me," PK Limited, Colgems. BH: "Judy Blue Eyes," Crosby, Stills and Nash. BLFH: "Baby It's You," Smith.

Philadelphia, Pa. (WRTI) Rich Arfin, Music Director

BP: "Baby Make It Soon," Marmalade. BLFP: "I'm Climbing a Mountain," David Copperfield Style. BH: "Baby It's You," Smith. BLFH: "Delta Lady," Joe Cocker.

Pittsburgh, Pa. (WPPJ) Gary Wright, Music Director

BP: "Ruben James," First Edition. BLFP: "Jesus Is a Soul Man," Lawrence Reynolds. BH: "Lay Lady Lay," Bob Dylan. BLFH: "Trashy," Rod McKuen.

Potsdam, N. Y. (WNTC) Ralph V. Curcio, Program Director

BP: "Judy Blue Eyes," Crosby, Stills and Nash. BLFP: "Make Believe," Wind. BH: "Move Over," Steppenwolf. BLFH: "Little Woman," Bob Sherman.

Rochester, N. Y. (WRUR) Philip Feaster, Program Director

BP: "Dreamin' Till Then," Joe Jeffrey, Wand. BLFP: "In the Peaceful Valley," Steve Duboff, Contillion. BH: "Wedding Bells Blues," Fifth Dimension, Soul City.

University Park, Pa. (WHR), Charles D. Pfeleger Jr., Station Manager

BP: "You'll Never Walk Alone," Brooklyn Bridge, Buddah. BLFP: "C'Mon Everybody," NRBQ, Columbia. BH: "Jean," Oliver, Jubilee. BLFH: "Little Woman," Bobby Sherman, Metro.

EASY LISTENING

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

BP: "Do You Know Who I Am," John Rowles, Kapp. BLFP: "You're the Sound of Love," Peppermint Rainbow, Decca. BH: "Midnight Cowboy," Al De Lory, Capitol. BLFH: "Keen-O-Sabe, Electric Indian, United Artists.

Cadillac, Mich. (WATT), Robert F. Bartels Sr., Program/Music Director

BP: "Sugar, Sugar," Archies. BLFP: "One of These Days Sunday's Gonna Come on Tuesday," New Establishment. BH: "Love of the Common People," Winston. BLFH: "For the First Time," Wayne Newton.

Midland, Mich. (WMDN) Jim Wiljansen, Music Director

BP: "The Lord Must Be in New York City," Wayne Newton, MGM. BLFP: "Bringing on Back the Good Times," Love Affair, Date. BH: "This Girl Is a Woman Now," Gary Puckett/Union Gap, Columbia. BLFH: "Love and Let Love," Hardy Boys, RCA.

Norwich, Conn. (WICH) Bob Craig, Program Director

BP: "Try a Little Kindness," Glen Campbell, Capitol. BLFP: "She's Got Love," Thomas & Richard Frost, Imperial. BH: "Smile a Little Smile for Me," Flying Machine, Congress. BLFH: "Jesus Was a Soul Man," Lawrence Reynolds, Warner Bros.

Port Huron, Mich. (WPHM) Dick Conder, Personality

BP: "Josette's Music Box," C.R. Greane, Sound. BLFP: "Leave Them a Flower," Ed Ames. BH: "Jean," Oliver. BLFH: "Everybody's Talkin'," Nilsson.

San Antonio, Calif. (WOAI), Tony Rash

BP: "Runaway/Just a Little," Austin Roberts. BLFP: "She's Got Love," Thomas & Richard Frost. BH: "Suspicious Minds," Elvis Presley. BLFH: "Jean," Oliver.

South Lake Tahoe, Calif. (KTMO AM-FM) Bill Kingman, Program Director

BP: "One Cup of Happiness," Dean Martin, Reprise. BLFP: "You're the Sound of Love," Peppermint Rainbow, Decca. BH: "One Tin Soldier," Original Cast, T-A. BLFH: "Bluegrass on the Wing," William Truckaway, Reprise.

Springdale, Ark. (KSPR), Dave Sturm

BP: "Silver Threads & Golden Needles," Cowells, MGM. BLFP: "The Story of Johnny," Coachmen, SSS Int. BH: "Ruben James," First Edition, Reprise.

Springfield, Mass. (WSPR) Budd Clain, Program Director

BP: "You're the Sound of Love," Peppermint Rainbow. BLFP: "Rainbow of Love," Mike Douglas. BH: "My Idea," Creme Caramel. BLFH: "Smile a Little Smile for Me," Flying Machine.

Springfield, Mo. (KTTY) Ray Shermer, Music Director

BP: "Wedding Belle Blues," 5th Dimension. BLFP: "Since I Met You Baby," Sonny James. BH: "End of the World," Tokens. BLFH: "Manhattan Safari," Jim Wisner Sound.

RHYTHM AND BLUES

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

BP: "Mother-in-Law," Wallace Bros. BLFP: "Don't You Ever Get Tired," Bettey Swam. BH: "That's the Way," Marvin Gaye. BLFH: "Somebody Please," Vanguard.

Memphis, Tenn. (WDIA), Bill Thomas

BP: "I Can't Get Next to You," Temptations, Gordy. BLFP: "Backfield in Motion," Mel and Tim, Bamboo. BH: "Proud Mary," Checkmates, A&M. BLFH: "Bad Conditions," Lloyd Price, Turntable.

Welch, W. Va. (WOVE), Arnell Church

BP: "Today I Sing the Blues," Aretha Franklin, Columbia. BLFP: "Break My Mind," Clifford Curry, Elk. BH: "Can't Get Next to You," Temptations, Gordy. BLFH: "Let a Man Come Popcorn," James Brown, King.

PROGRESSIVE ROCK

Bowling Green, Ohio (WAWR) Bob Ladd, Program Director

BP: "Wedding Bell Blues," 5th Dimension, Soul City. BLFP: "Time Machine," Grand Funk R & R, Capitol. BH: "Everybody's Talkin'," Nilsson, RCA. BLFH: "Time Machine," Grand Funk R & R, Capitol.

Eau Gallie, Fla. (WTAI), Lee Arnold, Music Director, Personality

BP: "Ballad of Easy Rider," the Byrds, Columbia. BLFP: "Maybe," Janis Joplin, Columbia. BH: "Magazine Lady," Willie Murphy & "Spider" John Koerner, Elektra. BLFH: "Oh Deed I Do," Elyse Weinberg, Tetragrammaton.

WHHY Using LP's, Singles

MONTGOMERY, Ala. — WHHY, Top 40 station here, has begun programming from albums as well as singles. New operations manager Bob Baron said the station would feature cuts from at least 10 albums each week. "The reason is that album sales have increased so much that we would miss a lot of good material if we didn't program cuts from them. Also, I'm trying to establish a certain sound on the air . . . and album cuts can help do this." The station is featuring a basic top 40 playlist, adding seven new singles each week. Besides this, there's a list of "balance" tunes which includes both album cuts and assorted singles. The LP's include product from the Fifth Dimension, Glen Campbell, and Tom Jones, among others. One of the "balance" singles is by Julius La Rosa—"Where Do I Go."

KMYR-FM in A Revamping

DENVER — KMYR-FM dropped its progressive rock format Wednesday (1) to program comedy cuts mixed with top instrumental arrangements of contemporary hits. The stereo station will shift call letters to KHOW-FM and simulcast the AM programming of KHOW 6 a.m. to 6 p.m. Although there will be no deejays on the new KHOW-FM, the 12-hour segment at night will be produced live by the board men instead of automated. H. J. Davis, senior vice-president for Doubleday Broadcasting, which owns the station, said the new format will be called "Pzazz-95."

WSTU Into Update Play

STUART, Fla. — WSTU, under new owner Harvey Glascock, has begun updating its sound. The easy listening station will not become another WNEW, said Glascock, former general manager of that New York station. "But we will brighten up the sound some. The aim will be toward the 25-45 age group and includes such artists on the playlist as Herb Alpert, Frank Sinatra, and Jack Jones. We will also be playing new artists that are not rock," he said. He was contacting record companies for records last week. Glascock will be heavily involved in programming the station, much as he did at WNEW.

Earth Names RCA As Canadian Distrib

NEW YORK — Earth Records has appointed RCA Ltd. of Montreal as its Canadian distributor. The deal does not include the Life label, which is distributed by Earth. The first release under the new pact is "Time to Get it Together" by Up and Adam. Alan Lorber's "The Groupies," the first album under the deal, will be distributed in Canada next month.

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Gospel Gala Week

The National Quartet Convention, the most successful venture of its kind in the world, is the brainchild of J.D. Sumner, and was put together cohesively by Sumner and James Blackwood.

The five-day convention, Oct. 8-12, reflects the growth of the affair which began on a modest scale 13 years ago at its present home, and did some wandering in the interim.

An estimated 30,000 will attend the gathering again this year, and as in years past, will come from every state in the union as well as Canada. Reservations from all of these places have been made through the Blackwood office in Memphis.

It is in Memphis that it all started, and now goes on. The first three-day gathering was moderately successful, but Blackwood and Sumner felt that it should be rotated in various major cities of the south. So the first move was to Birmingham. Attendance fell sharply. The following year the convention moved to Atlanta. Again, a drop in attendance. Finally, the convention returned to Memphis to stay.

It was three years later because of increasing crowds and growing numbers of quartets, the convention was extended to four days. Two years ago that number went to five.

"We're right on the verge now of a seven-day

convention," Sumner said. "We plan to extend it to that very soon."

It's no wonder. With some 6,000 people a day crowding into Ellis Auditorium and about 50 booths set up in the hallway, more than 100 quartets are taking part. Thirty of these are top professional groups. To followers of Gospel Music, it's the greatest bargain in the world and that one chance to see all of the groups.

Additionally, it has given the Gospel Music Association an opportunity to hold its annual meeting and to conduct its business affairs in the midst of the most gala week of the year in the Gospel Music industry.

Gospel Groups—Inspiration, Entertainment, Devotion

The world of gospel music continues to grow in popularity throughout the world. Within its realms are contained inspirational groups of all sizes and styles. From folk to soul, all types of music are incorporated into the sounds of gospel music today. These gospel groups all have one thing in common: devotion to their music as a means of entertainment and inspiration to people of all faiths. New groups are constantly being added to the list of already prominent groups in gospel music. For example:

The Blackwood Brothers Quartet was formed in 1934 by James Blackwood who is still the leader of the group. The Blackwood Brothers have been leading lights in gospel singing and are recognized as one of the pioneer groups of gospel music. They were instrumental not only in making professional gospel singing a big industry in the South, but they also aimed their efforts toward other parts of the country, particularly the West Coast. Finally the years of hard work paid off for the Blackwood Brothers and in 1950 they made their first national television appearance on "The Arthur Godfrey Talent Scouts Show."

In 1954, a tragic airplane crash took the lives of two of the brothers in Clanton, Ala., and caused the group to make significant changes in order to go on with their work. In the years since the accident, the Blackwood Brothers have continued to be a major influence in their field.

Today, James Blackwood is the only original member of the quartet left. However, he has continued to maintain the original sound of the Blackwoods. The group today is composed of James and Cecil Blackwood, Bill Shaw and London Parris. For 35 years the Blackwood Brothers Quartet has been a major contributor to the rise in popularity of gospel music and will continue to do so for years to come.

The singing group, the Happy Goodman Family, is one of the leading gospel singing groups in the U.S. today. The group consists of Howard and his wife Vestal, their son Ricky and Howard's three brothers and a young Texan, Ernest Maxwell. Within the brother combination is more than just vocal ability. Rusty Goodman is one of the country's leading gospel composers. Rusty has written such songs as "Who Am I?" and "Has It Not Been." Rusty also plays rhythm guitar and sings bass. Ricky Goodman is the 17-year-old son of Howard and Vestal, and plays drums.

The Happy Goodmans are on nationwide TV as part of the "Gospel Singing Jubilee," seen on many stations on Sunday morning. The Happy Goodmans were also awarded the 1968 NARAS Achievement Award for "The Best Gospel Performance."

RCA Victor recording artists Wendy and the Sunliters began singing, like most gospel entertainers, in their church. Realizing the blessings given them, the group decided to strive for higher goals. Wendy began writing for the group and one of the early songs "Pearl Buttons" was to be responsible for their early success. Wendy and the Sunliters continued on their way to success, and soon appeared in concert at Carnegie Hall in New York City.

Wendy, manager of the group, sings baritone and plays lead guitar. Jerry Morrison is the lead singer and Jan Morrison sings alto and plays bass guitar.

Gospel music's "King" family is a Texas-size singing family with a television syndication that

covers many of the major markets in the nation. "Wills Family Inspirational Time" is a 30-minute syndication in color and the family has recently completed their 107th show.

The format of "Wills Family Inspirational Time" is a very similar to that of the King Family currently being seen on the major networks, in that it is built around one family. The number of the cast varies from 17 to 27, depending on the number of grandchildren appearing on that particular show. The Wills family also finds time in their busy schedule to do personal appearance tours which they enjoy very much.

The Orrell Trio was organized in the fall of 1967 with the ambition of spreading the gospel in song throughout the U.S. and Canada. The Orrell Trio's gospel and spiritual songs are unique in arrangement and are contemporary in sound, but always uplifting.

Their program is versatile in the selection of songs which are new and old and are received well by the audience. Members of the Orrell Trio are Wayne Hilton, first tenor; Gordon Jensen, baritone and pianist; Larry Orrell, second tenor and manager. Two members to the group are Mark Chadwell, bass guitar, and Rick Sebastian, drums.

Two young brothers are carrying on a family tradition with a family name that is synonymous with gospel music—Blackwood. Ron and Winston Blackwood, sons of the late R.W. Blackwood, have devoted themselves to a lifetime of singing the gospel in the memory of their father who was killed in a plane crash while on tour.

Sandra, Ron's wife; Donna, Winston's wife; Ron Hamilton, and Everett Reece are the other members of the Blackwood Singers. The increasing recognition being given this group can be attributed to many factors. Performance is a science to Ron Blackwood, manager of the group. Along with his duties as manager of the Blackwood Singers, he also serves as director of Skylite Talent Agency in Nashville. Without a doubt, Ron's ingenuity and drive contribute greatly to the success of the Blackwood Singers.

The Klautd Indian Family, Arickura Gospel Singers from the "Dakota Badlands" have just celebrated 40 years in musical ministry in the U.S. and Canada. They traveled 100,000 miles a

year to meet engagements in over 40 different denomination churches.

Appearing in full colorful, Indian costumes, they are truly the nation's unique gospel group. These authentic, native costumes, valued at thousands of dollars, are a sight that one will never forget. The group has recorded 10 long-play albums in Hollywood that have received national acclaim. They are regular features on Bob Poole's "Gospel Favorites" and Wally Fowler's TV shows that cover over 250 channels from Alaska to the Bahamas. Their first movie was a gospel spectacular filmed in Nashville and entitled "Sing Me a Song for Heaven's Sake." It features the foremost gospel groups in a musical that has brought great honors to the family. The members of the family are seasoned travelers, but they are also college graduates having a total of six earned degrees.

J.D. Sumner and the Stamps Quartet continue to be one of the pace-setting groups in gospel music. Along with their four-piece band, the Stamps Quartet are now directing their programming toward young people in an attempt to present the sounds of gospel to this music-loving generation. The Stamps Quartet also attempts to entertain the gospel audiences with their good humor, enthusiasm, and stage presence.

All of the members of the Stamps Quartet exhibit the talent, ability and desire to entertain on all occasions. The Stampses work over 280 concerts per year and enjoy every one of them. From the beginning of the Stamps Quartet in 1924 until this October, the theme of the Stamps Quartet is and will remain—Give the world a smile each day.

The LeFevres—no new or unfamiliar name to gospel music. The organization of this famous group took place almost 40 years ago in the hills of Middle Tennessee. Urias, Alphas and Maude LeFevres had a new sound, thus they were in constant demand. They continued to sing on weekends and in between school. Changes have occurred from time to time and they have all been for the better. Where it once was a trio of Eva Mae, Urias and Alphas, it is now a sextet. The additional personnel include Pierce and Mylon LeFevres and Rex Nelson. The LeFevres are also seen on numerous gospel music shows throughout the country and bring their

(Continued on page 44)

Gospel Music Association Convention Calendar

Oct. 8, Wednesday:

2:00 p.m., Press Panel Seminar, Skyview Room, Sheraton-Peabody.

Oct. 10, Friday

9:30 a.m., Quarterly meeting, board of directors, GMA, Sheraton-Peabody.

4:30 p.m., GMA Awards Banquet, Sheraton-Peabody (Reservations Only).

Oct. 11, Saturday

9:30 a.m., General Membership meeting, GMA, Skyview Room, Sheraton-Peabody.

12:30 p.m., SESAC Luncheon, Four Flames Restaurant, invitation only.

2:30 p.m., Board of Directors of GMA, Sheraton-Peabody.

Racial Harmony

• Continued from page 1

Norma Boyd, executive director of GMA. "We want complete membership of all individuals involved in gospel music."

One of the breakthroughs came about a year ago when Dottie Rambo recorded an "integrated" LP, "The Soul of Me," with a black Pentecostal choir (see separate story). Since then numerous groups have recorded together, black and white, and the result not only has been profitable from a sales standpoint but from the over-all viewpoint of color-line breakdown.

Some of the strongest black gospel product in the U.S. comes from the Nashville-Memphis area, and the two cities long have been the seats of white gospel music. The fact that they should find a coming-together point through GMA is considered a natural transition.

There has never been a color bar in GMA, but its very makeup in the past was conducive primarily to the structural growth of white gospel music only. Now all concepts have changed.

Mrs. Boyd Is Good News for GMA

When Mrs. Ernest Arndt of Medford, Wis., became the 1,300th member of the Gospel Music Association this year, the organization had managed to triple its membership within an 11-month period.

The phenomenal growth, after a few years of relative stagnation, probably can be attributed to many things. Not the least of these is a publication titled "Good News."

The young lady behind "Good News" and virtually every facet of the GMA operation during the year was Mrs. Norma Boyd, the energetic executive director of the organization. As the association year neared a close, the Association had hired a full-time newspaper editor to relieve Mrs. Boyd of this particular task, but the rest of the operation fell upon her shoulder.

Since Mrs. Arndt joined, another 100 or so have come into the Association, and perhaps no organization has enjoyed such a phenomenal growth in such a short period.

Unlike many other trade organizations, GMA is fan-oriented, and the consumers even have representation on the board of directors.

Membership in GMA had been static almost since inception five years ago because of a number of things, among them a lack of communication with the members. There was no regular publication, no regular mailing, and nothing which particularly stimulated the adrenalin of the rank and file. All of that has changed.

The newspaper was the big thing. It grew from its amateurish initial efforts into something completely palatable. From almost nothing it has

gone to a 24-page "convention special," from which it will revert to a regular monthly 16-page edition, geared for the consumer.

Because of the importance of the paper, and the load of other duties for Mrs. Boyd, GMA has retained Beverly Nelson to edit the paper on a full-time basis. A former employee of the Chamber of Commerce, she wants to "make it a newspaper in every sense."

Dove Award

Norma Boyd, who took over her position in July of 1968, has her hands full handling the membership, making plans for the annual membership meeting in regard to the Quartet Convention, and handling the thousands of other chores that befall her office. And it was she who helped spearhead the "Dove" award for the annual awards show.

The awards show may be the number two factor in the membership increase. First of all, it stimulated an interest among the membership, and everyone had an opportunity to cast ballots. The show also was put together with dignity, giving it the sort of elevated aura needed to insure future success. It also brought to the Quartet Convention an air of expectancy which it had lacked in the past.

Although the "fan" segment of GMA now constitutes about 60 percent of the total membership, a balance has been maintained on the board of directors to assure that no unit will control. Each category, no matter how small, has two representatives on the board, and these are elected at the general membership meeting during the convention week. The categories are artist/musician, promoter, trade papers, radio-TV, disk jockey, publisher, composers, record

(Continued on page 46)

FINAL NOMINEES FOR AWARDS BY GOSPEL MUSIC ASSOCIATION

BEST GOSPEL INSTRUMENTALIST

1. Bill Blackwood
2. Tony Brown
3. Duke Dumas
4. Dwayne Friend
5. Henry Slaughter

BEST GOSPEL RECORD ALBUM JACKET

1. Oak Ridge Boys, "It's Happening," (Heartwarming)
2. The Imperials, "Now," (Impact)
3. The Happy Goodman Family, "Portrait of Excitement" (Canaan)
4. The Statesmen Quartet, "Thanks to Calvary," (Skylite)
5. Tony Brown, "Tony Brown Plays Piano," (Sumar)

BEST GOSPEL TELEVISION PROGRAM

1. America Sings (Thrasher Brothers)
2. Cathedral of Tomorrow (Rex Humbard)
3. Gospel Singing Caravan (Speers, LeFevres)
4. Gospel Singing Convention (Old Time Singing Convention), Jake Hess
5. Gospel Singing Jubilee (Florida Boys, Dixie Echoes, Happy Goodman Family, Steve Sanders)

GOSPEL DISK JOCKEY OF THE YEAR

1. Wes Gilmer
2. David Ingles
3. J. B. Mull
4. Warren Roberts
5. J. G. Whitfield

GOSPEL SONGWRITER OF THE YEAR

1. Duane Allen
2. Bill Gaither
3. Russ Goodman
4. Jim Hill
5. Dottie Rambo

BEST FEMALE VOCALIST

1. Ann Sanders Downing
2. Vestal Goodman
3. Eva Mae LeFevre
4. Dottie Rambo
5. Reba Rambo

BEST MALE VOCALIST

1. Duane Allen
2. James Blackwood
3. Jake Hess
4. Jim Hill
5. J. D. Sumner

BEST RECORD ALBUM OF THE YEAR

1. It's Happening, Oak Ridge Boys
2. Now, The Imperials
3. Portrait of Excitement, The Happy Goodman Family
4. Signs of a Good Life, The Stamps Quartet
5. Thanks to Calvary, The Statesmen Quartet

GOSPEL SONG OF THE YEAR

1. A Hill Called Mt. Calvary, Gaither
2. Daddy Sang Bass, Perkins
3. For God So Loved, Hill
4. Had It Not Been, Goodman
5. He Looked Beyond My Faults, D. Rambo
6. He Touched Me, Gaither
7. Jesus Is Coming Soon, Winsett
8. Now I Have Everything, Ingles
9. Pity the Man, Hemphill
10. Who Am I?, Goodman

BEST MIXED GROUP

1. The Dixie Echoes
2. The Happy Goodman Family
3. The LeFevres
4. The Singing Rambos
5. The Speer Family

BEST MALE GROUP

1. The Blackwood Brothers Quartet
2. The Imperials
3. The Oak Ridge Boys
4. The Stamps Quartet
5. The Statesmen

Gospel Groups— Inspiration, Entertainment Devotion

• *Continued from page 43*

sounds to the fans in the U.S. and Canada through numerous personal appearances.

The Sego Brothers and Naomi. The Segos have devoted their life to giving the message in songs all over the country. James, Lamar and W.R. Sego have written hundreds of songs. Out of 20 long-play albums the Segos and Naomi have never had an album sell less than 30,000 copies.

Perhaps the reason for the Segos' continuing success is their motive behind what they are doing. One of their main thoughts after a concert is over, "I wonder how many were reached for the Lord." This is why they have been able to achieve this phenomenal success.

The Dixie Echoes are on the move, not only in their new Silver Eagle Coach, but on all popularity polls. The group is exciting on stage as well as off. It doesn't matter whether they are performing in Carnegie Hall or singing for handicapped children in Alabama.

The Dixie Echoes are composed of Joy Cook, first tenor; Dale Shelnut, who sings lead; Ken Turner, bass; Joe Whitfield, baritone, and his talented wife Sue. All these fine talent combine to make the Dixie Echoes an exciting part of the world of gospel music.

Hosts of the coast to coast religious music TV show, the "Gospel Singing Jubilee," the Florida Boys are one of the oldest organized gospel groups active today. The group consists of Les Beasley, lead singer; Glen Allred, baritone; Tommy Atwood, first tenor; Billy Todd, bass; and Derrell Stewart, piano accompanist.

The Florida Boys specialize in the "old time" method of gospel singing but with their wide voice range and equally wide span of musical talent also have a collection of contemporary gospel songs which provide them with a vast repertoire of gospel music to draw from when it is needed.

The group was organized in 1947 by J.G. Whitfield, who for many years sang bass with the quartet. Their original name was the Gospel Melody Quartet but through popular demand it was soon changed to the Florida Boys—a name which has come to identify them wherever gospel singing fans gather.

Gospel music is continuing to grow and is moving into the pop field. The foundation that all of the groups in gospel music have laid is beginning to branch out in all fields of music throughout the world.

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The Happy Goodman Family



Steve Sanders



The Florida Boys



The Blue Ridge Quartet

The LeFevres



The Dixie Echoes



Joel & LaBreeska



The Gallians



The Thrasher Brothers



WORD

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Mrs. Boyd Is Good News

• Continued from page 44

companies, performing licensing, director at large, and general membership.

The increase in the impetus of the organization this year was reflected in the turnout of the board of directors at the quarterly meetings, three of which are held in Nashville. Several directors traveled long distances, at their own expense, to take part in the policy-making of the organization. Unlike the past when there often was a reticence on the part of the board members to become "involved" in the inner-workings of the group, there lately has been a complete willingness.

Some of the leadership of the organization this year has been provided by such stalwarts as J.D. Sumner, who has headed the editorial committee, an advisory staff for the paper's operation; Bob Benson, who has balanced the books and kept the organization healthy; Hovie Lister, who has been instrumental in the production of the third consecutive GMA album; Doug McClure, who has handled election procedures; Ed Shea, ASCAP's dynamo who has run the press relations; Wes Gilmer, who handled disk jockey relations; Lou Hildreth, who was in charge of membership, and Bill Gaither, who handled the difficult task of putting together the program.

W.F. "Jim" Myers has spent the second consecutive year at the helm of GMA, serving again as president. Hovie Lister has been first vice president, Paul Marks second vice president, Marvin Norcross secretary and Bob Benson treasurer. Bob MacKenzie has been chairman of the board.

Directors have been: Herman Harper, Buck Rambo, Mrs. Tilie Lowery, West Gilmer, Joel Gentry, Larry Orrell, Harvey Lester, Bernie Zondervan, Conner Hall, Mrs. Lou Hildreth, Pierce LeFevre, J.D. Sumner, Bill Gaither, Ed Shea, Norman Odium, Doug McClure, Travis Wolfe, Les Beasley, Armond Morales, Bob Woltering, and Bill Williams.

Gospel Talent Agencies—Alive and Growing

Five years ago the Gospel Music business had no talent agencies in Nashville. Quartets booked themselves, as best they could. Now the city is blessed with three large agencies, all located in the Music Row area and each with an enviable string of talent.

The oldest and largest of these is Don Light Talent, Inc., which has completed four years as a complete gospel booking agency, and it continues to set new marks.

Light's history has been one of expansion. This past year, after moving into a new headquarters, he added Herman Harper as general manager of his operation. Harper, a 12-year veteran of the road as singer and manager with the Oak Ridge Boys, was able to take over the booking facet of the operation while Light concentrated on television appearances, recordings and promotion, all of which are an integral part of a talent agency operation.

Harper, knowing the road and knowing the artists, has been phenomenally successful in increasing the number of bookings, upgrading the sites in which the bookings were performed, and generally showing a sharp increase in overall operation.

With Harper in the agency, Light signed the LeFevres, the Atlanta-based group whose name is legend in the industry. This brought to 10 the number of acts booked by the agency. Among those on the list were the Grammy-winning Happy Goodman Family, Grammy-winning Dottie Rambo and the Singing Rambos, the Oak Ridge Boys, Florida Boys, Steve Sanders, Thrasher Brothers, Jimmie Davis, the Seago Brothers and Naomi, Wendy Bagwell and the Sunliters, and the LeFevres.

That list grew to 11 in the spring with the addition of The Downings, a refreshingly young and new group who brought a new sound and concept to this music. It was basically a second-generation quartet, and it has enjoyed remarkable success.

Summer, the notoriously slow period for gospel performers, has become a suddenly fruitful season for the groups. Due to a great extent to the Light Agency, fair dates began to open up to the Gospel quartets, and now the summer months are nearly as busy as those of the other seasons.

At last year's National Quartet convention in Memphis someone decided there was room, and a need, for another agency. And the wheels began spinning. Before they stopped, the Sumar agency was an actuality and John Matthews was its president. Before the year ended Joe Moscheo was to become general manager.

"Don Light had proved that agencies were necessary and would work, and many people felt that all of the talent should not be under one roof," said J.D. Sumner, who was to become an integral part of Sumar. He and the Stamps Quartet are one of the leading acts in the U.S., and consequently headline many shows. Under Sumar now are the Blackwood Brothers, Dixie Echos, Statesmen, Prophets, the Klautd Indian Family, The Trav'lers, the Imperials and the Kingsmen.

The Imperials have become associated with nearly every TV show on network, and have worked in person with Elvis Presley. This represents some new directions for Gospel Music. And it reflects the success of a new agency, which now is moving in the direction of personal management as well. Eventually the plans call for total management, including the handling of funds and some personal decision-making.

Operating under the theory that three can function as well as two, the Skylight Talent Agency became the newest on the scene. Approximately one month after the start of Sumar, Joel Gentry put the Skylight wheels in operation. Gentry, who runs the Skylite Recording Company, induced Mrs. Lou Hildreth to come to Nashville from her native Fort Worth where she

(Continued on page 50)

SESAC Salutes

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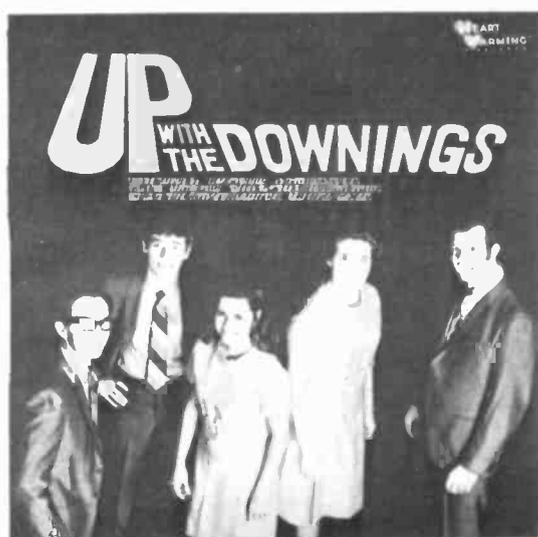


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HWS 3032



The Imperials
Love Is The Thing
HWS 3029

The Downings
Up With The Downings
HWS 3050



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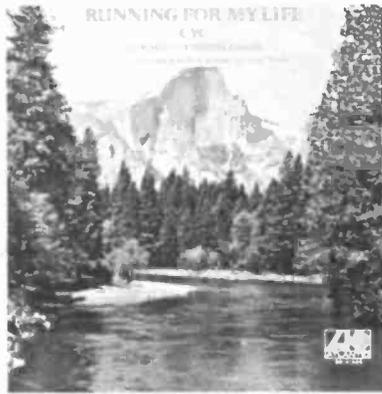
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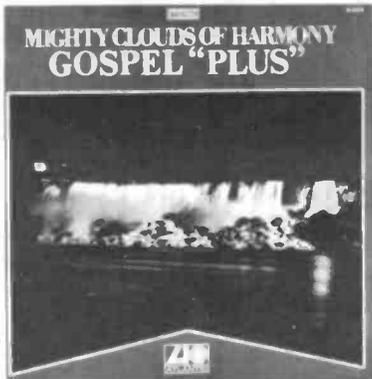
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SD 8228



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R-025



Jimmy Ellis & The Riverview
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R-024



Mighty Clouds Of Harmony
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Gospel Erupts
R-022



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R-013

| | |
|---|-------|
| Garden State Choir/Perspectives In Gospel | R-001 |
| Presenting The Mighty Clouds Of Harmony | R-002 |
| Sondra Williams/Hark The Voice | R-003 |
| The Walter Arties Chorale Sings Jewels Of Faith | R-004 |
| The Harmonizing Four/Shine On Me | R-005 |
| Presenting Alfred Bolden—World's Greatest Gospel Organist | R-006 |
| Gospel Chimes/When I've Done The Best I Can | R-007 |
| Institutional Church Of God In Christ/Gospel "Blessed With Soul" | R-008 |
| Presenting George Hines And The Gospel Winds | R-009 |
| Garden State Choir/"In" Time | R-010 |
| Mighty Clouds Of Harmony/Didn't It Rain | R-011 |
| The Richburg Singers/"Gospel Bliss" | R-012 |
| The Helen Robinson Choir/Joy | R-014 |
| Stars Of Virginia/Lift Every Voice And Sing | R-016 |
| The Walter Arties Chorale/His Name Is Wonderful | R-017 |
| Presenting Gloria Griffin/Gospel's Queen | R-018 |
| Alfred Bolden, World's Greatest Gospel Organist/"We Shall Overcome" | R-019 |
| Rev. Edmond Blair/A Stirring Message "Seeking A Part Time Love" | R-020 |
| Institutional Church Of God In Christ/Grace | R-021 |

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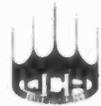
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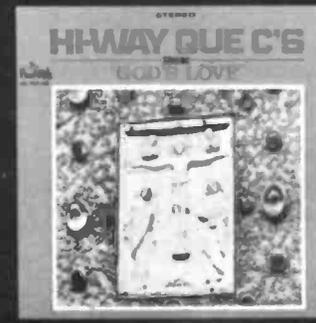
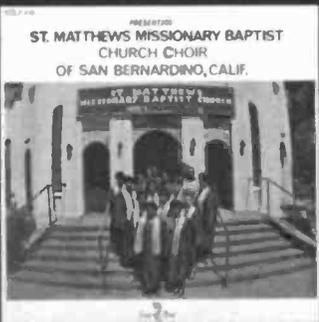
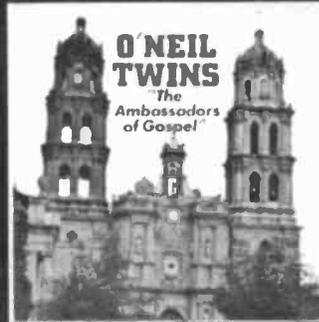
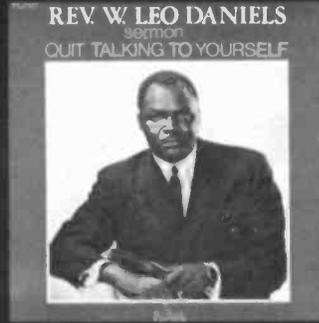
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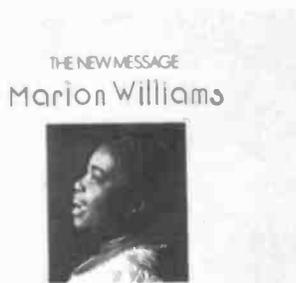
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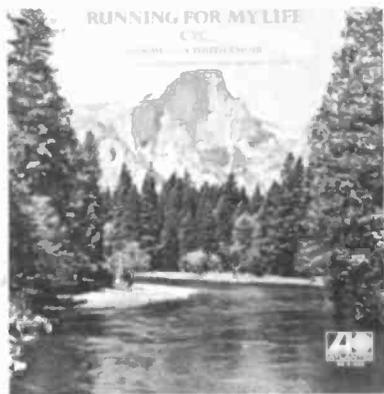
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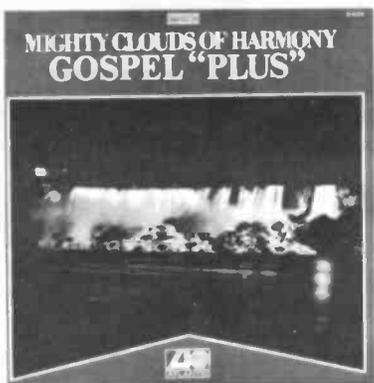
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Running For My Life
R-025



Jimmy Ellis & The Riverview
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Mighty Clouds Of Harmony
Gospel "Plus"
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| Garden State Choir/Perspectives In Gospel | R-001 |
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| Sondra Williams/Hark The Voice | R-003 |
| The Walter Arties Chorale Sings Jewels Of Faith | R-004 |
| The Harmonizing Four/Shine On Me | R-005 |
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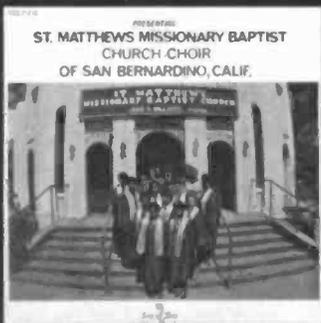
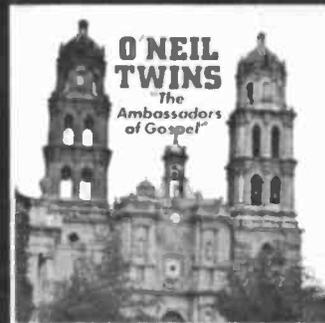
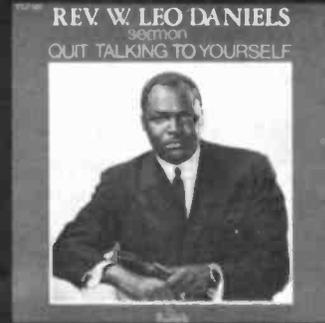
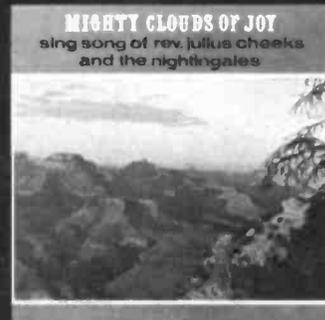
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Shaped Notes

Herman Harper, of the Don Light Talent, Inc., has completed arrangements for The Downings to appear at the 22d annual Ozark Folk Festival at Eureka Springs Oct. 16. The group was chosen to represent the professional gospel music industry, the first time anyone from this field has been used in the event. Paul Downing, manager of the quartet, called it "an honor" to be selected to appear. . . . Gospel organist Henry Slaughter is planning another tour to Canada with the McDuff Brothers. . . . Early in 1970 The Trav'lers will be making a trip to the Holy Land. Like the Blackwoods before them, they plan to make the trip available to others. . . . The Gospel Rhythmaires have recorded a new album at RCA studios in Nashville. . . . Tommy Fluewellen, from El Dorado, Ill., came to Nashville to record for Carmel Gospel Records, his first such venture. . . . Another honor to Dad and Mom Speer comes from John Hull & The Joymakers. The LP consists of songs which were either recorded by the Speer Family or written by Dad Speer. . . . The Song Masters Quartet from Memphis report that, in the past four months, the group has driven over 19,000 miles to dates. . . . Norma Endicott reports a change of names. The Daily Trio has ended two voices to their group and now will be called the Singing Daileys. . . . The Imperials now can be heard every week over network television, singing the new theme song for the "Daniel Boone Show." . . . GMA board member Bernie Zondervan recently underwent surgery for the correction of a slipped disc. He has been dismissed from the hospital, however, and rested at home before returning to the office. . . . James & Naomi Segó are due to welcome their first grandchild just prior to the National Quartet Convention in Memphis. . . . The Jackson Family of Dunn, N.C., spent the entire summer touring the eastern and midwestern U.S. . . . The Monarchs, of Huntsville, Ala., took part in a four-hour concert at the Apollo 11 Moon Landing celebration at Marshall Space Flight Center. Crowd estimates ranged up to 21,000. . . . The Singing Rambos were featured on still another Air Force recruiting show. "Country Music Time" is a 30-minute radio program utilized by the Air Force in support of its recruiting program and is aired by 2,400 radio stations across the nation. Dottie, Buck and Reba constituted the only gospel group to record on this series. . . . Jerry Edwards, WBEX Radio, Chillicothe, Ohio, reports that he needs gospel and sacred recordings for promotional purposes. His mailing address there is Box 275. . . . Bob McCollum reports that Dale Shelnut, a long-time lead singer, recorded a solo album for the Sumar label under the production of Don Sumner. The LP will contain such songs as "It Is No Secret," "Games People Play," "Oh, Happy Day," and others. The album will be released at the National Quartet Convention. . . . New Praise Records include releases by Voices of Victory, Revivaltone Trio and Reuben Warner. Skylite Sing releases are by the Musical Harts, Bobbie Jean White, Blackwood Singers, Smitty Gatlin, J.D. Sumner and the Stamps, and a Hovie Lister sermon.

Gospel Talent Agencies

• Continued from page 46

had been a part of the Singing Wills Family. She literally put the agency together, and made it an operational unit.

Skylite Talent moved into the newly constructed Skylite-Sing building just off the heart of Nashville's Music Row, and went to work. Gentry hired Ron Blackwood, head of the Blackwood Singers, as director of the agency.

The list of talent was expanded to include these acts: the Blackwood Singers, the Smitty Gatlin Trio, Rebels, the Swanee River Boys, the Frost Brothers, the Musical Harts, the Vanguard, Bobbi Jean White, Sammy Hall Singers, the Wills Family and the Inspirational.

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- SOF 133 HE'LL WALK BY YOUR SIDE
- SOF 137 WILL THE CIRCLE BE UNBROKEN
- SOF 141 GOSPEL MUSIC ON STAGE WITH THE SEGO BROTHERS & NAOMI
- SOF 143 THE SEGO BROTHERS & NAOMI SING I'M LONGING FOR HOME
- SOF 145 SEGO BROTHERS & NAOMI WEAPON OF PRAYER
- SOF 147 SEGO BROTHERS & NAOMI SOMEBODY TOUCHED ME
- SOF 150 SEGO BROTHERS & NAOMI SING DADDY SANG BASS

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LeFevre Goes Multi-Story

The LeFevre Sound Corporation has announced the acquisition of an additional acre plot of land adjoining the present studio/office building complex on Ellsworth Industrial Drive in Atlanta.

The announcement was made by Meurice LeFevre, vice president and general manager of the corporation, who said present plans call for construction to begin next year on a multi-story building compatible in design with the present facility. The new building will house 10 additional office suites, a 16-track recording studio and a complete record pressing plant. Future plans include album printing and fabricating equipment which would allow LeFevre Sound to handle the complete manufactured product.

Upon completion of the present 8-track studio last year, LeFevre said, the company became one of the largest independent facilities in the U. S. and reflected an increase in business of more than 100 percent in the first six months of 1969. This, of course, necessitated the stepped-up expansion program. The 8-track studio is now running at near maximum capacity and several national hits combined with the studio's first million seller this summer seems to insure the continued growth pattern.

"The demand for office space by people directly involved in the music industry seems to grow daily," LeFevre said, "and they all want to locate together as near the studios as possible." He said there had been no turnover in the seven office suites in almost three years, and a logjam has resulted.

He noted that "five of the largest record distributing and one-stop operations in the southeast are now located within walking distance of LeFevre Sound. "We may end up with our own little record row as in Nashville."

"Our entrance into jacket fabrication and record pressing is a natural as we presently farm out enough work to run a small plant in the black," LeFevre noted.

"We should be able to cut production time in half for our clients and maintain even higher quality control. Atlanta has come on big in the music business in the past few years and is located perfectly to service the southeast. This one-stop production plant idea will be unique in the South, and should fill a void long overdue."

Sumar Talent Expands

Sumar Talent Agency is another agent of Gospel Music which is reflecting the action in this field by an announcement of expansion.

John Mathews, general manager of the agency, said the second floor offices of the Sumar building on Nashville's Music Row are being renovated and redecorated to provide additional office space.

Joe Moscheo has been named to an executive position in the agency and will serve in a public relations and promotional capacity as well as fulfilling the obligation of personal business manager for The Imperials Quartet. Moscheo long has been a member of the Imperials.

Mathews, who recently signed The Imperials, the Klaut Indian Family and The Trav'lers Quartet, said the entire Sumar organization is optimistic about the additional services Moscheo will be able to provide the Sumar Talent firm and Gospel Music generally.

The company recently installed a WATS line to facilitate booking arrangements for the various talents represented by the firm.

Singcord's New Distrib Plan

A new distribution program for Singcord Records of Nashville has been announced by Jack Day, general manager of the corporation.

During the next three months, Day plans to travel throughout the nation enlisting rack jobbers to distribute what he calls "the newest sound in gospel and sacred music." Singcord will provide the jobbers with originally designed racks and a complete program of training.

"We are now in every major religious book store in America, but we want to go one step beyond that," Day said. "We want our new sound in variety stores, drug stores, grocery chains, department stores and the large discount houses. Instead of depending on others to get this job done, we are doing it ourselves."

OCTOBER 11, 1969, BILLBOARD

George Beverly Shea.
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It comes from his love of God.



RCA

Coin Machine World

Operator Plugs Value of Programming Jukeboxes

ARLINGTON HEIGHTS, Ill.—Few jukebox operators approach programming with the intensity and determination of Wayne Hesch, partner with his brother, Don, in the long-established, family firm here known as A & H Entertainers. On the day each week when Hesch buys records, he is virtually inaccessible because he is on the phone constantly. He thinks about programming on all other days, too. "Good programming can be the difference between holding and losing a location," he said.

As an expert in good programming, Hesch has a number of pet gripes. He thinks that too many singles today are overly long, that there is generally a shortage of good adult jukebox material and that too many people at the wholesale level are unfamiliar with the qualities that constitute a "good jukebox record."

"A jukebox only has a few peak hours of playing time each day," Hesch explained. "If we can play 20 three-minute records per hour at two for 25 cents, this amounts to a \$2.50 gross, half of which goes to the location. But if we have five-minute records, we can only play 12 during an hour and this cuts the gross to \$1.50 per hour. We're finding too many five-minute pop records. I'm staying away from Elvis Presley's 'Suspicious Minds' because it's too long."

Program Seminar

Hesch said that records with too much playing time were not a problem in c&w and soul categories, but were an increasing problem in pop and have always been troublesome in jazz. Arriving at a compromise on the lengths of singles is one topic Hesch would like to see discussed at a programming seminar.

"If we can organize a jukebox
(Continued on page 57)



WAYNE HESCH, young Illinois operator, examines titles in a record library that consists of thousands of records. In this section of the A & H Entertainers' library, records are filed alphabetically by label and numerically by stock number within label categories. Reference catalogs allow Hesch to quickly locate a request. In another section, top artists are filed in bins and other bins are devoted to specialty categories.

Music Men Talk Tobacco

By BRUCE CORY

CHICAGO—The new Seeburg Tobacco Counter machine, the skyrocketing state taxes on cigarette sales and the continuing anti-smoking health campaign and its effects on vending sales were the main topics of discussion among music operators with cigarette vending interests at the recent Music Operators of America exposition here.

"Dealers have been very impressed with the Tobacco Counter," said Jack Wilson, Sec-
(Continued on page 56)

Speakers Set for NAMA

CHICAGO—Speeches by university, association and space agency officials are slated for the national convention and trade show of the National Automatic Merchandising Association (NAMA), which will be held Oct. 18-21 in New Orleans.

Scheduled to address the opening of the convention on Satur-

day, Oct. 18, is Irwin Cochrun, director of the bureau of business management at the University of Illinois. The morning program will include the association's annual meeting.

On Sunday, Oct. 19, David Hartley, NAMA's public health counsel, will address members
(Continued on page 56)

Seeburg's Apollo in Space-Age Orbit

By EARL PAIGE

CHICAGO—Bill Adair held in his hand a large mechanism nearly two-feet long which he called a stepper unit—then pitched it into the air and watched it fall to the richly carpeted floor of the Seeburg Corp. sales auditorium. "Operators," he said, "are through worrying with stepper units. This little black box I'm holding in my hand replaces all of the stepper's complex circuitry and maze of connections. Operators no longer need steppers. Space-age controls are going to revolutionize the jukebox operating industry."

To understand William F. Adair, president of the Seeburg Sales Corp., is to realize that he has a passion for the jukebox operating industry and when it comes to his attitude about Seeburg's new Apollo phonograph he is absolutely rapturous. "Teflon," he exclaimed, and then paused. He was searching for a way to continue his description of the computer-type mini-components Seeburg is using in its new 160-selection jukebox. "Teflon is
(Continued on page 54)



"This little black box I'm holding in my hand replaces all of the stepper's complex circuitry and maze of connections," explains Bill Adair (right). Engineer John Stuparitz holds the huge section found in earlier jukeboxes.

Vendo Set for Total Push in Leisure Field

KANSAS CITY, Mo.—The Vendo Co., which is distributing Cameron jukeboxes through its Military Amusement Co. (MIAMCO) subsidiary, is now preparing to enter the allied fields of games, pool tables and kiddie rides.

"We haven't made any agreements on games yet but we have full intention of going into it," said Jack Burlington, vice-president of sales and marketing. "We are already handling Fischer kiddie rides and we will be handling a line of pool tables, both coin-operated and for home use."

Burlington also noted that a Cameron jukebox was placed last week in Blum's of San Francisco restaurant in New York. The jukebox, a product of Cameron Musical Industries, Ltd., is being distributed by MIAMCO in both the U.S. and Canada.

As another part of its expansion, MIAMCO will have a coin-operated popcorn dispenser that puts butter on the popcorn. According to Burlington, the unit will match the modular design of Vendo and will be a MIAMCO
(Continued on page 57)

See German Show for 1970

By WALTER MALLIN

BERLIN, W. Ger.—The recent four-day German Coin Machine Day exposition and convention drew an estimated 1,350 delegates and in all likelihood the show will be repeated in 1970 with the date Sept. 2-4 mentioned as the only days available in the Congress Hall, which is booked solid through 1972. Of the 45 exhibitors, 13 were from foreign countries, including 8 from the U.K. The show was open to the public to a qualified extent, in that each visitor was asked to list his profession. In various seminars and speeches it was revealed that there are now approximately 65,000 jukeboxes, 110,000 payout machines and another 100,000 amusement games in West Germany.

Werner Schmidt, chairman,

New Equipment



Seeburg—Apollo Phonograph

THE NEW SEEBURG APOLLO features a computer-type, three-digit "now-playing" selector display that flashes numbers as the mechanism scans. The number being played remains lighted, helping customers to identify a title for replay. Other innovations include an "all-coin" accumulator, a "deposit more coins" light and a modular plug-in pricing programmer. The "all-coin" accumulator permits customers to use nickels, dimes, quarters and half dollars in any combination up to one dollar's worth of selections with bonus incentives. There is also an optional dollar bill acceptor.

New Refinish Processes Top Accessory Item

CHICAGO — Two national distributors of nylon-spray surface finishing processes were the busiest people in the coin machine accessory field exhibiting at the Music Operators of America (MOA).

Vel-Vett, a subsidiary of the National Pizza Corp. conglomerate, St. Louis, Mo., selected several regional distributors for its surface finishing process at the convention, according to sales representative Marv Nelson. "We came to the MOA because National Pizza also owns National Pok-o-Golf, which is displaying its game here. While we have demonstrated the use of Vel-Vett on jukebox and coin machines, we are encouraging the operators to get the widest possible use out of their exclusive distribution rights. The nylon finishing can be applied to cars, boats, walls—almost anything."

The process involves the application of an epoxy undercoating for water sealing and the nylon fiber finish. The material is supplied by the DuPont Co. Vel-Vett has promised to train the men distributors select for applicators, Nelson pointed out, and has begun a trade magazine and direct mailing advertising campaign. "Retail stores will realize a 25 percent profit just for displaying our process," he said, "and the distributor is assured of a profit of 75 cents per square foot of wall space cov-
(Continued on page 57)

West German Coin Machine Operators' Association (ZOA), which organized the event, outlined several points he said should be considered in regard to the coin-operated music and amusement business in the 1970's:

"The increasing wish for coin-operated equipment and leisure devices as a form of distraction, should be viewed in relation to the forthcoming automation of human labor—each play gives a feeling of freedom and liberation from stress.

"The coin machine business today is of far more sociological concern than was true 30 years ago. In the same way, the attraction of new machines increasingly has resulted from attrition, which as a consequence, has caused quite another economical calculation in the design, construction and pricing of new machines.

"Coin machine operators do emphasize, that contrary to all the modern evils that plague man and even tend to glorify the perfect crime and offer toils of murder to children, the amusement machine is harmless.

"The 16-year-old youngsters today are equivalent of the 18-year-old youth of the 1930's who, in many countries are allowed to drive cars and serve in the armed forces, and yet, these youngsters are not even allowed to visit an arcade in Germany, Austria and other countries.

"The coin machine business so far has succeeded in a positive and constructive collaboration with legislators and executive officials. The day has arrived when we should think about the utility and necessity of
(Continued on page 54)

See German Show for 1970

• Continued from page 53

our automatic play-mates to hundreds of thousands of people really needing them."

A poll of the exhibitors showed that 75 percent felt that business during the show was "satisfactory to exceptional." Many American machines were shown and U.K. exhibitors earned much attention. A German television reporter, commenting on games such as Sega's Missile and Midway's Sea Raider, said there were "too many military games." A signif-

icant amount of pay-out equipment was shown, including Fakir, a prototype of a new electronic pay-out machine from the Swiss firm, Jeuxlux S.A.

Experts from such companies as Ainsworth Consolidated Industries were hopeful that pay-out items such as Merrie England will stand a better chance of passing the examinations of the Physical Technical Institute for game legislation. The firm hopes to be market the machine here, since it incorporates options for coping with possible changes in gaming legislation.

Jukebox With Space-Age Components

• Continued from page 53

a household word. It's a product of the space-age, you know.

"Teflon was developed from technical knowledge gained in developing a surface for spacecraft that would not become ignited by the heat of the atmosphere upon reentry. People talk about the Moon flight in political terms. I want to say that space-age technology is bringing us materials and products for the entertainment market and will enrich our lives in many ways."

Adair seemed to acknowledge the sardonic aspect of his next comment when he said that the space-age and airplane industries have been stealing "the best coin machine mechanics." He continued, "We've spent thousands of dollars to train coin machine mechanics only to find that they leave for a nine to five job in the aircraft industries."

"Well, operators are no longer at the mercy of mechanical failures. These components, these tiny modules in my hand, all carry a three-year warranty. If something goes wrong the operator just sends them to the factory here. Meanwhile, they can place a spare module in the phonograph in seconds—without a single tool."

The word "tormat" was mentioned—a reference to a selection memory unit Seeburg has used in phonographs for many years. "You know what?" Adair responded. "In all the years we've had the tormat we only receive about 12 a year for repair—just 12, and that component has a five-year warranty."

Now, Adair was holding another component, a tiny electronic module less than an inch square. In nearly a whisper, he said, "Look, this is the technology that put man on the Moon—we know it can allow man to operate a phonograph."

"Look," he repeated, digging into his pocket for a handful of change. "This phonograph will accept any kind of money people have—nickels, dimes, quarters, halves, and yes, that's a dollar bill acceptor you see. And how do you change the pricing adjustment? With a little pricing board, this tiny, thin board right here in my hand. Operators can have any variety of pricing they want in seconds."

"What do you say to the operator who claims he only wants to deal in quarters now that two for a quarter pricing is catching on so fast?" Adair was asked. There was no immediate reply.

"Where do reporters come up with questions like this?" he finally asked, in obvious anguish. "How many patrons in a tavern will go to the bartender to have nickels and dimes changed into quarters so they can play a phonograph? Huh?"

"We know that quarter pricing is here to stay and we know that dollar bill acceptors are here to stay—why, in four markets all our equipment is going in with factory-installed dollar bill acceptors; this is the only way we're shipping. We've designed this phonograph so that it is the easiest phonograph to play that people have ever seen."

"Is it easy to dial a telephone with the new digital push-buttons? Look at this new digital



"Space-age controls are going to revolutionize the jukebox operating industry," predicts Bill Adair (right), as he holds a mini component that replaces the large selection assembly held at left by John Stuparitz.



"Is it easy to dial a telephone with the new digital push-buttons?" Adair's question is answered by Charles Kahn, Seeburg director, public relations, who selects a record with complete ease.

selector. The telephone companies spent millions to develop this concept of 10 push-buttons—one, two, three, look at that, three buttons to select any of 160 titles, and the phonograph tells you, actually shows you how to do it.

"Don't tell it all," he asks. "Don't try to tell all the new things in this phonograph. I could talk about it for hours."

And, indeed, it was too bad that the interview had to end.

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WORLDWIDE Distributing president Nate Feinstein (right) and Arlington Heights operator Wayne Hesch flank Seeburg's Bill Adair in this picture taken at Worldwide's recent showing.



PUSH BUTTON selection mechanism on Seeburg's new Apollo is demonstrated by Bill Adair as George Wooldridge, president of the Illinois operators association (right) and Harold Schwartz of Worldwide Dist. listen.



IRVING KAYE (center) poses with two operators and his new home model player shown at a recent Worldwide open house in Chicago.

On the Street

By RON SCHLACHTER

Williams' Bill Deselm reports that "samples of Gridiron are in the hands of our distributors and we will be in production shortly." Meanwhile, the company is in production with Paddock, Beta Shuffle Alley and Phantom Gun. . . . D. Gottlieb & Co. is "off and running" with its new single-player

game called Mibs, according to Alvin Gottlieb. Mibs is a "marble game from top to bottom" and has been the subject of some "very excellent" reports. . . . Empire Distributing in Menominee, Mich., has been working around-the-clock on the company's Triple E Program, which features a trip to

Nassau. However, Bob Rondeau did find time to root the Packers home to victory in their recent clash with the Bears at Green Bay. A recent visitor at Empire was "Max" of Stansfield Novelty Co. in La Crosse, Wis.

Sega's Tokyo-Nishi branch manager Otshio Watanabe noted notes that a number of location owners in Japan are using decorative metal tokens to stimulate play on their jukeboxes. The locations, mostly traditional or modern cafes, em-

(Continued on page 57)

It's Best Buy Time at Your Wurlitzer Distributor



Now is the time to look over your route and upgrade it where necessary with Wurlitzer AMERICANA III's.

All during the past year these great phonographs have proved a Blue Chip Investment for thousands of operators.

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Where The Finest Music Is Expected
AMERICANA III Is On Location

McGillicuddy's Tavern at the famous four corners in Rochester, New York is a prime example. Here songstress Roberta Quinlan emphasizes the Wurlitzer sound. With her are Lindy Nardone, well known Operator-Owner (Himself) McGillicuddy and John Bilotta, Midstate New York Wurlitzer Distributor.

THE WURLITZER COMPANY / NORTH TONAWANDA, NEW YORK

Safety Bill Poses Few Problems

CHICAGO — For the most part, the proposed Toy Safety Act of 1969 does not seriously affect the bulk vending industry.

At present, the Federal Hazardous Substances Act defines "hazardous substance" to include products or substances which are toxic, corrosive, irritant, a strong sensitizer, combustible, etc. Meanwhile, the

House version of the proposed legislation would expand the definition of hazardous substance to include "any toy or article intended for use by children which presents an electrical, mechanical or thermal hazard." The Senate has already passed a slightly different version.

The act requires that certain hazardous substances may be marketed if certain labeling requirements are met, such as adding the word "warning" or "caution." Where articles are designated as "banned hazardous substances," they must be repurchased by the manufacturer, distributor or dealer. The Secretary of Health, Education and Welfare, under certain circumstances, may enjoin violation of the act or seize any banned hazardous substance.

While the bill is of no apparent serious concern to the industry, one possible trouble spot may be the sale of cigarette lighters. The lighters may constitute a "thermal hazard" under definition included in the House version.

Another potential problem area stems from the rather broad language appearing in the definition of mechanical hazard. This passage states that an article may be determined to present such a hazard if its design or manufacture presents an unreasonable risk of injury or illness "because the article (or

any part or accessory thereof) may be aspirated or ingested." This could be interpreted as meaning that any article that is small enough and is thereby capable of being put into the mouth of a child could constitute a hazard. (Continued on page 57)

Speakers Set for NAMA

• Continued from page 53

on "Dave Hartley at Large," while Dr. Malcolm Smith, medical research and operation, NASA, will speak on "A Look at Space Feeding." A panel, entitled "Requisites of a Profitable Commissary," will include R. Benita Kitterman, Canteen Corp.; Ralph Sanese's Complete Vending Service; James Corry, Indiana Vendors, Inc., and Edward Halls, North American Paper Co.; Vincent Madden, The Macke Co., will serve as moderator.

Paul Finney, managing editor, Business Week magazine, will deliver an "Overview and Projection of the Business Climate" on Monday, Oct. 20. Also scheduled are round-table discussions based on NAMA's new

Cramer Gum Public Relations Pays Off in Magazine Story

BOSTON — Gum Products, Inc., here achieved a public relations bonus that should be an example for other companies in the coin machine industry when a story on the manufacture of

bubble gum appeared in Industry, a very attractive magazine published by the Associated Industries of Massachusetts. Vice president Carmen D'Angelo, who heads up the division of Gum Products that handles sales to bulk vendors, agreed that companies should make themselves available to local and regional magazines and newspapers as a public relations gesture.

As a result of the story, to illustrate the public relations benefits, D'Angelo said the city's commission on industry has contacted his firm as part of the effort to stimulate and strengthen local industry here. "We've had a number of calls from various companies interested in bubble gum as a premium item and have received calls from companies we normally would never come into contact with. Radio and television stations are trying to sell us on advertising, too," he said.

The story mentioned one other public relations gesture D'Angelo initiated. Just prior to the recent moon flight, Cramer Gum sent 7,000 pieces of its Moon Landing Special gum to space officials. D'Angelo said the story originated from an idea Angelo Alabiso, Industry editor, conceived. "He was with the Massachusetts Port Authority when we first discussed a story on Cramer Gum," D'Angelo said. When he became editor we were contacted about the story.

Music Men Talk Tobacco

• Continued from page 53

burg Sales Corp. "But then this is a machine that sells itself."

The counter has a capacity of 1056 packs and is capable of displaying and vending 40 brands. No mechanical adjustments are required for loading the king size and 100 m.m. magazines.

The magazine dividers on either side of the drawers can be removed and boxes of cigars can be vended from these units. The coin mechanism is adaptable to eight different prices, to allow cigar vending prices. Wilson recalled that at one showing of the Tobacco Counter, stereo cassette tapes were loaded into the end magazines and "they fit perfectly. The cassettes were vended for a dollar, which is far below what a practical tape vending price would be. But the possibility of tape vending was demonstrated." Wilson added that the Tobacco Counter has been successfully test marketed and is presently in production.

The other exhibitor of cigarette vending equipment at the show, Rowe International, displayed its standard Riviera 25 machine. Fifteen columns of the 25 selection vendor have a 100 m.m. capacity and the machine can be ordered mechanically adjusted for dispensing the longer cigarettes, according to Henry Hoevenaar. The coin mechanism is equipped to handle four prices.

Hoevenaar discounted the influence of the American Cancer Society's health campaign and the projected suspension of broadcast advertising to cigars. (Continued on page 57)



NEW ORLEAN's Rivergate Exhibition Center (lower left) will be the site of the National Automatic Merchandising Association convention-exhibit Oct. 18-21.

KING'S One Stop BARGAINS

Filled Capsule Mixes
All 250 per bag

| | |
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| 5c Economy Mix | \$3.90 |
| 5c De Luxe Mix | 5.00 |
| 5c Ring Mix | 4.50 |
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| 10c Economy Mix | 7.00 |
| 10c Super Ball Mix | 8.00 |
| Laugh-In Books & Buttons | 12.00 M |
| 25c Jewelry Mix, 100 Bag | |
| V1 or V2 | 10.00 |
| 25c V2 Rubber Animals | 10.00 |
| Baseball Buttons for 1c Vending | 12.00 M |

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| Pistachio Nuts, 3 Star Buds | .72 |
| Cashew, Whole | .90 |
| Cashew, Butts | .77 |
| Peanuts, Jumbo | .50 |
| Spanish | .32 |
| Mixed Nuts | .60 |
| Baby Chicks, 25 Lb. Ctn. | 9.65 |
| Rainbow Peanuts | .32 |
| Bridge Mix | .32 |
| Boston Baked Beans | .32 |
| Jelly Beans | .32 |
| Licorice Gems | .32 |
| M & M, 500 ct. | .58 |
| Brites | .40 |
| SweetTarts | .40 |

| | |
|---|--------|
| Wrapped Gum—Fleets 1500 Pcs. | \$5.40 |
| Rain-Blo Ball Gum, 2200 per ctn. | 7.80 |
| Rain-Blo Ball Gum, 2100 printed per carton | 7.85 |
| Rain-Blo Ball Gum, 5550 per ctn. | 9.40 |
| Rain-Blo Ball Gum, 4300 per ctn. | 9.50 |
| Rain-Blo Ball Gum, 3550 per ctn. | 9.50 |
| Mallettes, 2400 per carton | 8.65 |
| 20 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum. | |
| Adams Gum, all flavors, 100 ct. | .45 |
| Beech-Nut, All Flavors, 100 ct. | .45 |
| Minimum order, 25 Boxes, assorted. | |

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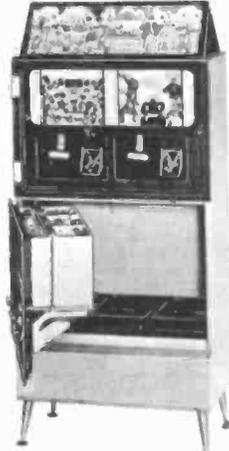
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| 10c CAPSULE MIXES (all 250 per bag) | |
| Casino | \$8.00 |
| Asst. Items with Lighter | 8.00 |
| Precious Gem Rings | 7.50 |
| Jewelry Mix | 7.00-8.00 |
| Jumbo Dice Mix | 8.00 |
| Jumbo Creepy Bugs | 8.00 |
| Love Rings | 8.00 |
| Combination Lock Mix | 8.00 |
| Pool Ball Mix | 8.50 |
| HOT 5c VEND ITEMS (all 250 per bag) | |
| Asst. Economy Mix | \$4.25 |
| Bugs | 5.00 |
| Rings | 5.00 |
| Heads Mix | 5.00 |
| Circus Toys | 4.25 |
| Regular Deluxe Assmt. | 5.00 |
| Asst. Jewelry (Bangles & Beads) | 5.00 |
| Many Other Assortments. | |

1c CHARM MIXES & ITEMS From \$3.50 to \$24.00 per M. 25c capsules in stock.

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Programming Jukeboxes

• Continued from page 53

programming seminar, as has been suggested from time to time, we should probably limit discussions to just one or two topics. I would like to see discussion on how operators can find more adult singles."

The need for adult material is so great, Hesch explained, that he has set aside special bins devoted to dozens of artists. A few of the names include such artists as Frank Sinatra, Dean Martin, Glen Campbell, Johnny Cash, Don Ho, Bobby Vinton, Tom Jones, James Brown, Presley, Buck Owens, Johnny Mathis, Al Martino, John Gary, Ray Charles—artists that span all forms of popular music.

"When a location asks for a certain artist we can often go to one of the bins and pull out a good variety. Recently, a location asked for some Russ Morgan records. I found six different records and the location owner, who wanted them for his own enjoyment, was completely thrilled."

Asked what the names of the six recordings were, Hesch immediately pulled out a log sheet that is kept in each bin so that he knows at all times where any given title is located around his routes. The Morgan titles ranged from "So Tired"; "Bye, Bye, Blackbird"; "I Hear Music" and "There Goes That Song Again," to such numbers as, "You're Nobody Till Somebody Loves You," "I'm Looking Over a Four Leaf Clover," "So Long" and

"The Object of My Affection." "I was surprised I had these titles, but not half as surprised and delighted as that location owner," Hesch said.

If Hesch surprises location owners, he also surprises wholesale record people, too. Often discovering a record weeks, if not months, before it becomes generally popular, Hesch's predictions are given a careful audience and he is sought out for opinions, too. "I had an idea that 'Sweet Caroline' by Neil Diamond would be a big hit," he said. "Suppliers kept saying it wasn't moving but finally it broke loose. By the time it started selling in big amounts I had already been using it for two months or more."

Hesch uses records in two amounts, he explained. "I buy every week and usually buy 19 different titles. Then, I often buy the same titles the following week because I will be finishing out a second week's round of locations. Our routes are too large to ever allow us to put a title on all jukeboxes in a given week," he explained.

In a given week Hesch said he will buy six pop records, one dinner record, one jazz number, one polka record, a show music type record, five kid titles and five soul records. "It may vary a little, but it's generally 19 or 20 different titles. As for the titles I'm considering each week, this can range anywhere from 35 to 60 different records."

It's small wonder that Hesch is busy on the day he purchases records.

New Processes Top Accessory Item

• Continued from page 53

ered by Vel-Vett." The company is two months old and appeared at the MOA for the first time.

Another new exhibitor, Vendors Exchange, Cleveland, O., demonstrated a similar finishing process which it distributes nationally for the Fiber Statics Co. A patented electric 45,000 volt, low amperage "gun" unit drives the nylon fibers into the undercoat according to representa-

tive Vic Van Derleedan. Then the current is reversed and the fibers are drawn out to insure a soft-textured finish. "We've been assigning distributorships here at the Sherman House," (Continued on page 96)

Vendo Promotion

• Continued from page 53

machine in the sense of displaying the subsidiary's nameplate.

MIAMCO is also distributing Paymax butter dispensers for theaters and Chill-Vend butter pads dispensers. In its military contracts, the Fort Lauderdale, Fla., company, headed by general manager Johnny Johnson, is representing Polytherm cups and plastics, MMI currency changers and Inter-County Industries coin boxes.

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Fulton, Ill., Location: C&W-Tavern

PAT KAHLER, programmer, Illowa Amusement Co.



Current releases:
"Muddy Mississippi Line," Bobby Goldsboro, United Artists-50565;
"The Ways to Love a Man," Tommy Wynette, Epic-5010512;
"September Song," Roy Clark, Dot-17299;
"Since I Met You Baby," Sonny James, Capitol-2595.
Oldies:
"A Boy Named Sue," Johnny Cash;
Any of Tammy Wynette's records.

New London, Conn., Location: R&B-Lounge

PAUL MESSORE, programmer, Frank Marks Music, Inc.



Current releases:
"Your Good Thing (Is About to End)," Lou Rawls, Capitol-2550;
"Oh, What a Night," Dells, Cadet-5649;
"That's the Way Love Is," Marvin Goye, Tamla-54185.
Oldies:
"Mother Popcorn," James Brown.

Music Men Talk Tobacco

• Continued from page 56

rettes on vending sales: "Tshe market has not declined at all. In fact, kids start smoking younger and younger all the time."

Wilson was more cautious. "Nobody has come up with any statistics on the effects of the health campaign on cigarette vending, so I don't think anyone can offer an opinion on that."

"The suspension of broadcast advertising will have an effect on vending sales, just as the Surgeon-General's report and the anti-smoking commercials did," said Lon McKee, A&A Amusement, Portland, Ore. "The cigarette vending market is not going to be lost, but it will be quite a problem for the tobacco companies to merchandise cigarettes after the ban goes into effect."

McKee said he expects to see more printed media advertising

and point of placement promotion for cigarettes and added, "Cigarette machines" will obviously be the best advertising media for the cigarette companies from now on. Although I don't expect it to happen, the best thing the manufacturers could do would be to increase placement subsidies to the operators."

McKee, who estimates that 15 percent of his revenue comes from cigarette vending, also stated that increases in the state cigarette tax have raised the Oregon price from 25 cents to 40 cents a pack in the last three years.

COMPUTER QUIZ

Wherever People Gather ...



NUTTING ASSOCIATES

500 Ellis St.
Mountain View, Calif. 94040

Toy Safety Bill

• Continued from page 56

tute a hazard because it could be "aspirated or ingested."

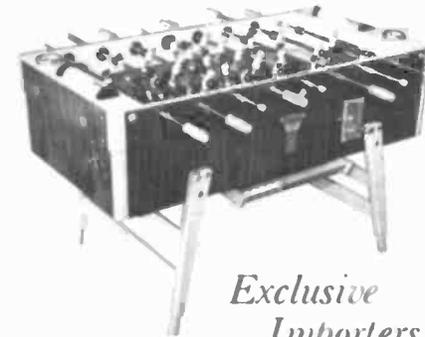
While this interpretation seems remote, the National Vendors Association (NVA) has written appropriate senators and congressmen, to state its position on the matter and suggest an amendment to the language.

All Machines Ready for Location

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|--------------------------------|----------|
| C.C. All American Basketball | \$300.00 |
| Seeburg 200 selection wall box | 29.50 |
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| AMI Continental 2-100 | 185.00 |
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| with all attachments | 445.00 |
| Seeburg 220 | 195.00 |
| Seeburg LSI | 845.00 |
| 630 Starlite-27 column | 195.00 |
| Smokeshop V 36 | 45.00 |
| Smokeshop V 27 | 30.00 |
| Williams Apollo | 185.00 |
| Bally Blue Ribbon | 195.00 |
| Bally 50-50 | 85.00 |
| Bally Discotek | 115.00 |
| Bally Dixieland | 215.00 |
| C.C. All-Stars | 295.00 |

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On the Street

• Continued from page 54

ploy hostesses who carry a quantity of jukebox tokens and supply these to customers at a mark-up. Tokens ordered through Sega are personalized with artistic designs and the name and telephone number of the location.

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Audio Retailing

Garrard Unveils Line At Los Angeles Show

LOS ANGELES—The Garrard division of British Industries Co., Westbury, N.Y., in the first public showing of its 1969-1970 line, exhibited two series of automatic turntables at the 1969 Los Angeles High Fidelity Music Show, which was held here Oct. 1-5 at the Ambassador Hotel.

The Component Series, comprising eight units, and the Module Series, made up of four automatics, were designed to satisfy the record-playing needs of all types of record listeners. Included in the Component Series is Garrard's Synchro-Lab Series, which features an all-new unit, the SL72B with a suggested list price of \$89.50. In addition to the constant speed synchronous motor, the series offers, for the first time in an automatic turntable, viscous damped cueing and pausing in the automatic as well as the manual mode. On the top-of-the-line SL95B, the SL75B and the SL72B tone arm descent is fully damped whether the unit is used to play records automatically or manually.

In the Module Series, Garrard is offering four automatic turntables which come pre-mounted on a slimly-styled base with matching three-way dust cover and diamond needle stereo cartridge pre-installed in the tone-arm. The units are completely wired and are ready to plug into other components and play as they come from the carton.

Two of the units, the X-10 and X-11, used a ceramic cartridge, which has a high output and will function excellently when the turntable is plugged into a table radio, FM stereo radio, low cost amplifier or receiver, TV set, most tape and cassette machines and any other

unit with no preamplifier section.

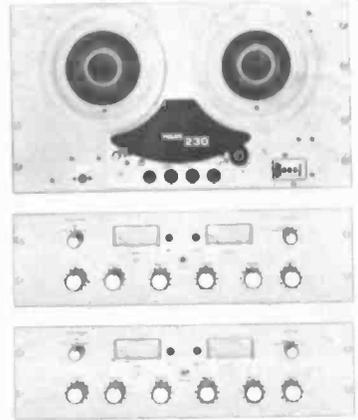
The other two units, the SLX-2 and SLX-3, are equipped with a magnetic cartridge and include preamplifier sections. Meanwhile two Garrard modules are all-new for 1969-1970. They are the X-11 "Demi," a miniature record changer, and the SLX-3, based on the features and mechanism of Garrard's most advanced component automatic, the SL95B.

New 4-Channel Tape Recorder

MINNEAPOLIS—In announcing a new series of 4-channel tape recorders, Russ Molloy, sales manager, Telex Communications Division, said, "Four channel stereo is the most exciting development in the decade. It's an experience where the listener is totally engulfed in sound." Telex, which is making available several versions of 4-channel equipment, will shortly have one priced at under \$300, Molloy said, adding that Telex expects to see record companies releasing 4-channel pre-recorded tapes soon.

"Many of the original master tapes (from recording sessions) can be commercially reissued in 4-channel and provide the consumer with a vast reservoir of readily available tape selections. In fact, we've been in touch with some major label recording companies and we know of several releases to be announced shortly," Molloy said.

The transport on Telex's units includes a two-speed hysteresis synchronous capstan drive and two induction reel motors, electric push-button relay operation and a fail safe brake system. Retail prices for the various models range from \$550 to \$1,544.



4-CHANNEL stereo recorder. The above unit, from a series of Quad/Sonic tape equipment models, is available from Telex with a playback only feature and with record and play feature and is available each way with or without amplifiers. The tape transport without amplifiers, Model 230-QQ, for playing in-line 4-channel tapes and standard stereo tapes, lists for \$550. Another model with 4-channel preamplifiers lists for \$670. A high end model with record and playback features and preamplification lists for \$1,544. Telex will shortly release a new 4-channel deck to sell under \$300.

Perry Forms Prod & Publishing Co.

LOS ANGELES—Independent record producer Don Perry has formed Perry Enterprises, Inc., a music production and publishing firm. Perry will head the firm's publishing activities, while Terry Stafford will be in charge of the country division. Perry Enterprises will move into new offices at 6430 Sunset Blvd., Hollywood, by Nov. 1.

Los Angeles Wing Opened by Caulfield

LOS ANGELES—J.L. Caulfield Enterprises, Ltd., a New York-based talent agency, has opened branch offices at 6515 Sunset Blvd. John Caulfield, the firm's president, is office head.

Bruce Nichols, vice president, will direct the home office at 144 W. 57th St., New York. The agency has recently added Columbia's Stony Brook People to its roster for representation.

If you're coming to Chicago for a rest don't come to Sherman House.

There's too much happening at Sherman House. For instance, there's the famous College Inn, headlining the most exciting names in show business. And to go with the College Inn, Chicago's most lively and memorable restaurants and lounges—the Well of the Sea, the Celtic Cafe, the Dome and the Scuttlebutt. So if you're coming to Chicago to be turned-on, not off, come to Sherman House. And leave the rest to us.

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EIA 'Debate'

LOS ANGELES—Electronic Industries Association's (EIA) distributor products division will continue its series of "great debates" on relationships between distributors and manufacturers when it meets here Thursday (9) during the EIA Fall Conference at the Century Plaza Hotel. F.J. Van Poppelen Jr., vice-president and general manager, Fairchild Semi-conductor, will be the featured speaker at the day-long seminar.



GARRARD'S SL95B Automatic Transcription Turntable features gentle tonearm setdown when records are played automatically, easy-to-use operating controls, a new stylus force adjustment with a window scale, a new counterweight vernier adjustment screw, an improved anti-skating device and a refined record safety platform. The suggested list is \$129.50.

Music Scene is

- a super concert
- mildly amusing
- never offensive
- a super bumper



All of the above.

Holy, Holy, Holy

And other never-before recorded hymns by
Tennessee

Ernie Ford



ST-334



Capitol

Country Music

'Opry,' Singleton, WWVA 'Recreapolises' to Roll

NASHVILLE — Almost simultaneously, two giants of the music industry have announced long-awaited massive recreational developments which include planning for both records and films, and a third such complex is quietly taking shape a few hundred miles away.

The board of directors of WSM, Inc., voted to build Opryland, USA, a \$16-million entertainment-recreation development centered on the "Grand Ole Opry." The decision came nearly a year after Irving Waugh, president of WSM, first revealed such a possibility during the Birthday Celebration of the "Opry" last October. It fol-

lowed an "exhaustive and favorable" feasibility study conducted by Economics Research Associates of Los Angeles.

The WSM management said it was their hope to make Opryland, USA, one of the nation's major tourist attractions, ranking with Sea World, Astro World, and Six Flags over Texas and Georgia.

Plans call for a combination of specialty shops, themed rides and exhibits related to the country music theme. Foremost, however, would be a 5,000-seat theatre costing an estimated \$5 million to be used for the "Opry" and as a television production center. There would be a complex of exhibit centers, including one oriented around music and the broadcasting industry, and another associated with the story of country music. There also would be a multimillion-dollar motor-odge. All of this would be built on about 200 acres of land.

WSM recently formed its own Opryland record label, and long-range plans also call for extensive record production.

The new complex will be run by Michael J. Downs, a 36-year-old native of Los Angeles, former vice president of Sea World in San Diego.

The second complex, to be developed by the Shelby Singleton corporation, calls for a 343-acre Disneyland-type entertainment park 24 miles west of here, featuring an "underground city."

The \$20 million plan calls for building in four phases, with the first scheduled for opening next June. Eventually it would include motels, facilities for making movies and television shows and recording studios.

Underground City

To be known as Underground City, USA, the park takes its name from a seven-acre underground limestone mine, which contains a two-acre spring-fed fish-filled lake and 110 rooms formed by the mining process. The rooms will be decorated, and boats will move freely through the ground-level mine.

Singleton estimated the park would attract more than a mil-

lion people from over the nation annually. Among the other facilities, it will have camping grounds, an 18-hole golf course, a drag strip, an aircraft landing strip and an international convention hall. There will be sound stages for complete movie and television filming activities. Inside the mine there will be a theater and a nightclub.

Stockholders in Underground City, the firm for which the Singleton corporation will develop, include Singleton, Nobel Bell, executive vice president of the Singleton corporation; Jimmy Key, owner of Key Talent Agency; Jeannie C. Riley of Plantation Records; Jerry Kennedy of Mercury Records; John Richbourg, of Sound State 7 Records; Janet Tabor, operating manager of Midsouth Record Pressings; John A. Singleton, brother of Shelby, and Steve Singleton, son of Shelby, as well as several persons not involved in the music industry.

Almost unnoticed in the double-barreled set of announcements was work being done at Renfro Valley, the vast complex in Eastern Kentucky, which is being turned into a recreational area by J. Hal Smith, former owner of Boone Records, Pamper Music, and the Hal Smith Artist Agency. Smith recently sold all of these companies to devote full time and attention to Renfro Valley, where he, too, plans a full recreational area replete with motel accommodations and a modern hall to house a revived Renfro Valley "Barn Dance," which Smith hopes will grow into a major show. This scenic

(Continued on page 64)



ILLINOIS ENTERTAINER Jan Hurley signs a two year contract with Opposum Records, and will record in Nashville. With her is Dick Ronk, an executive of the recording firm.

Editor to Chair CMA Workshop

NASHVILLE — Billboard radio editor Claude Hall will chair the Radio-TV workshop sponsored by the Country Music Association during the 44th Birthday Anniversary Celebration of the "Grand Ole Opry." Hall will moderate a panel which consists of Bill Wheatley, WWOK, Miami; Jay Hofer, manager, KRAK, Sacramento; Don Nelson, general manager, WIRE, Indianapolis; Herb Gullebeck, president, WPLO, Atlanta; and Janet Gavin of the Gavin Report.

Wheatley will deal with programming, Hofer with station management, Nelson with ratings, Gullebeck with country music image, and Mrs. Gavin with selection of records for a market.

The international seminar, also sponsored by CMA, will be chaired by Richard Broderick,

of MCA, and will include Tony Barrow, Mervyn Conn, Ian Grant, Leapy Lee and Charles Williams.

The site of the international seminar has been moved from the Municipal Auditorium to the Ramada Inn.

The CMA show, to follow the banquet on Friday (17), is being put together by Joe Allison and Frank Jones, who also will produce it. The Jordanares and Nashville Sounds will provide back-up voices for the singers, and Bill Pursell will lead the orchestrations. Hank Levine has done the arrangements.

This week's festivities include the Music City Pro-Celebrity Golf Tournament at Harpeth Hills, featuring the biggest names in country and pop music, plus 32 of the nation's leading PGA golfers.

Nashville Scene

Duets are the "in" thing these days on Music Row. Skeeter Davis & Bobby Bare have just concluded a series of sessions under the tutelage of Ronnie Light, with Bill Walker the session leader; Rayburn Anthony & Joyce Renolds have cut a single for Stop. The "A" side is the old-time favorite, "I Walk the Line," and it has a new flavor; Linda Webb & Ray Pennington are in the midst of a Monument duet; and Nat Stuckey & Connie Smith are doing a religious duet for RCA.

Ben Smathers & The Stoney Mountain Cloggers continue to ring up records and more network appearances, thanks to Stan Pat of Hollywood, who has handled all of their major bookings. The next scheduled network show is with the Lennon Sisters. Danny William Dale has a new release on State & Coach Records. Copies are available at P.O. Box 22, Deptford, N.J. 08096.

Chart's Connie Eaton has her first LP on the market, "I've Got Life to Live," and it features a great deal of new material. Bill Goodwin back from his JP's Club in Tucson, Ariz., was impressed with the James Gang from Denver, and may do some future booking with them. Roy Clark is busy doing guest appearances on television. Among others coming up are "The Glen Campbell Show" and "Hollywood Palace," and he'll be here for the Kraft Music Hall CMA Awards show. Hank Thompson did a guest appearance in New York for the "David Frost Show" and in Cin-

cinnati for two guest shots. Linda K. Lance, a bright new star, follows the release of her first LP with a Canadian trip. She's on Royal American. Dave Kirby, from Albuquerque, has the makings of a hit with his first Monument single. He is multitalented. The scheduled appearance of Sonny James on the "Music Scene" has been moved up to

Oct. 13. This show, by the way, is receiving nothing but accolades from the country folk. The Henson Cargill series, "Country Hayride" is being sold in prime time in 30 major markets, syndicated by Avco-Embassy films. Ferlin Husky headlines the Wisconsin Snowmobile and Winter Sports Show in Green Bay this month.

Sounds of Music Distributing, Inc., will expand distribution for several new labels. The firm is headed by Little Richie Johnson in Belen, N.M., and will take on the labels both for distribution and promotion. It already has several under contract. Pete Sayers, U.K.'s gift to the U.S., is booked in a string of colleges for his unique folk-country show during the weeks ahead. He plays North Central College, Belmont, Brevard, Pfeiffer and Cumberland, with a series of other shows sandwiched in between. He also has signed with Robwill Music as an exclusive writer. Ohio Records' Ethel Delaney has a new release, "I Almost," which was recorded at RCA here, produced by Lloyd Green. Bobby Goldsboro has started his own record label, and named it Viking. Elvis Presley, finding it difficult to decide whether to record here or in Memphis, is doing both. He was here for a string of sessions last week. Clifford Currey was here to promote his new up-tempo version of "Break My Find" with a round of personal

(Continued on page 64)



COUNTRY ARTISTS Bob Regan and Lucille Star, with Paramount's a&r vice president Jay Lowy, right, have signed an exclusive pact with the label. Miss Starr will record as a solo, and the two as a team. Producer Henry Hurt now is setting up sessions in Nashville.

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Brite Star's Pick Hits

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- The Drifter—Steve Lawrence (RCA)
- Make Your Own Kind of Music—Mama Cass Elliot (Dunhill)
- Steppin Down—Frederick Knight (Maxine)
- It's No Secret—Larry Houston (Donte)
- Ladder of Love—Jack Nelson (Kajac)
- Back in the Arms of Love—Jack Greene (Decca)
- Bury Me Down by the River—P. P. Arnold (Atlantic)
- Valley of the Wind—Marty Martel (National)
- Gonna Have to Put You Down—Oscar Bishop (Maxine)
- Friendship and Comfort—Lee Wilson (Rich-R-Tone)
- Installment by the Bottle—Ray Crowder (Camaro)
- Old Lonesome Use To Be—Dick Shuey (Cherylaine)
- She's Still With Me—Dale Robertson (Liberty)
- In the Land of Make Believe—Dusty Springfield (Atlantic)
- I Can Remember—Peter & Gordon (Capitol)
- For the Love of a Lady—Jay & the Americans (United Artists)
- Individual of Society—Basis of the Thing (Chi-Line)

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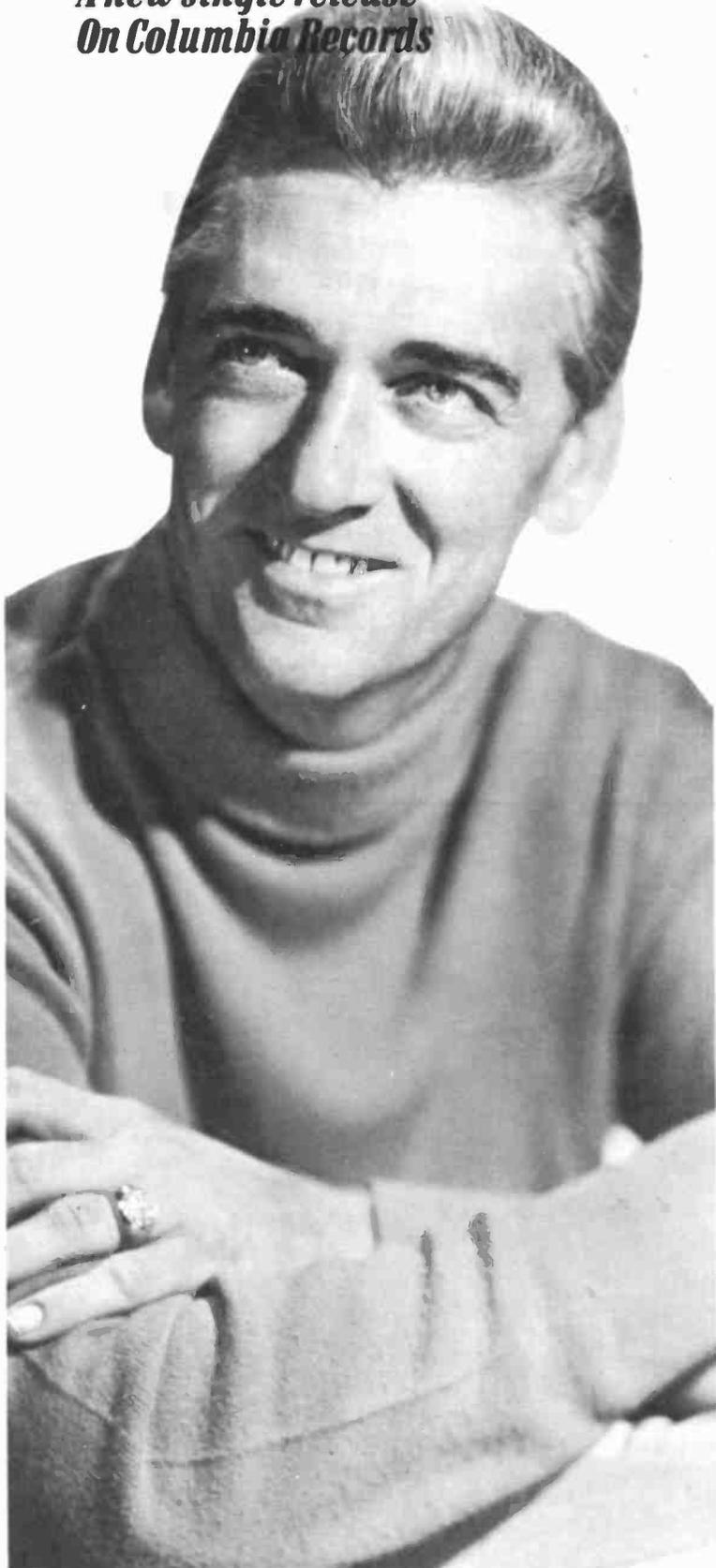


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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/11/69

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

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1 | 1 | SINCE I MET YOU BABY Sonny James, Capitol 2595 (Progressive, BMI) | 6 | 38 | 26 | ME & BOBBY McGEE Roger Miller, Smash 2230 (Combine, BMI) | 15 |
| 2 | 3 | THE WAYS TO LOVE A MAN Tammy Wynette, Epic 5-10512 (Gallico, BMI) | 7 | 39 | 51 | KISSED BY THE RAIN, WARMED BY THE SUN Glenn Barber, Hickory 1545 (Acuff-Rose, BMI) | 4 |
| 3 | 2 | THAT'S A NO NO Lynn Anderson, Chart 66-5021 (Singleton, BMI) | 11 | 40 | 43 | BLUE COLLAR JOB Darrell Statter, Dot 17275 (Terrace, ASCAP) | 6 |
| 4 | 4 | TALL DARK STRANGER Buck Owens & the Buckaroos, Capitol 2570 (Blue Book, BMI) | 10 | 41 | 48 | WE ALL GO CRAZY Jack Reno, Dot 17293 (Tree, BMI) | 4 |
| 5 | 5 | THESE ARE NOT MY PEOPLE Freddy Weller, Columbia 4-44916 (Lowery, BMI) | 12 | 42 | 64 | SUCH A FOOL Roy Drusky, Mercury 72964 (Champion/Starday, BMI) | 2 |
| 6 | 7 | INVITATION TO YOUR PARTY Jerry Lee Lewis, Sun 1101 (Knox/Goldust, BMI) | 9 | 43 | 33 | MY CUP RUNNETH OVER Johnny Bush, Stop 310 (Chappell, ASCAP) | 9 |
| 7 | 19 | TO SEE MY ANGEL CRY Conway Twitty, Decca 732546 (Music City/Twitty Bird, BMI) | 4 | 44 | 45 | THEN THE BABY CAME Henson Cargill, Monument 1158 (Moss-Rose, BMI) | 4 |
| 8 | 11 | I'D RATHER BE GONE Hank Williams Jr., MGM 14077 (Blue Book, BMI) | 5 | 45 | — | OKIE FROM MUSKOGEE Merle Haggard & the Strangers, Capitol 2626 (Blue Book, BMI) | 1 |
| 9 | 13 | HEMOCOMING Tom T. Hall, Mercury 72951 (Newkeys, BMI) | 8 | 46 | 44 | MOFFETT, OKLAHOMA Charlie Walker, Epic 5-10499 (Sara/Deepcross, BMI) | 8 |
| 10 | 10 | THESE LONELY HANDS OF MINE Mel Tillis & the Statesiders, Kapp 2031 (Ly-Rann, BMI) | 9 | 47 | 49 | STEPCHILD Billie Jo Spears, Capitol 2593 (Blue Crest, BMI) | 5 |
| 11 | 8 | A BOY NAMED SUE Johnny Cash, Columbia 4-44944 (Evil Eye, BMI) | 12 | 48 | 34 | BETTER HOMES AND GARDENS Bobby Russell, Elf 90-0310 (Russell/Cason, ASCAP) | 9 |
| 12 | 12 | GEORGE (And the North Woods) Dave Dudley, Mercury 72952 (NewKeys, BMI) | 7 | 49 | 47 | LIFE'S LITTLE UPS AND DOWNS Charlie Rich, Epic 5-10492 (Makamillion, BMI) | 10 |
| 13 | 6 | TO MAKE A MAN (Feel Like a Man) Loretta Lynn, Decca 732513 (Sure-Fire, BMI) | 13 | 50 | 54 | THE HOUSE OF BLUE LIGHTS Earl Richards, United Artists 50561 (Robbins, ASCAP) | 6 |
| 14 | 14 | I LOVE YOU BECAUSE Carl Smith, Columbia 4-44939 (Fred Rose, BMI) | 9 | 51 | 52 | LITTLE REASONS Charlie Louvin, Capitol 2612 (Tree, BMI) | 3 |
| 15 | 18 | ARE YOU FROM DIXIE Jerry Reed, RCA 74-0211 (Witmark, ASCAP) | 7 | 52 | 38 | RECONSIDER ME Ray Pillow, Plantation 25 (Singleton, BMI) | 8 |
| 16 | 16 | RAINING IN MY HEART Ray Price, Columbia 4-44391 (House of Bryant, BMI) | 9 | 53 | 71 | SHIP IN THE BOTTLE Stonewall Jackson, Columbia 4-44576 (Gallico, BMI) | 2 |
| 17 | 20 | MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists 50565 (Detail, BMI) | 7 | 54 | 56 | THE SEPTEMBER SONG Roy Clark, Dot 17299 (Chappell/TRD- Hampshire, ASCAP) | 3 |
| 18 | 15 | BUT YOU KNOW I LOVE YOU Bill Anderson, Decca 32514 (First Edition, BMI) | 14 | 55 | 50 | MAMA LOU Penny DeHaven, Imperial 66388 (Unart/Prodigal Son, BMI) | 10 |
| 19 | 9 | WINE ME UP Faron Young, Mercury 72936 (Passport, BMI) | 14 | 56 | — | GET RHYTHM Johnny Cash, Sun 1103 (Hi-Lo, BMI) | 1 |
| 20 | 17 | IF NOT FOR YOU George Jones, Musicor 1366 (Passkey, BMI) | 13 | 57 | — | HONEY I'M HOME Stan Hitchcock, Epic 5-10525 (Hall-Clement, BMI) | 1 |
| 21 | 25 | SEVEN LONELY DAYS Jean Shepard, Capitol 2585 (Jefferson, ASCAP) | 6 | 58 | 75 | BACK SIDE OF DALLAS Jeannie C. Riley, Plantation 29 (Hall-Clement, BMI) | 2 |
| 22 | 31 | HAUNTED HOUSE Compton Brothers, Dot 17294 (Venice/B Flat, BMI) | 4 | 59 | 67 | GROOVY GRUBWORM Harlow Wilcox, Plantation 28 (Singleton, BMI) | 4 |
| 23 | 23 | I WILL ALWAYS Don Gibson, RCA 74-0219 (Acuff-Rose, BMI) | 6 | 60 | 63 | DON'T IT MAKE YOU WANT TO GO HOME Joe South, Capitol 2592 (Lowery, BMI) | 2 |
| 24 | 40 | MacARTHUR PARK Waylon Jennings & the Kimberleys, RCA 74-0210 (Canopy, ASCAP) | 8 | 61 | 65 | WHILE I'M THINKIN' IT Billy Mize, Imperial 66403 (Attache, BMI) | 5 |
| 25 | 41 | WE HAD ALL THE GOOD THINGS GOING Jan Howard, Decca 32543 (Jack, BMI) | 4 | 62 | 66 | BACK IN THE ARMS OF LOVE Jack Greene, Decca 32558 (Blue Crest, BMI) | 2 |
| 26 | 39 | THINGS FOR YOU AND I Bobby Lewis, United Artists 50573 (Passkey, BMI) | 5 | 63 | 68 | SHAME ON ME Norro Wilson, Smash 2236 (Western Hills/Lois/Saran, BMI) | 5 |
| 27 | 46 | ANOTHER DAY, ANOTHER MILE, ANOTHER HIGHWAY Clay Hart, Metromedia 140 (Motola, ASCAP) | 4 | 64 | 55 | I'VE BEEN LOVING YOU TOO LONG Barbara Mandrell, Columbia 4-44955 (East/Memphis/Time/Curtom, BMI) | 5 |
| 28 | 42 | I'LL STILL BE MISSING YOU Warner Mack, Decca 32547 (Pageboy, SESAC) | 3 | 65 | 70 | FRIED CHICKEN AND A COUNTRY TUNE Billy Edd Wheeler, United Artists 50579 (Sons of Ginza, BMI) | 5 |
| 29 | 61 | SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash 2244 (Acuff-Rose, BMI) | 2 | 66 | — | THERE WOULDN'T BE A LONELY HEART IN TOWN Del Reeves, United Artists 50564 (Rural Hill, ASCAP) | 1 |
| 30 | 30 | RIVER BOTTOM Johnny Darrell, United Artists 50572 (Quartet/Bexhill, BMI) | 5 | 67 | 57 | THE WOMAN IN YOUR LIFE Wilma Burgess, Decca 32522 (Contention, SESAC) | 10 |
| 31 | 22 | TRUE GRIT Glen Campbell, Capitol 2573 (Campbell, BMI) | 12 | 68 | 62 | MY IRON SKILLET Wanda Jackson, Capitol 2614 (Party Time, BMI) | 3 |
| 32 | 60 | SWEET THANG & CISCO Nat Stuckey, RCA 74-0238 (Forrest Hills, BMI) | 2 | 69 | 72 | CLINGING TO MY BABY'S HAND Dottie West, RCA 74-0239 (Tree, BMI) | 2 |
| 33 | 24 | WHICH ONE WILL IT BE Bobby Bare, RCA 74-0202 (Tree, BMI) | 11 | 70 | — | SOMETHING'S MISSING Jackie Burns, Honor Brigade 5 (Singleton, BMI) | 1 |
| 34 | 27 | I'M DOWN TO MY LAST "I LOVE YOU" David Houston, Epic 5-10488 (Gallico, BMI) | 16 | 71 | — | SWISS COTTAGE PLACE Jerry Wallace, Liberty 56130 (Acuff-Rose, BMI) | 1 |
| 35 | 28 | TENNESSEE HOUND DOG Osborne Brothers, Decca 32516 (House of Bryant, BMI) | 10 | 72 | — | DIGGY DIGGY LO Doug Kershaw, Warner Bros.-Seven Arts 7329 (Acuff-Rose, BMI) | 1 |
| 36 | 21 | WORKIN' MAN BLUES Merle Haggard & the Strangers, Capitol 2503 (Blue Rock, BMI) | 15 | 73 | — | ROCKING A MEMORY Tommy Overstreet, Dot 17281 (Hill & Range/Blue Book, BMI) | 1 |
| 37 | 37 | BETTER HOMES AND GARDENS Billy Walker, Monument 1154 (Russell-Cason, ASCAP) | 6 | 74 | — | MOLLY Jim Glaser, RCA 74-0231 (United Artists, ASCAP) | 1 |
| | | | | 75 | — | THANK YOU FOR LOVING ME Brenda Byers, MTA 176 (Duchess, BMI) | 1 |

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Country Music

Nashville Scene

• Continued from page 60

appearances. . . . Funeral services were held for Earl J. Brewer, a SESAC field representative for more than 13 years, at Fort Worth, Tex. Services also held last week for the father of Ed Bruce, Monument artist, who died in Memphis.

The Stonemans played New York's Wall Street last week, taking part in a major promotion for Transcontinental Investing Corp., the parent of Transcontinental Music Corp., the world's largest rack jobber and record wholesaler. . . . Monument hosted a reception for visiting Charles Aznavour, who is cutting a new LP in English here. . . . Hank Williams Jr. opened another of his Barbecue Pits, this one directly across the street from the "Grand Ole Opry" House. . . . A new TV show gets underway Oct. 18 at WUBC, Channel 48, at Greensboro, N.C. The program, "Skeeter's Country Corner," will be a DJ type using records, tape clips and film, with a top 10. It will run in conjunction with Skeeter Dodd's radio show on WMDE, also in Greensboro. Skeeter needs a record file. The pictures will be used in shots as the artists' record plays. It gets underway almost at once, so quick cooperation is needed.

Ralph Paul, former WENO air personality, has now moved into fulltime involvement with his own firm, Dal-Hart Enterprises. Previously headquartered in the Nashville suburb of Madison, Dal-Hart has opened offices in the music row area (911 18th Ave. South). Paul will co-ordinate and co-produce the first album product of Mack Vickory to be done live. . . . Linda K. Lance & Grandpa Jones will co-host a telethon for the benefit of crippled children in Paducah, Kan., Nov. 15-16.

Leroy Van Dyke will be honored in ceremonies at the University of Missouri at Columbia Friday-Saturday (10-11), during which he will receive an award as Outstanding Alumnus of 1969. Van Dyke, who holds a B.A. in Journalism from the university, has been active in raising funds for the school's Agricultural Livestock Pavilion in recent years. . . . Negotiations are underway between Judy Lynn Enterprises and Bill Fuller, international talent booker, for a 1970 tour of Ireland and England for Judy. . . . Jeannie C. Riley led 135 Texas High School bands as Grand Marshall in the Annual Fair Parade at Lubbock. . . . Ferlin Husky announced the appointment of Henry Dorrough to head Husky Music, his publishing firm. For the past eight years, Dorrough had been a member of the Marty Robbins road band. . . . Jan Jurley, Illinois Entertainer, has signed a contract with Opossum Records. After her engagement at The Sahara Inn, Columbus, Neb., Miss Hurley will fly here to cut her first session for the Midwest firm. . . . The first release of Jim Downing on Danrite Records has been mailed to disk jockeys. Distributors are scheduled to receive it this week. . . . Howard Vokes is rereleasing

(Continued on page 66)

'Recreapopolises'

• Continued from page 60

location also is just off an interstate highway and is easily accessible.

Strongly in contention for the entertainment dollar is radio station WWVA, Wheeling, W. Va., which recently purchased the blocklong Capitol Theater building and announced planned expansion which include many music facilities. The station is seeking to make Wheeling a major recording and publishing center.

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 10/11/69

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

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S) | 15 |
| 2 | 3 | WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 75113 (S) | 11 |
| 3 | 2 | THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S) | 18 |
| 4 | 4 | GLEN CAMPBELL "LIVE" Glen Campbell, Capitol STBO 268 (S) | 4 |
| 5 | 7 | TAMMY WYNETTE'S GREATEST HITS Tammy Wynette, Epic BN 26486 (S) | 6 |
| 6 | 6 | MY LIFE/BUT YOU KNOW I LOVE YOU Bill Anderson, Decca DL 75142 (S) | 11 |
| 7 | 5 | BUCK OWENS IN LONDON Buck Owens & His Buckaroos, Capitol ST 232 (S) | 17 |
| 8 | 9 | YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953 (S) | 14 |
| 9 | 11 | I LOVE YOU MORE TODAY Conway Twitty, Decca DL 75131 (S) | 11 |
| 10 | 15 | IT'S A SIN Marty Robbins, Columbia CS 9811 (S) | 14 |
| 11 | 10 | ALWAYS, ALWAYS Porter Wagoner & Dolly Parton, RCA Victor LSP 4186 (S) | 11 |
| 12 | 8 | GAMES PEOPLE PLAY Freddie Weller, Columbia CS 9904 (S) | 10 |
| 13 | 17 | SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223 (S) | 21 |
| 14 | 14 | THINGS GO BETTER WITH LOVE Jeannie C. Riley, Plantation PLP 3 | 5 |
| 15 | 16 | JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639 (S) | 70 |
| 16 | 29 | JOHNNY CASH'S GOLDEN HITS, VOL. 1 Johnny Cash, Sun 100 | 3 |
| 17 | 13 | MORE NASHVILLE SOUNDS Danny Davis & the Nashville Brass, RCA Victor LSP 4176 (S) | 18 |
| 18 | 18 | FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155 (S) | 17 |
| 19 | 21 | JOHNNY CASH'S GOLDEN HITS, VOL. 2 Johnny Cash, Sun 101 | 3 |
| 20 | 20 | ROGER MILLER Smash SRS 67123 (S) | 7 |
| 21 | 31 | COUNTRY FOLK Waylon Jennings & the Kimberleys, RCA Victor LSP 4180 | 5 |
| 22 | 22 | A LITTLE BIT OF PEGGY Peggy Little, Dot DLP 25948 (S) | 10 |
| 23 | 26 | CLOSE UP Merle Haggard, Capitol SWBB 259 (S) | 8 |
| 24 | 24 | JERRY LEE LEWIS' GOLDEN HITS, VOL. 1 Jerry Lee Lewis, Sun 102 | 2 |
| 25 | 25 | JERRY LEE LEWIS' GOLDEN HITS, VOL. 2 Jerry Lee Lewis, Sun 103 | 2 |
| 26 | 12 | JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4187 (S) | 11 |
| 27 | 19 | AT HOME WITH LYNN ANDERSON Chart CHS 1017 (S) | 9 |
| 28 | 23 | DAVID HOUSTON Epic, BN 26482 (S) | 6 |
| 29 | 35 | YOUNG LOVE Connie Smith & Nat Stuckey, RCA Victor LSP 4190 | 5 |
| 30 | 42 | PORTRAIT OF MERLE HAGGARD Capitol ST 319 | 2 |
| 31 | 32 | CLOSE UP Buck Owens, Capitol SWBB 257 (S) | 8 |
| 32 | 30 | DON GIBSON SINGS ALL TIME COUNTRY GOLD RCA Victor LSP 4169 (S) | 11 |
| 33 | 27 | STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S) | 36 |
| 34 | 34 | HALL OF FAME, VOL. 1 Jerry Lee Lewis, Smash SRS 67117 (S) | 23 |
| 35 | 33 | WHY YOU BEEN GONE SO LONG Johnny Darrell, United Artists UAS 6707 | 9 |
| 36 | 36 | FROM THE HEART Diana Trask, Dot DLP 25957 (S) | 4 |
| 37 | 28 | CARL SMITH SINGS A TRIBUTE TO ROY ACUFF Columbia CS 9870 | 6 |
| 38 | 39 | ME AND MY BOYS Porter Wagoner, RCA Victor LSP 4181 | 2 |
| 39 | 45 | HOLD ME Johnny & Jonie Mosby, Capitol ST 286 | 3 |
| 40 | — | HANK WILLIAMS, JR. LIVE AT COBO HALL, DETROIT MGM SE 4644 | 1 |
| 41 | 43 | TOGETHER Jerry Lee Lewis/Linda Gail Lewis, Smash SRS 67126 | 2 |
| 42 | 41 | DARLING YOU KNOW I WOULDN'T LIE Conway Twitty, Decca DL 75105 (S) | 22 |
| 43 | — | MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188 | 1 |
| 44 | — | THE ASTRODOME PRESENTS SONNY JAMES IN PERSON Capitol ST 320 | 1 |
| 45 | — | MARTY'S COUNTRY Marty Robbins, Columbia GP 15 | 1 |

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Note: use this page for display

Nashville ASCAP Post Goes to Gerry Wood

NASHVILLE—Gerry Wood has been named director of media, publisher and artist relations for the Nashville regional offices of ASCAP, according to Ed Shea, regional executive director.

Wood, long-time director of the Vanderbilt University News Bureau, will work directly with the media, and will have close ties with songwriters and publishers here, Memphis, Dallas and throughout the south.

While attending Vanderbilt,

Wood worked as news director of WKDA Radio. He also handled publicity for Tree International, and for RCA's Skeeter Davis. He is a member of NARAS, Sigma Beta Chi, and the Radio-Television News Directors Association. He has worked in all facets of radio.

A songwriter, he co-wrote Judy Lynn's recent Columbia record "Here Comes the Judge" with Curley Putman. Wood's wife, Ellen, is secretary to Jerry Kennedy at Mercury Records.

Acuff-Rose Buys Windward Side

NASHVILLE — Acuff-Rose Publications continued its expansion program this week with the purchase of Windward Side Music, formerly owned by John D. Loudermilk.

Heretofore Loudermilk, a multi-award winning songwriter, held an agreement whereby he had the option to retain or sell to the Acuff-Rose firm all of the 500 or more songs in his catalogue.

Loudermilk said he does not have time to devote to publishing. "Writers and performers ought to spend their time writing and performing!" he said. "Publishing is for publishers."

Wesley Rose, president of Acuff-Rose Publications, Inc., said that Loudermilk has been signed to another long-term exclusive writer's contract for that company. Loudermilk holds 14 gold records for songs he has written.

Nashville Scene

• Continued from page 64

his 1959 single, "Willie Roy, the Crippled Boy."

After an absence of a year and a half, Chubby Howard is back playing steel with Jack Robert's Evergreen Drifters band, booked out of Seattle. He continues to play country records at KAYE, Puyallup, Wash. . . . WKXY, Paducah, will close out Country Music Month with festivities culminating in a big show Oct. 25. It will feature Del Reeves, Penny De Haven and Charlie Walker.

Linda Rae of Portland, Ore., has signed a contract with Canary Records as winner of an 11-state talent contest. She'll fly here for a recording session. . . . Jean Chapel has signed a long-term contract with Kapp Records. She's one of the top songwriters in the business. . . . Warner Mack heads for road shows in York, Pa., and then to Florida for a string of dates. . . . RCA's Lorene Mann will sing her new release during the Oct. 29 taping of the "Jim Lucas Show" in Louisville, which will hit the air about the time the record is released. . . . Archie Campbell will headline the act at the Oct. 26 Veterans Memorial Auditorium in Columbus, Ohio. Also on tap will be Grandpa Jones, Stringbean & Gordie Tapp.



JEAN CHAPEL, member of a famous writing family, has signed a recording contract with Kapp's Nashville producer, Walter Haynes.

Vox Jox

• Continued from page 41

WFIL-FM. . . . Hope the big dinner honoring E. Rodney Jones, radio station WVON Chicago, was a rousing success last week. . . . Dusty Dunn has left WUBE in Cincinnati to join WTOB in Winston-Salem. . . . WNTY, PO Box 990, Southington, Conn. 06489, needs easy listening records. John (Big John Little) Lingua says that if it wasn't for Bob Greenberg of Transcontinental Distributing and Merv Amols of Capitol "we'd really be in trouble." Staff includes C. S. Lineberry, Lingua, and Jim Senich. R. B. Gregory is general manager. Station just went on the air Sept. 2. Hope you record men can help this station.

Thomas (Tom Daren) Darrah has been promoted to program director of WJAC in Johnstown, Pa. Congratulations, Tom. . . . I'm not going to print all of this next letter. Just a few words, as is: "I remember old songs, "Love You More Than I Can Say," with Bobby Vee, and others. I like all your Music, Rock and Roll, Rhythm and Blues, Country and Western Underground etc. . . all Send to me some old record . . . what you want no now, I will be very happy. I will try to send to every your wishing, what you will have to me. Write to me and let me know what you need and I will send it to you. I can not pay it to you because I have no your money, but I can send to you some pretty thing if you will wish anything. I like more of your stars, Elvis Presley, Honeycombs, Mersey Beats, Elephants Memory, Doors, Beatles, Rolling Stones, Small Faces, Buddy Holly, Gene Vincent, Roy Orbison, Freddie and Dreamers, Etc., I like every wild music. No forget on me

please I will never forget to you." The letter was from Stanislav Pozrek, Puchmayerova 11/119 Chomutov, Czechoslovakia. Addressed to Matty (Humdinger) Singer, David Rosen, Inc., Philadelphia. And my old buddy Matty sent the 23-year-old youth a box of records. Matty gets the Claudius seal of approval for this month . . . and the next, too.

★ ★ ★

Dick Conder reports in from WPHM in Wonderful Port Huron, Mich.; he'd been in Cadillac, Mich. WPHM lineup includes Conder, Margaret Touma, Gary Dyal, and Terry Foster. John Hill is operations director. . . . Jim Aylward has joined WNYW, the short wave station that broadcasts out of New York to far away places like Europe, Africa, and South America. He'd been director of special projects for SESAC, the performing rights society. . . . Note to Ken Breakwell: That promotion was just too slippery to handle. . . . Stanley G. Mouse, general manager of WHIO, in Dayton, has been elected a vice president in Cox Broadcasting.

Charlie Wiggs, country personality on WCMS in Norfolk, Va., has resigned to form the World International Talent Agency. He'll book country music show, carnivals, gospel and folk concerts and continue to work as a single and the Four C's orchestra and produce the Carolina Charlie Country A Go Go Show. . . . John (Johnny Sands) Conerus at WKDL in Clarksdale, Miss., wants to locate Ralph (John Carr) Blumberg who worked with him at WHHM in Memphis and WABB in Mobile. Blumberg is supposed to be with ABC in New York now. Does anybody know where he's at?

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seeks young, intelligent, and aggressive regional field sales manager to be based in Chicago. This is an exceptional opportunity for the right man. Actual experience is not essential, but a desire to learn and a willingness to travel are required. A college graduate preferred although related experience will be considered. Replies kept confidential.

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Billboard Publications, Inc.

Box 56

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New York, New York 10036

Cine-Vox Opens Recording Studio

NEW YORK — Cine-Vox Productions Inc. has opened recording studios here. The studio, which will be available to record producers and advertising agencies, will also be the originating source for all syndicated radio programs from Cine-Vox's custom radio division. Cine-Vox syndicates a country music show hosted by Ralph Emery, a middle-of-the-road music show hosted by Jerry Marshall, and a talk program hosted by Dick De Freitas.

Rule Masters' Costs May Be Depreciated

WASHINGTON — Internal Revenue Service has ruled that when master recordings are used for substantially more than one year in producing records for sale, the costs incurred must be capitalized.

The costs may be depreciated over the period during which it is estimated that the master recording will be used in producing records for sale.

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high?



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BEATLES

ABBEY ROAD

Side One

COME TOGETHER
SOMETHING
MAXWELL'S SILVER HAMMER
OH! DARLING
OCTOPUS'S GARDEN
I WANT YOU (She's so heavy)

Apple Records

Side Two

HERE COMES THE SUN
BECAUSE
YOU NEVER GIVE ME
YOUR MONEY
SUN KING
MEAN MR MUSTARD
POLYTHENE PAM
SHE CAME IN THROUGH
THE BATHROOM WINDOW
GOLDEN SLUMBERS
CARRY THAT WEIGHT
THE END

An E.M.I. recording. Thanks to George Martin, Geoff Emerick and Philip McDonald
Photographs by Iain Macmillan

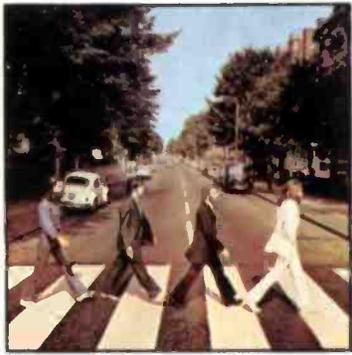
APPLE SO-383

Record and Tape

Single — Something/Come Together #2654

Billboard Album Reviews

OCTOBER 11, 1969



POP SPOTLIGHT
POP
BEATLES—Abbey Road. Apple 50-383 (S)
Chalk up another No. 1 LP chart item for the Beatles! Material, all new, is potent and commercial with the spotlight on the new single driving ballad, "Something" and the funky swinger, "Come Together." Among the clever, typical Beatles' material are "Maxwell's Silver Hammer," and "Mean Mr. Mustard." All in all, 16 numbers are featured including "The End."



POP
VANILLA FUDGE—Rock & Roll. Alco SD 33-303 (S)
Although entitled "Rock & Roll," this latest Vanilla Fudge set has the group in its patented deliberate soulful style for the most part. The strong vocals complement the steady instrumentals as in the extended version of "The Windmills of Your Mind" with Mark Stein on vocals and "If You Gotta Make a Fool of Somebody" with vocals by Stein and Carmine Appice. "I Can't Make It Anymore" is a gem.



POP
ARLO GUTHRIE—Running Down the Road. Reprise RS 6346 (S)
Arlo Guthrie has another big one here as he not only delivers some fine original material, but turns to some historic folk figures for several cuts. His version of Woody Guthrie's "Oklahoma Hills" is memorable, while his guitar is in top form in Pete Seeger's "Living in the Country." In addition to the title song, "Coming in to Los Angeles" is a topnotch original selection.



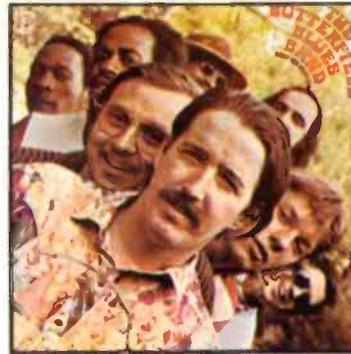
POP
THE BAND—Capitol STAO-132 (S)
Already a legend via their "Big Pink" classic and their support on Dylan's "John Wesley Harding" album, The Band returns with a dozen country-soul songs, featuring the group's plaintive harmonies, funky rockabilly instrumentals and sensitive lyrics. Robbie Robertson co-wrote all the songs, while the group shared the other credits as well as the vocals, and John Simon produced.



POP
NANCY WILSON—Hurt So Bad. Capitol ST-353 (S)
Here's Nancy Wilson at her artistic, commercial best in a powerful package of top and unique treatments of today's hits. Included is her new single, "Can't Take My Eyes Off Of You" along with blockbuster, swinging readings of "Willie and Laura Mae Jones" and "Spinning Wheel." The title tune comes off equally strong. A bow to producer Dave Cavanaugh, and arrangers Phil Wright, Jimmy Jones, Billy May, Sid Feller and Oliver Nelson.



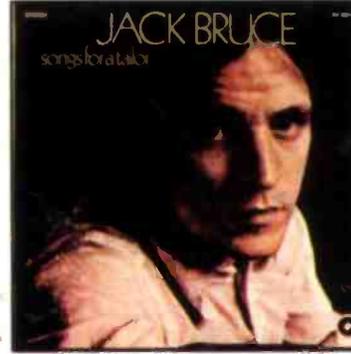
POP
JACKIE DE SHANNON—Put a Little Love in Your Heart. Imperial LP-12442 (S)
The title tune of this dynamite package proved to be the biggest single of the stylist's career—a million seller! This LP has all the ingredients to follow suit with sales and impact on the album chart. Most of the program is penned by Miss De Shannon along with Jimmy Holiday and Randy Myers, and all of it consists of strong, commercial rhythm ballads.



POP
BUTTERFIELD BLUES BAND—Keep on Moving. Elektra EKS-74053 (S)
A best-selling pioneer blues group, the Paul Butterfield Blues Band adds to its four previous hit albums with more of those big band, electric white blues updated and upgraded to score their biggest sales action yet. Butterfield powers the vocals, Buzzy Feiten handles guitar, and the brass section adds that B, S & Tears sound. "Love March" and "Morning Sunrise" also star.



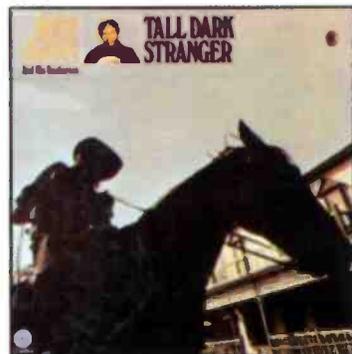
POP
AL MARTINO—Jean. Capitol ST-379 (S)
The consistent LP seller comes up with another top package loaded with sales potency and chart action. Performing some of today's best in pop music, composed by the likes of Rod McKuen, Burt Bacharach and Hal David, and Fred Neil, Martino is right at home with the title tune, "I'm a Better Man," "This Guy's in Love With You," and "Yesterday When I Was Young." Hot commercial package.



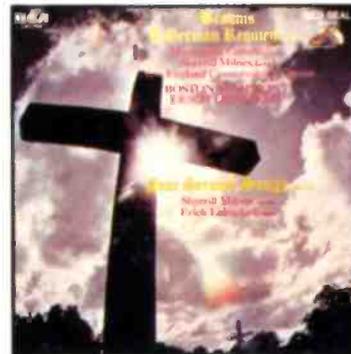
POP
JACK BRUCE—Songs for a Tailor. Alco SD 33-306 (S)
Jack Bruce, one-third of Cream who gave the defunct supergroup its deep, dark and driving personality, joins with ex-Cream producer—and member of Leslie West's Mountain group—Felix Pappalardi and Cream lyricist Pete Brown to feature Bruce in his sparkling, original solo debut. Bruce and Brown team up again on the songs "White Room," and "Sunshine of Your Love".



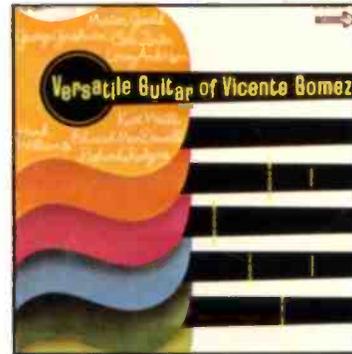
POP
THE MIDAS TOUCH—Decca DL 75151 (S)
This new group, a soothing, delightful blend of voices and orchestra, does add a touch of gold to the "now" sounds. The collection of songs range from rock to ballads giving the group an ideal opportunity to prove its versatility, and the listener a wide selection from which to choose. Arranger-conductor, Al Ham has certainly assembled an exciting blend of talents, and chart watchers will definitely be seeing a lot of them.



COUNTRY
BUCK OWENS—Tall Dark Stranger. Capitol ST-212 (S)
With the spotlight on his recent No. 1 single, "Tall Dark Stranger," Owens has a top of the chart winner in this dynamite package—one of his best. The material is all Owens' originals, with the exception of Mike Settle's "But You Know I Love You," also a standout. Among the exceptional performances are "There's Gotta Be Some Changes Made" and "Maybe If I Close My Eyes."



CLASSICAL
BRAHMS: A GERMAN REQUIEM/FOUR SERIOUS SONGS—Caballe/Milnes/Boston Symphony (Leinsdorf). RCA Red Seal LSC-7054 (S)
This beautiful work is beautifully interpreted by conductor, the two principal singers and a chorus that turns in a marvelous performance throughout. Caballe's soprano is endearing; Milnes' baritone warm and sharp; Leinsdorf's conducting on target. An excellent example of unity, too.



CLASSICAL
VERSATILE GUITAR OF VICENTE GOMEZ—Decca DL 74992 (S)
Delving into the pop music realm for material, Vicente Gomez found such tunes as "The Sound of Music," "Your Cheatin' Heart," and "Night and Day." But his treatment is classical and the interesting concepts that stream from his arrangements and his guitar playing are totally unlike anything you've heard before regarding these pop standards.



LOW PRICE CLASSICAL
ARIAS—Richard Crooks. RCA Victorola VIC-1464 (M)
The Crooks magic is amply displayed in these 14 arias from operas including "Don Giovanni," "Tosca," "Manon" and "Faust." His tenor couldn't be better than when he sings "Il Mio Tesoro" or "Salut! Demeure." Recordings, in the main, are from 1937 to 1938.

ALBUM REVIEWS

BB SPOTLIGHT
Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT
Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS
★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

★★★★ 4 STAR ★★★★★

- POPULAR ★★★★★**
MORT GARSON—Electronic Hair Pieces. A&M SP 4209 (S)
SEALS & CROFTS—TA TA 5001 (S)
VARIOUS ARTISTS—First Generation Soul. Buddah BDS 7504 (S)
- LOW PRICE POP ★★★★★**
FARY LEWIS & THE PLAYBOYS—Rhythm! Sunset SUS-5262 (S)
SANDY NELSON—Heavy Drums. Sunset SUS-5261 (S)
STEVE LAWRENCE—The More I See You. Vocation VL 73886 (S)
CARMEN McRAE—My Foolish Heart. Vocation VL 73828 (S)
HERE'S TERESA BREWER—Vocalion VL 73847 (S)
DICK JACOBS—McKuen: Written in the Stars (Zodiac Suite). Vocation VL 73884 (S)
- JAZZ ★★★★★**
PETE JOLLY—Give a Damn. A&M SP 4184 (S)

- BLUES ★★★★★**
JOHN LEE HOOKER—Big Band Blues. Buddah BDS 7506 (S)
MEMPHIS SLIM—Mother Earth. Buddah BDS 7505 (S)
- INTERNATIONAL ★★★★★**
FAVIO—Columbia EX 5251 (M); ES 1951 (S)
- GOSPEL ★★★★★**
MCCORMICK SINGERS—I Know You'll See Me Through. Nasco 9002 (S)
LUNDSTROM TEAM—Running Free! Canaan CAS-9666-LP (S)
- LOW PRICE CHILDREN'S ★★★★★**
VARIOUS ARTISTS—Moon Voyage. Sunset UAC-11072 (S)
REGENCY PLAYERS—Favorite Stories From Grimm's Fairy Tales. Sunset UAC 11069 (M)

SPECIAL MERIT PICKS

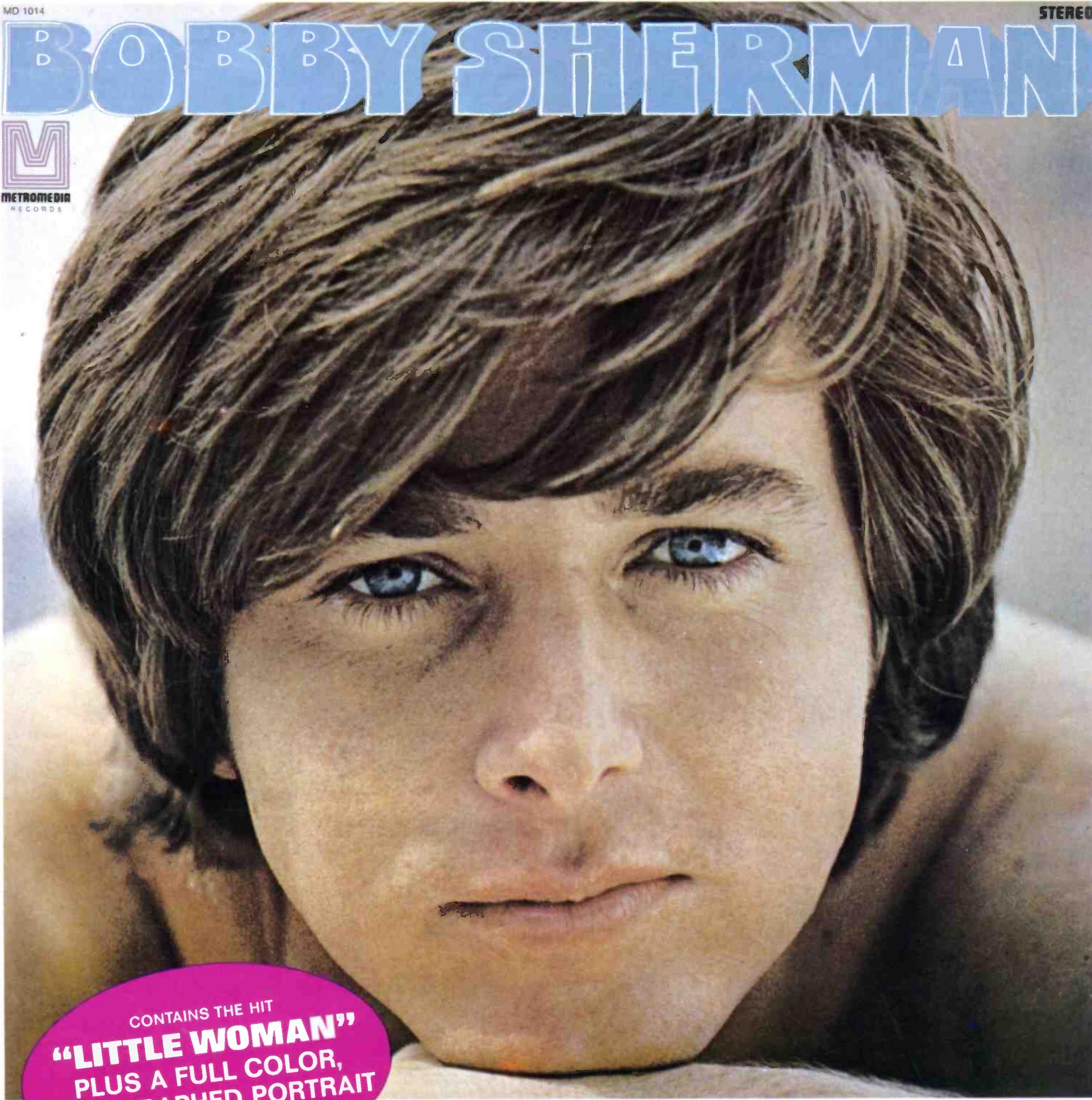
- POPULAR**
- GUNTER KALLMAN CHORUS**—Once in Each Life. Polydor 24-6003 (S)
The Gunter Kallmann Chorus has an appealing sound and a style that makes some of the recent pop hits worth hearing again. The group has a wide range and can do as much with "Aquarius" from Broadway's "Hair" as with as such Jim Webb ballads like "Galveston," "By the Time I Get To Phoenix" and "Where's the Playground Suzie."
- LONNIE MACK**—Whatever's Right. Elektra EKS-74050 (S)
Lonnie Mack, singer-guitarist of "Memphis" fame, triumphed recently at Fillmore East with his true blues guitar and heavy vocals. A solid performer with that authentic blues feeling, Mack threatens to bust out nationally with fiery and fearless readings of "I Found a Love," Jimmy Reed's "Baby What You Want Me to Do," Willie Dixon's "My Babe" and Leon Payne's "Things Have Gone to Pieces." At home with country blues and gospel, Mack makes a sincere bid to boost his talents on the charts.
- JAMES LAST**—Hair. Polydor 24-6004 (S)
The Galt MacDermot-Gerome Ragni-James Rado score has literally lit up the best selling charts, both in albums and singles, and this latest interpretation by Germany's James Last is destined to prove another winner in the long chain. His subtle and rhythmic arrangements are first rate as he offers his own unique treatments of "Aquarius," "Good Morning Starshine," "Let the Sunshine In" and "Easy to Be Hard." A powerful debut for the artist on Polydor here in the states.
- CARMEN CAVALLARO**—Love Can Make You Happy. Decca DL 75155 (S)
A lively, refreshing, fun-thing, this new Carmen Cavallaro album. The strings, piano and orchestra of the Cavallaro ensemble all come together to work as a unified whole, complementing each other rather than vying against each other for supremacy. The album features top movie, television and Broadway hits which are still riding the popularity charts. Gems to remember on this LP include the love theme from "Romeo and Juliet," and Brodie."

- GRACE MARKAY**—Please Come Back. United Artists UAS 6722 (S)
Miss Markay makes her United Artists LP debut with an impressive package that's sure to increase her legion of fans. She's at her finest with such today classics as "If He Walked Into My Life," "A House Is Not a Home" and "Nature Boy," and really sparkles with an up-tempo treatment of Jonathan-King's "Everyone's Gone to the Moon."
- TARANTULA**—A&M SP 4202 (S)
Tarantula, a sound musical group, bears listening in its debut album here. Produced by Chad Stuart, this set could have underground appeal, especially with a number such as "Red Herring," which has a variety of pop styles with strong jazz and even classical elements. "Love Is for Peace," "Electric Guru," and "Thoughts for Anne" are among the other interesting cuts.
- METHUSELAH**—Elektra EKS-74052 (S)
A new British quintet, Methuselah presents stunning blends of English country-soul haunted by falsetto harmonies and medieval psalms. John Gladwin is the lead singer and composer of the group's marvelously original rock work, while Leslie Nicol's guitar and M.J. Bradley's powerful drumming stake the group to a start that demands a future. Their "Matthew, Mark, Luke & John" quatrain could lead Methuselah to a rock career as ageless, endless and timeless as their name.

MD 1014

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Classical Music

BEST-SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 10/11/69

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | TRANS ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S) | 46 |
| 2 | 2 | SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13 (S) | 61 |
| 3 | 3 | MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S) | 88 |
| 4 | 6 | BACH'S GREATEST HITS Various Artists, Columbia MS 7501 (S) | 18 |
| 5 | 9 | MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S) | 184 |
| 6 | 4 | BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S) | 121 |
| 7 | 5 | VAUGHAN WILLIAMS: SEA SYMPHONY Sheila Armstrong, John Carol Case, London Philharmonic Choir, London Philharmonic Orch. (Boult), Angel SB 3739 (S) | 8 |
| 8 | 10 | STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S) | 63 |
| 9 | 7 | TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S) | 41 |
| 10 | 8 | UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S) | 57 |
| 11 | 11 | BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WSR 17143 (S) | 44 |
| 12 | 15 | BERNSTEIN'S GREATEST HITS, VOL. 2 New York Philharmonic (Bernstein), Columbia MS 7426 (S) | 18 |
| 13 | 14 | CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506 (S) | 17 |
| 14 | 13 | SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S) | 61 |
| 15 | 12 | E. POWER BIGGS' GREATEST HITS Columbia MS 7269 (S) | 16 |
| 16 | 21 | STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502 (S) | 17 |
| 17 | 19 | MOZART'S GREATEST HITS Various Artists, Columbia MS 7507 (S) | 18 |
| 18 | 20 | TCHAIKOVSKY'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S) | 19 |
| 19 | 16 | STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S) | 54 |
| 20 | 27 | THE WORLD OF HARRY PARTCH Columbia MS 7207 (S) | 17 |
| 21 | 17 | VERDI: LA TRAVIATA (2 LP's) Lorenagar/Avagall/Fischer-Dieskau/Various Artists/Deutsch Opera, Berlin (Maazel), London OSA 1279 (S) | 4 |
| 22 | 18 | BEETHOVEN: THE 9 SYMPHONIES (8 LP's) Berlin Philharmonia (Karajan), DGG SKL 101/8 (S) | 9 |
| 23 | 23 | GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia MS 7071 (S) | 84 |
| 24 | 34 | MISSA LUBA Troubadours du Roi Baufouin, Philips PCC 606 | 9 |
| 25 | 25 | HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia MS 7106 (S) | 56 |
| 26 | 36 | STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm) DGG 136001 | 12 |
| 27 | 28 | WAGNER: INTRODUCTION TO THE RING Vienna Philharmonic (Solti), London RDN S-1 | 3 |
| 28 | 26 | STRAUSS: ROSENKAVALIER Vienna Philharmonic Orch. and Chorus (Heger) Seraphim IC-6041 (S) | 4 |
| 29 | 22 | MENDELSSOHN: ELIJAH (2 LP's) Various Artists, New Philharmonic Orch. & Chorus (Frubeck de Burgos), Angel SC 3738 (S) | 15 |
| 30 | 30 | SATIE: PIANO MUSIC, VOL. 1 Ciccolini, Angel 36482 (S) | 27 |
| 31 | 29 | MOZART 16 SYMPHONIES NOS. 25-41 (7 LP's) Berlin Philharmonic (Boehm) DGG 109173/79 | 3 |
| 32 | 24 | STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CS 6609 (S) | 54 |
| 33 | 35 | A NEW SOUND FROM THE JAPANESE BACH SCENE Various Artists, RCA Victorla VICS 1458 (S) | 6 |
| 34 | — | SCENES AND ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163 (S) | 1 |
| 35 | — | VERDI: OTELLO (3 LP's) McCracken/Jones/Fischer-Dieskau/Various Artists/New Philharmonia Orch. (Barbirolli), Angel SCL 3742 | 1 |
| 36 | — | LA DIVINA Maria Callas, Angel SCB 3743 (S) | 1 |
| 37 | 38 | GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia MS 6091 (S) | 5 |
| 38 | 37 | VAUGHAN WILLIAMS: SINFONIA ANTARCTICA London Symphony (Previn), RCA Red Seal LSC 3066 (S) | 19 |
| 39 | 32 | GOUNOD: ROMEO & JULIET (3 LP's) Freni/Corelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S) | 33 |
| 40 | 40 | HEART OF TCHAIKOVSKY Kingsway Symphony Orch., London SPC 21027 | 2 |

Angel Releases 3 More Lower Priced 'Portrait'

LOS ANGELES — Angel Records this month is issuing three more specially priced "Portrait of the Artist" sets. Each contains three LP's listing for the price of two. Featured are tenor Franco Corelli, soprano Birgit Nilsson, pianist Witold Malcuzyński, and soprano Elisabeth Schwarzkopf. Two avant-garde albums are being issued in the Music Today series, all of first listings. One set has Iannis Xenakis' "Polla ta Dhina," "ST/10," "Akrata," and "Achrroripsis" with Constantine Simonovitch and the Paris Instrumental Ensemble for Contemporary Music. The Children's Chorus of Notre-Dame de Paris is featured in "Polla ta Dhina." The other contemporary disk has Betsy Jolas' "Quatuor II" with soprano Mady Mesple and the French String Trio, Xenakis' "Herma" with pianist Georges Pludermacher, and Andre Boucourechliev's "Archi-

Priestman in Denver Date

DENVER — Brian Priestman is the guest conductor for the Denver Symphony's opening pair of concerts the 1969-1970 season on Monday (6) and Tuesday (7). In addition to Priestman and music director Vladimir Golschmann, other conductors for the 16-week subscription season will be Harold Farberman, Lawrence Foster, George Cleve, James Levine, and Alfredo Bonavera.

Soloists include pianists Joseph Kalichstein, Rudolf Firkušny, James Dick, Jeanne Marie Darre, Andre Watts, and Alicia De Larrocha; violinists Harold Wippler, Christian Ferras, Pinchas Zukerman, and Gerard Poulet; flutist Jean-Pierre Rampal; cellists Jurgen De Lemos and Zara Nelsova; soprano Eileen Farrell; tenor James McCracken and mezzo-soprano Sandra Warfield.

Philharmonic Opens As Ozawa Conducts

NEW YORK — The New York Philharmonic's 1969-1970 season opened at Philharmonic Hall on Sept. 23 with a gala benefit with pianist Byron Janis, clarinetist Stanley Drucker, and conductor Seiji Ozawa. Ozawa also inaugurated the subscription season on Sept. 25 with pianist Alicia de Larrocha.

George Szell, music advisor and senior guest conductor, will conduct eight weeks and benefits with pianist Rudolf Serkin and violinist David Oistrakh. Leonard Bernstein, who retired as music director after the 1968-1969 season, will conduct five weeks. Guest conductors will be Claudio Abbado, Rafael Fruhbeck de Burgos, Istvan Kertesz and Lorin Maazel. Andre Kostelanetz will conduct two Saturday evening concerts, while Bernstein will continue to conduct Young People's Concerts as will Aaron Copland.

Other soloists include pianists Maurizio Pollini, Paul Jacobs, Robert Casadesus, Jeanne-Marie Darre, Nelson

pel I" with Pludermacher and Claude Helffer on piano, and Jean-Claude Casadesus and Jean-Pierre Drouet on percussion.

Lorin Hollander plays the Baldwin electronic concert grand piano in a live pressing of his Feb. 23 Fillmore East, New York, concert, which includes Bach, Debussy, Prokofiev and Hollander's toccata "Up Against the Wall."

Otto Klemperer continues his Mahler symphonic cycle with the New Philharmonia Orchestra in a two-record set of the "Symphony No. 7." Angel is beginning its observance of next year's observance of the bicentennial observance of Beethoven's birthday with an album of the "Piano Concerto No. 5 (Emperor)" with Emil Gilels and the Cleveland Orchestra under George Szell. The pressing is taken from Angel's complete Beethoven concerto package with Gilels, Szell and the Cleveland.

A Christmas pressing is the first recording of Josef Rheinberger's "The Star of Bethlehem" with soprano Rita Streich, baritone Dietrich Fischer-Dieskau, the Bavarian Radio chorus and the Graunke Symphony under Robert Heger. Guitarist Christopher Parkening has a re-

Solti Conducts Vienna Unit

VIENNA—Georg Solti conducted the opening subscription pair of the Vienna Philharmonic on Oct. 4 and 5. Other conductors during the season will be Zubin Mehta, Claudio Abbado, Karl Boehm, Eugene Ormandy, Willi Boskovsky, Karl Melles, Hans Swarowsky, and Leonard Bernstein.

Bernstein also will be soloist in Beethoven's "Piano Concerto No. 1," which is on the closing program June 5-7. Violinist Henryk Szeryng will appear with the orchestra under Ormandy Dec. 20 and 21.

Freire, Gold & Fizdale, Martha Argerich, Claude Frank, Clifford Curzon, Joseph Kalichstein, Alegria Arce and Israela Mar-

(Continued on page 96)

DGG RECORDS HENZE'S 'FRIGATE MEDUSA' SET

NEW YORK—Deutsche Grammophon is issuing the first recording of Hans Werner Henze's "The Raft of the Frigate 'Medusa.'" The two-LP set featured soprano Edda Moser, baritone Dietrich Fischer Dieskau and narrator Charles Regnier with the RIAS Chorus, North German Radio Chorus, Hamburg Boys' Chorus of St. Nicolai, and the North German Radio Symphony under Henze, the same forces who offered the oratorio's world premiere in Hamburg in December.

A Schoenberg set features the New Vienna String Quartet, soprano Evelyn Lear, Siegfried Furlinger and Fritz Hiller. Another chamber music album has the Drolc Quartet in a coupling of Tchaikovsky and Borodin.

Guitarist Siegfried Behrend plays Vivaldi, Carulli and Giuliani with I Musici. Completing the DGG release is a program of Charpentier, Philidor, Lully, and Francoeur featuring trumpeters Adolf Scherbaum and Stanislaw Simek, with harpsichordist Oliver Alain and the Paris Chamber Orchestra under Paul Kuentz.

cital of Villa Lobos, Tarrega, Albeniz, Castelnuovo-Tedesco, Mompou, Carcassi, and Schumann.

Melodiya / Angel has two two-LP sets, including a package of Gilels at Carnegie Hall. The other features David Oistrakh as violinist and soloist in Tchaikovsky with the Moscow Philharmonic. Yevgeny Svetlanov and the USSR Symphony have a Rimsky-Korsakov pressing.

Four multiple sets are being issued in the Seraphim line, including a monaural "Great Recordings of the Century" four-LP package of Massenet's "Manon," the opera's only recording in the catalog. Soprano Victoria de los Angeles sings the title role with Henri Legay and Michel Dens also features. Pierre Monteaux conducts Paris Opera-Comique.

A three-record set of Handel's "Messiah" features Elsie Morison, Marjorie Thomas, Richard Lewis and James Milligan with the Huddersfield Choral Society and the Royal Liverpool Philharmonic under Sir Malcolm Sargent.

Also on three LP's is Bach's "Christmas Oratorio" with Fischer-Dieskau, Agnes Giebel, Marga Hoeffgen and Josef Traxel; Kurt Thomas conducts. The other three-record package has the Syntagma Musicum in a Seraphim guide to renaissance music. Completing the Seraphim release is a monaural operatic and song recital by bass Alexander Kipnis. Included are Brahms songs with Gerald Moore as piano accompanist.

Berlin Contest To Finnish Youth

BERLIN—Okko Kamu, 23, of Finland won the \$2,500 first prize International Conductors Competition here on Sept. 27. The competition was sponsored by the Herbert von Karajan Foundation. Kamu also gained a contract to work as an assistant to Karajan and to appear as conductor with orchestras in Berlin, Vienna and Cannes.

Dmitri Kitayenko, 29, of the Soviet Union and Francois Huybrechts, 23, of Belgium received \$1,565 each as runners up. The 11-day event at the Berlin Music Academy drew 35 contestants from 15 countries.

**BEST NEW RECORD
OF THE WEEK:**

**"I KNOW"
IKE & TINA TURNER
(Blue Thumb)**



Soul Sauce

By ED OCHS

SOUL SLICES: A soul underground? Protest music has played a vital and profitable part in the rock scene, as the war in Vietnam and mass dissent at home has inspired the open protests of Frank Zappa, Fugs, Dylan, Earth Opera and every other rock group with a sense of relevance and social conscience. The blues are protest. Opening the archives on bluesmen bottled up by a history keyed to the majority and a music industry servicing the mass market has, perhaps, provided the rock underground with its most flammable fuel for protest. While blues groups have borrowed the black man's agony to speak for their own pains, and the blues was born again as America began to seek its nativity as both the seed of sin and pride. James Brown's "Say it Loud" is a classic reversal of the old position—"don't say it at all, because I'm black and ashamed." Now the new pride has solidified into confidence, and black labels are capturing the mood as well as the music, revitalizing soul music with a new concentration on the lyric as a communicator of the black message. Before it was only the music, the beat and the drive to dance. Now the blues have found patrons at Blue Thumb. Arhoolie (which also deals through Blue Thumb), Chess, Columbia, BluesWay, Liberty/Imperial, Delmark and London—all financially able to promote the blues with the impact of pop product to a larger, more enlightened public. Buddah Records, regardless of its "bubblegum" tag, has pioneered the pop-gospel breakthrough (Edwin Hawkins Singers) and has joined the revival of archive blue material by repackaging Memphis Slim, John Lee Hooker, Staple Singers, Jimmy Reed, plus albums spotlighting a "Blues Jam" and "Electric Blues—Chicago Style." Blues build-ups have hit labels like Chess/Checker, ABC and Epic, sparking a boom for individual blues artists still alive and working. Ike & Tina Turner have paved the way for Earl Hooker (Arhoolie, Blue Thumb, Bluesway), Albert Collins (Blue Thumb, Imperial) and Lightnin' Hopkins (Prestige, Arhoolie, Everest and Vault). Vault Records, a West Coast label whose claim to fame is possession of the Chambers Brothers back catalog, is recording Black Panther information minister, Elaine Brown (liner notes by Eldridge Cleaver), while Douglas International, Laurie-distributed label familiar for its early Richie Havens material, packaged the speeches of the late Malcolm X. Poppy is spotlighting Dick Gregory, a concerned comedian who conveys his not-so-funny message with mime, mockery and intelligence. Missing is participation by the majors; by Atlantic, funk specialists; by Motown, the pop-soul hit factory; and by Stax, to a lesser degree, by nature of its Otis Redding catalog (with Atlantic). Albert King, Staple Singers, John Lee Hooker and its patented pop-blues synthesis. Except for a disappointing John W. Anderson ("Kasandta") Capitol Records has not been heard from in this area. Both Motown and Stax are invading the rock market and its unmined, underground profits even before fulfilling its recognized black orientation at a grassroots level. Atlantic has mastered all the mass markets, like Columbia, but this is a promise unfulfilled. The voice of protest, coded anecdotally and graphically into the blues, has been heard primarily through white blues interpreters, lately by larger labels financially equipped and willing to sell black blues, and tomorrow by "black pride" labels like Vault, Arhoolie, Horizon, Delmark, jazz labels and the ever-essential historical contributions of Vanguard, Folkways, Broadside and Columbia. A soul underground should really never exist, but it will remain underground as long as the music business turns its resources, both black and white, to the white market and considers black music as a growing market rather than a growing culture.

★ ★ ★

TID-GRITS: Atlantic's Cotillion label has moved into full contention with Baby Washington's "I Don't Know," the Dynamics' "Dum-De-Dum" and "I Stayed Away Too Long," by Manuel B. Holcolm & His Band. The Holcolm disk, a master on the Diamond Jim label, is already a breakout in Detroit and the Midwest. . . . New Peaches & Herb: "Darling, How Long," on Date. . . . Flip Wilson was a smash in his skit for ABC-TV's "Love Happening '69" comedy bill, last week. . . . Scepter is building a hitmaker in

BEST SELLING Soul Singles

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

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

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart | This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1 | 1 | I CAN'T GET NEXT TO YOU Temptations, Gordy 7093 (Jobete, BMI) | 7 | 26 | 19 | NOBODY BUT YOU BABE Clarence Reid, Alston 4574 (Sherlyn, BMI) | 15 |
| 2 | 2 | THAT'S THE WAY LOVE IS Marvin Gaye, Tamla 54185 (Jobete, BMI) | 6 | 27 | 22 | NEVER IN PUBLIC Candi Staton, Fame 1459 (Fame, BMI) | 4 |
| 3 | 3 | OH WHAT A NIGHT Dells, Cadet 5649 (Conrad, BMI) | 9 | 28 | 39 | POOR MAN Little Milton, Checker 1221 (Stance & Parabut, BMI) | 2 |
| 4 | 4 | HOT FUN IN THE SUMMERTIME Sly & the Family Stone, Epic 5-10497 (Stone Flower, BMI) | 8 | 29 | 29 | SAN FRANCISCO IS A LONELY TOWN Joe Simon, Sound Stage 7 2641 (Shelby Singleton, BMI) | 3 |
| 5 | 6 | JEALOUS KIND OF FELLOW Garland Green, Uni 55143 (Columbia Music, Inc., BMI) | 8 | 30 | 28 | THE BEST PART OF A LOVE AFFAIR Emotions, Volt 4021 (Birdees, ASCAP) | 5 |
| 6 | 7 | WHAT'S THE USE OF BREAKING UP Jerry Butler, Mercury 72960 (Assorted/Parabut, BMI) | 7 | 31 | 41 | SAD GIRL Intruders, Gamble 235 (IPG, BMI) | 7 |
| 7 | 14 | THE SWEETER HE IS Soul Children, Stax 0050 (Birdees, ASCAP) | 4 | 32 | 34 | GET OFF MY BACK WOMAN B. B. King, BluesWay 61026 (Sounds of Lucille/Pamco, BMI) | 7 |
| 8 | 8 | WORLD James Brown, King 6258 (Golo, BMI) | 5 | 33 | 35 | WAS IT GOOD TO YOU Isley Brothers, T Neck 908 (Triple 3, BMI) | 2 |
| 9 | 5 | SHARE YOUR LOVE WITH ME Aretha Franklin, Atlanta 2650 (Don, BMI) | 11 | 34 | 38 | WE'LL CRY TOGETHER Maxine Brown, Commonwealth United 3001 (McCoy-Chevis, BMI) | 3 |
| 10 | 10 | IN A MOMENT Intrigues, Yew 1001 (Odom & Neiburg, BMI) | 8 | 35 | 36 | I DON'T KNOW Baby Washington, Cotillion 44047 (East-Sandia, BMI) | 3 |
| 11 | 13 | YOU GOT YOURS AND I'LL GET MINE Deffonics, Philly Groove 151 (Nickel Shoe, BMI) | 8 | 36 | 37 | MY BALLOON'S GOING UP Archie Bell & the Drells, Atlantic 2663 (Assorted, BMI) | 4 |
| 12 | 11 | YOUR GOOD THING IS ABOUT TO END Lou Rawls, Capitol 2550 (East, BMI) | 12 | 37 | 50 | WE CAN MAKE IT Ray Charles, Tangerine 11239 (Tangerine/Jalew, BMI) | 2 |
| 13 | 20 | LET A WOMAN BE A WOMAN—LET A MAN BE A MAN Dyke & the Blazers, Original Sound 89 (Drive In/Westward, BMI) | 5 | 38 | 21 | HELPLESS Jackie Wilson, Brunswick 55418 (Dakar/BRC, BMI) | 5 |
| 14 | 9 | DADDY'S LITTLE MAN O.C. Smith, Columbia 4-44948 (BnB, ASCAP) | 6 | 39 | 40 | LIFE AND DEATH IN G&A Abaco Dream, A&M 1081 (Daly City, BMI) | 5 |
| 15 | 15 | HERE I GO AGAIN Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI) | 6 | 40 | 42 | YOU'VE LOST THAT LOVIN' FEELING Dionne Warwick, Scepter 12262 (Screen Gems-Columbia, BMI) | 2 |
| 16 | 12 | NITTY GRITTY Gladys Knight & the Pips, Soul 35063 (Gallico, BMI) | 12 | 41 | 47 | JULIA Ramsey Lewis, Cadet 5640 (Maclen, BMI) | 3 |
| 17 | 23 | WALK ON BY Isaac Hayes, Enterprise 9003 (Jac/Blue Seas, BMI) | 6 | 42 | 33 | THE WEIGHT Diana Ross & the Supremes & the Temptations, Motown (Dwarf, ASCAP) | 4 |
| 18 | 17 | GOING IN CIRCLES Friends of Distinction, RCA 74-0204 (Porpete, BMI) | 7 | 43 | 43 | HONEY COME BACK Chuck Jackson, Motown 1152 (Jobete, BMI) | 4 |
| 19 | 18 | CHAINS OF LOVE Bobby Bland, Duke 449 (Progressive, BMI) | 8 | 44 | 49 | DOING OUR THING Clarence Carter, Atlantic 2600 (Fame, BMI) | 2 |
| 20 | 25 | KOOL & THE GANG Kool & the Gang, Delite 519 (Stephayne, BMI) | 5 | 45 | 45 | GIVE ME SOME CREDIT Ann Peebles, Hi 2165 (Jec, BMI) | 3 |
| 21 | 16 | LOWDOWN POPCORN James Brown, King 6250 (Golo, BMI) | 6 | 46 | 46 | SLUM BABY Booker T & the MG's, Stax 0049 (East/Memphis, BMI) | 2 |
| 22 | 32 | BABY I'M FOR REAL Originals, Soul 35066 (Jobete, BMI) | 3 | 47 | — | YOU DON'T OWN ME Keanya Collins, Itco 103 (Mer Joda, BMI) | 1 |
| 23 | 31 | ALWAYS DAVID Ruby Winters, Diamond 265 (Ruler/Press, BMI) | 3 | 48 | — | I'LL BET YOU Funkadelic, Westbound 130 (Jobete, BMI) | 1 |
| 24 | 27 | CRUMBS OFF THE TABLE Glass House, Invictus 9071 (Gold Forever, BMI) | 3 | 49 | — | NEVER GIVE A MAN THE WORLD Mary Wells, Jubilee 5676 (Welwom, BMI) | 1 |
| 25 | 26 | UH, UH BOY THAT'S A NO NO Candice Love, Aquarius 4010 (Wil-Ric, BMI) | 9 | 50 | — | IT AIN'T EASY The Money Cone, Hot Wax 6903 (Gold Forever Music, BMI) | 1 |

Joe Jeffrey ("Dreamin' 'Til Then") to accompany Dionne Warwick on the charts. . . . Stax will give a boost to its budding Enterprise label, already staked to a hit reputation by Isaac Hayes, with "The Ballad of Otis C. Watson" by a new artist, Sid Selvidge. . . . New Johnny Taylor, "I'm Not the Same Person," on Stax. . . . Atco is pushing hard on R. B. Graves "Take a Letter Maria." . . . Shelby Singleton's soul outlet, Silver Fox, is breaking out nationally with the Ad Libs, Big Al Downing, Robert Parker and Gloria Taylor's blossoming hit, "You Got to Pay the Price," on the Glowhiz label. Betty Lavette has recently joined Silver Fox. . . . New from Joe Simon, "It's Hard to Get Along," on SS7. . . . Aretha Franklin will record her next album at the Criteria Recording Studios in Miami with the Muscle Shoals back-up musicians. . . . Whiz has recorded Shirley (of Shirley & Lee) singing a soul version of the pop hit, "Sugar, Sugar." . . . Joe ("You Talk Too Much") Jones has co-produced, arranged and written "The Funkie Moon," by Smokey Johnson & Company on Intrepid. . . . Minit gospel artists, the Robert Patterson Singers, leave on their annual European tour, Friday (10), for seven weeks. Stops include Germany, Spain, Holland, France, Poland and England's "Expo '69 Jazz Festival." . . . Decca's Joe Lee Harris has recorded Bobby Scott's "He Ain't Heavy, He's My Brother," on Decca. . . . B.B. King's "Live and Well" album is about to be overtaken by Chess Records' blues spectacular, "Fathers and Sons," as the next big blues album to scale the pop charts. . . . George Butler of United Artists reads Soul Sauce. Do you?

The charts tell the story —
Billboard
has THE CHARTS

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DIONNE WARWICK'S GOLDEN HITS

PART 2

SCYPTER RECORDS

SPS 577



DO YOU KNOW THE WAY TO SAN JOSE
I SAY A LITTLE PRAYER
MESSAGE TO MICHAEL
WHAT THE WORLD NEEDS NOW
TRAINS, BOATS AND PLANES
WINDOWS OF THE WORLD
WHO CAN I TURN TO
UNCHAINED MELODY
ARE YOU THERE WITH ANOTHER GIRL
FOREVER MY LOVE
I JUST DON'T KNOW WHAT TO DO WITH MYSELF
IN BETWEEN HEARTACHES

DEDICATED TO BURT BACHARACH AND HAL DAVID

STEREO-MONIC

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B.J. THOMAS / GREATEST HITS

Volume 1

SCYPTER RECORDS

SPS 578



EYES OF A NEW YORK WOMAN
HOOD ON A FEELING
BILLY AND SUE
I'M SO LONESOME I COULD CRY
MAMA
I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU
LOVE ME TENDER
BRING BACK THE TIME
PLAIN JANE
CRYING IN THE CHAPEL
I NEED YOU SO
SINCE I DON'T HAVE YOU

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Buddy Greco • *Love* Let The Sunshine In

SCYPTER RECORDS

SPS 579

IF YOU MUST LEAVE MY LIFE
FROM ATLANTA TO GOODBYE
YOU'RE MY WORLD
YESTERDAY WHEN I WAS YOUNG
THERE'S ALWAYS SOMETHING THERE TO REMIND ME
EVERYBODY GETS TO GO TO THE MOON
SPINNING WHEEL
EVERYBODY GETS TO GO UP
LIKE A ROLLING STONE
LOVE IS A BURNING THING
LET THE SUNSHINE IN



STEREO-MONIC

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MY PLEDGE OF LOVE / JOE JEFFREY

Wand

WDS 696

MY PLEDGE OF LOVE
HEY HEY WOMAN
DREAMIN' TILL THEN
KIND OF A DRAG
MELODEE
SUNNY/UP UP AND AWAY
IN THE STILL OF THE NIGHT
IT'S ALL RIGHT
THE CHANCE OF LOVING YOU
MARGIE



Billboard SPECIAL SURVEY For Week Ending 10/11/69

BEST SELLING
Billboard Soul LP's

Artist and/or Selection featured on "The Music Scene," ABC-TV Network
★ STAR Performer—LP's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S) | 14 |
| 2 | 2 | IT'S A MOTHER James Brown, King 1063 (S) | 7 |
| 3 | 3 | LOVE IS BLUE Dells, Cadet LPS 829 (S) | 8 |
| 4 | 5 | ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227 (S) | 13 |
| 5 | 8 | POPCORN James Brown Band, King KSD 1055 (S) | 8 |
| 6 | 4 | TEMPTATIONS SHOW Temptations, Gordy GS 933 (S) | 10 |
| 7 | 41 | ICE ON FIRE Jerry Butler, Mercury SR 61234 | 3 |
| 8 | 7 | CLOUD NINE Temptations, Gordy GLPS 939 (S) | 31 |
| 9 | 6 | MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S) | 21 |
| 10 | 9 | TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES Tamla TS 295 (S) | 11 |
| 11 | 10 | GREATEST MOTION PICTURE HITS Dionne Warwick, Scepter SPS 575 (S) | 9 |
| 12 | 13 | M.P.G. Marvin Gaye, Tamla TS 292 (S) | 19 |
| 13 | — | PUZZLE PEOPLE Temptations, Gordy GS 949 | 1 |
| 14 | 15 | GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149 (S) | 23 |
| 15 | 11 | THE WAY IT WAS/THE WAY IT IS Lou Rawls, Capitol ST 215 (S) | 19 |
| 16 | — | MY CHERIE AMOUR Stevie Wonder, Tamla TS 296 | 1 |
| 17 | 20 | STAND Sly & the Family Stone, Epic BN 26456 (S) | 24 |
| 18 | 19 | GREATEST HITS Dells, Cadet LSP 824 (S) | 18 |
| 19 | 25 | LIVE AND WELL B. B. King, Bluesway 6031 (S) | 16 |
| 20 | 16 | GIVE IT AWAY Chi-Lites, Brunswick BL 754152 (S) | 5 |
| 21 | 18 | NOW Four Tops, Motown MS 675 (S) | 13 |
| 22 | 22 | HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S) | 9 |
| 23 | 17 | BLOOD, SWEAT & TEARS Columbia CS 9720 (S) | 25 |
| 24 | 21 | AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S) | 19 |
| 25 | 29 | ICE MAN COMETH Jerry Butler, Mercury SR 66188 (S) | 40 |

| This Week | Last Week | Title Artist, Label, No. & Pub. | Weeks on Chart |
|-----------|-----------|---|----------------|
| 26 | 23 | LOVE MAN Otis Redding, Atco SD 289 (S) | 12 |
| 27 | 24 | JR. WALKER & THE ALL STARS GREATEST HITS Soul SS 718 (S) | 15 |
| 28 | 28 | SMASH HITS Jimi Hendrix Experience, Reprise RS 2025 (S) | 8 |
| 29 | 32 | YOUNG MOD'S FORGOTTEN STORY Impressions, Curtom CRS 8003 (S) | 20 |
| 30 | — | SOUL CHILDREN Stax STS 2018 | 1 |
| 31 | 12 | COLOR HIM FATHER Winstons, Metromedia 1010 (S) | 10 |
| 32 | 27 | SON OF A PREACHERMAN Nancy Wilson, Capitol ST 234 (S) | 15 |
| 33 | 33 | SPOTLIGHTIN' THE MAN Bobby Bland, Duke DLP 89 (S) | 5 |
| 34 | 14 | MY WHOLE WORLD ENDED David Ruffin, Motown MS 685 (S) | 17 |
| 35 | 26 | IKE AND TINA TURNER IN PERSON Minit LP 24018 (S) | 10 |
| 36 | 34 | BEST OF BILL COSBY Warner Bros.-7 Arts WS 1798 (S) | 6 |
| 37 | 37 | GREEN RIVER Creedence Clearwater Revival, Fantasy B393 | 3 |
| 38 | 35 | MOOG: THE ELECTRIC ELECTRICS OF 12 Dick Myman, Command 938 (S) | 12 |
| 39 | 30 | BLACK AND WHITE Tony Joe White, Monument SLP 18114 (S) | 10 |
| 40 | 31 | NOT ON THE OUTSIDE BUT ON THE INSIDE STRONG Moments, Stang 1000 | 5 |
| 41 | 38 | LET THE SUN SHINE IN Diana Ross & the Supremes, Motown MS 689 | 16 |
| 42 | 42 | RIVER DEEP—MOUNTAIN HIGH Ike & Tina Turner, A&M LP 4178 | 2 |
| 43 | 44 | ANOTHER VOYAGE Ramsey Lewis, Cadet LPS B27 (S) | 4 |
| 44 | 36 | BOOKER T. SET Booker T. & the M.G.'s, Stax STS 2009 (S) | 18 |
| 45 | 49 | HOT DOG Lou Donaldson, Blue Note BST 84318 | 3 |
| 46 | 45 | DOIN' HIS THING Ray Charles, Tangerine ABCS 695 (S) | 14 |
| 47 | 46 | BLOWIN' GOLD John Klemmer, Cadet Concept LPS 321 | 3 |
| 48 | 48 | MOTHER NATURE'S SON Miles Davis, Cadet LPS B21 | 2 |
| 49 | — | KARMA Pharaoh Sanders, Impulse A 9181 | 1 |
| 50 | 50 | SUNSHOWER Thelma Houston, Dunhill DS 50052 | 2 |



P.P. ARNOLD, former Ikette and a new Atlantic soul artist, stops at station WJLB, Detroit, to promote her single, "Bury Me Down By the River." At left is Al Perkins, station program director; at right, Richard Mack, Atlantic promotion man. Miss Arnold recently toured key eastern radio stations.

BEST SELLING
Billboard Jazz LP's

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S) | 23 |
| 2 | 2 | HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S) | 13 |
| 3 | 4 | BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 2015B (S) | 6 |
| 4 | 3 | CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197 (S) | 8 |
| 5 | 15 | HOT DOG Lou Donaldson, Blue Note BST 84318 (S) | 4 |
| 6 | 5 | MOOG: THE ELECTRIC ELECTRICS OF Dick Myman, Command 938 (S) | 12 |
| 7 | 14 | ANOTHER VOYAGE Ramsey Lewis Trio, Cadet LSP B27 (S) | 4 |
| 8 | 8 | AQUARIUS Charlie Byrd, Columbia CS 9841 (S) | 14 |
| 9 | 7 | SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S) | 38 |
| 10 | 17 | IN A SILENT WAY Miles Davis, Columbia CS 9875 | 5 |
| 11 | 6 | HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S) | 9 |
| 12 | 9 | KARMA Pharaoh Sanders, Impulse A 9181 (S) | 14 |
| 13 | 12 | BLOWIN' GOLD John Klemmer, Cadet Concept LPS 321 (S) | 7 |
| 14 | 13 | A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S) | 107 |
| 15 | 16 | THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S) | 44 |
| 16 | 11 | MAKE IT EASY ON YOURSELF Burt Bacharach, A&M SP 4188 (S) | 10 |
| 17 | 19 | GABOR SZABO 1969 Skye SY 00009 (S) | 5 |
| 18 | 18 | LIVE AND WELL B. B. King, Bluesway BLS 6031 (S) | 4 |
| 19 | — | LET GO Charlie Byrd, Columbia CS 9869 | 1 |
| 20 | 20 | BEST OF WES MONTGOMERY, VOL. II Verve V6-8757 | 17 |

Billboard SPECIAL SURVEY For Week Ending 10/11/69

Did you know
"Sugar, Sugar"
is still
Number 1?

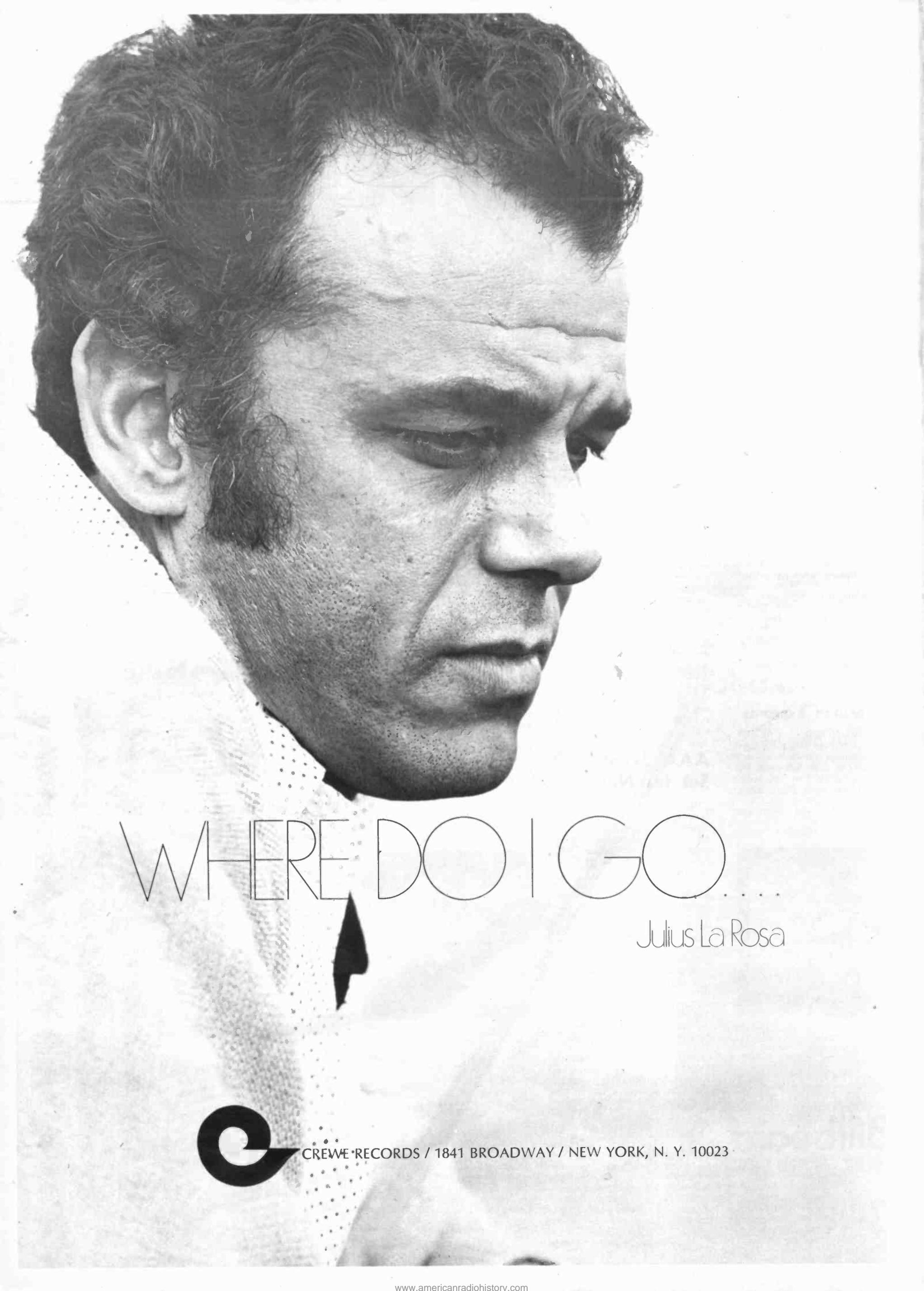


How sweet.

Looking for
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Billboard's
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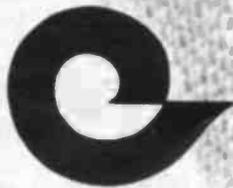


CLEO STAPLES, left, samples the soul food at a recent party in Detroit to introduce label mates, left to right, Isaac Hayes, Mavis and Yvonne Staples of the Staples Singers. Stax talent was introduced at the party and later performed at Masonic Hall for deejays, distributors, one-stops and the press.

A black and white profile photograph of Julius La Rosa, looking down and to the right. He has dark, wavy hair and is wearing a light-colored, patterned shirt. The background is a plain, light color.

WHERE DO I GO.....

Julius La Rosa



CREWE RECORDS / 1841 BROADWAY / NEW YORK, N. Y. 10023

Musical Instruments

Left-Handed Guitarist Hits on 'Right' Sound

By EARL PAIGE

CHICAGO — John Fisher likes to joke that he, Paul McCartney and Jimi Hendrix are "the best left-handed guitarists in the world," but on a more serious level, Fisher believes he is involved in some musical experiments of interest to right-handed guitarists as well. Additionally, his use of the Hagstrom 8-string bass guitar is allowing the Shadows of Knight trio to achieve a fuller sound, he claims.

The fullness is achieved, he explained, because the Hagstrom electronic guitar constitutes the features of a regular 4-string bass but has four other strings tuned an octave higher. The bass strings are tuned E, D and G. Adding to the fullness, he said, was the fact that he uses an Acoustic 360 amplifier and a Wa Wa pedal. Visitors at a recording session at Laddies Recording in suburban Lombard, Ill. here recently, seemed astonished to learn that Shadows of Knight is only a trio.

Fisher, who is joined in the trio by drummer Paul Scarpelli and lead guitarist Steven Woodruff, said that from an esthetic standpoint, he is quite pleased with the effect of having both a left and right-handed guitarist appear on stage. "Woodies' guitar points to the right and mine points to the left, with Paul in the middle. It really gives us a nice symmetrical effect," he said.

One of the experimental effects Fisher has been using makes the 8-string sound like two instruments. "I've found that I can play certain chord forma-

tions on the octave strings while the bass strings continue to function in the normal way. Adding the Wa Wa pedal gives quite a different effect.

"I also get a different sound when I'm trying to play Indian Raga music by using a drone on the E or A string, and if I'm careful, playing a melody on the D or G octave string. Another experiment I've been considering is to tune the octave strings differently to achieve a two note kind of thing."

Fisher said he originally considered the Hagstrom 8-string because it has a symmetrical cutaway and is capable of being held "upside-down." His first guitar was Hofner, which he strung upside-down. He has an EB3 Gibson, also with strings reversed and which he still uses, although his arm inadvertently rubs against the control knobs and turns the volume down. The Hagstrom, also strung in reverse fashion, has knobs that do not interfere with Fisher's movements.

Fisher, whose group became well-known because of "Gloria," a recording that sold in excess of one million copies, said that normally, guitar makers will customize a guitar for left-handed players. "They usually tack on an extra 10 percent." He said he was pleased to learn that such marketing firms as the Left Hand in Massachusetts, and Anything Left-Handed, Ltd., in the U.K., were now conscious of the reported 20 million left-handed people in the U.S. "I know that there's more left-handed guitarists but McCartney and Hendrix are the best known examples I can think of," he said.

AAA Event Set for Nov.

NEW YORK—The Eastern State Accordion Championship, under the sponsorship of the American Accordionists' Association (AAA), will be held here Nov. 21-23 at the Hotel Commodore.

The contest, known as the Eastern Cup, is open to advanced players sanctioned by member organization of the AAA. In addition to a substantial cash prize for the winner, all semi-finalists will be qualified to take part in the 1970 U.S. accordion championship, the winner of which will be entered in next year's international Coupe Mondiale in Austria.

Conducted in three parts, the Eastern Cup will be a highlight of National Accordion Month to be observed throughout the U.S. during the month of November. An added feature to this year's competition is an Eastern Cup band championship.

Turner Store

KANSAS CITY, Mo.—Turner Music Co. has opened a new store here at 405 W. Lexington. Special grand opening events included organ concerts by Nat Adams and Dennis Awe and an open-air concert by the Ararat Shrine Band. The store is operated by Phil and Kenny Turner.



MERSON MUSICAL PRODUCTS CORP. has entered into a distribution agreement whereby it will distribute Seiko Metronomes here in the U. S. Model MN-952, shown here on the left, comes in a plastic case with a selection of red, white or blue colors. The suggested list is \$12. Model 953, shown on the right, features a deluxe wood cabinet for a suggested list price of \$17.50.

NAMMW Poll Pinpoints Importance of Flexibility

CHICAGO—A recent survey of members of the National Association of Musical Merchandise Wholesalers (NAMMW) shows that flexibility is one of the key assets of the wholesaler/distributor.

When asked for specific cases of the value of flexibility, one respondent cited an urgent order from a dealer for a certain model guitar. The distributor didn't have it but managed to obtain it from another industry source.

According to the poll, flexibility also means financing when needed and a comprehensive inventory from which to construct "packages" with specific cost requirements. This includes accessories which are an important and major part of distributors' inventories.

Another application of flexibility is providing suitable options to a dealer when a specific product is not currently available, something dealers must have to assure good customer relationships. One respondent stated that he has contact with more than 200 factories, knows what is available and can save his customers considerable time in securing a "like" product.



TELEVISION'S BOZO and his friend professor Tweedyfoofer are shown here having fun with the Hohner Melodica. The keyboard instrument's student model is especially for children.

Dover Manuscripts

NEW YORK—Dover Publications, Inc., has added three new volumes to its "Facsimile Series of Music Manuscripts." They are Mozart's "Eine kleine Nachtmusik, K. 525," Beethoven's "Piano Sonata No. 32 in Minor, Op. 111," and Bach's "Two- and Three-Part Inventions." Each book in the series reproduces an autograph manuscript.

Record Companies Neglect Information on Publishers

• Continued from page 3

Hofer, a publisher's agent who acknowledges the problem. "If more record companies listed publishers, simultaneous release of folios would be much easier."

Folios of music from top-selling albums are becoming increasingly important, according to Seymour Straus of Copyright Service Bureau, who, with Hofer, handles publishers involved in such albums as "Blind Faith," "Best of Cream" and "Best of Bee Gees." Straus said, "Out of the total royalty checks for sheet music and folios, I would estimate that between 60 and 70 percent comes from folio sales."

"The information has to come from the record manufacturer," Hofer said. "When no publisher is listed it means tedious work to track down the publisher and valuable lead time in producing a folio is lost." He said the lack of publisher information on albums probably is due to the lack of insistence on the part of music publishers, problems with the graphics on albums and a breakdown in communications in general.

Both men said their agency's insistence on listing publisher credits was all the more important today because of the great number of albums from which no singles have been released.

"These albums go right to the top of the charts and there is a demand for the sheet music and folios of the music from these albums, but when no publisher credits are listed dealers and jobbers must start tracing which publisher is involved, said Hofer. "This can mean two or three weeks delay, many letters and phone calls.

"We insist on a listing because, first, we want to make sure proper publisher credits are appearing on the product, and secondly, it gives us a secondary checking reference." He added that keeping track of all the various publishers today requires the use of a computer.

McMillan Expands

HUNTINGDON VALLEY, Pa.—McMillan Music Co. here has acquired the business and products of B.H. Schwartz, Inc. of New York City. McMillan will be exclusive manufacturer of the Swivel Swing Sax Chain, guitar straps and instrument cleaners.



MOON-LITE is a new product from Anex Electronics, Inc. The psychedelic light features walnut-finish base and top and diamond-point pattern luminescent panels. The suggested list is \$19.95.

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BEST OF SIMON & GARFUNKEL (Plymouth)

GLEN CAMPBELL—GOOD TIME HOUR
(Hansen)

BOB DYLAN—NASHVILLE SKYLINE (Big 3)

HAIR—Vocal Selections (Big 3)

OLIVER—Vocal Selections (Plymouth)

PETER, PAUL & MOMMY (Warner Bros.-Seven Arts)

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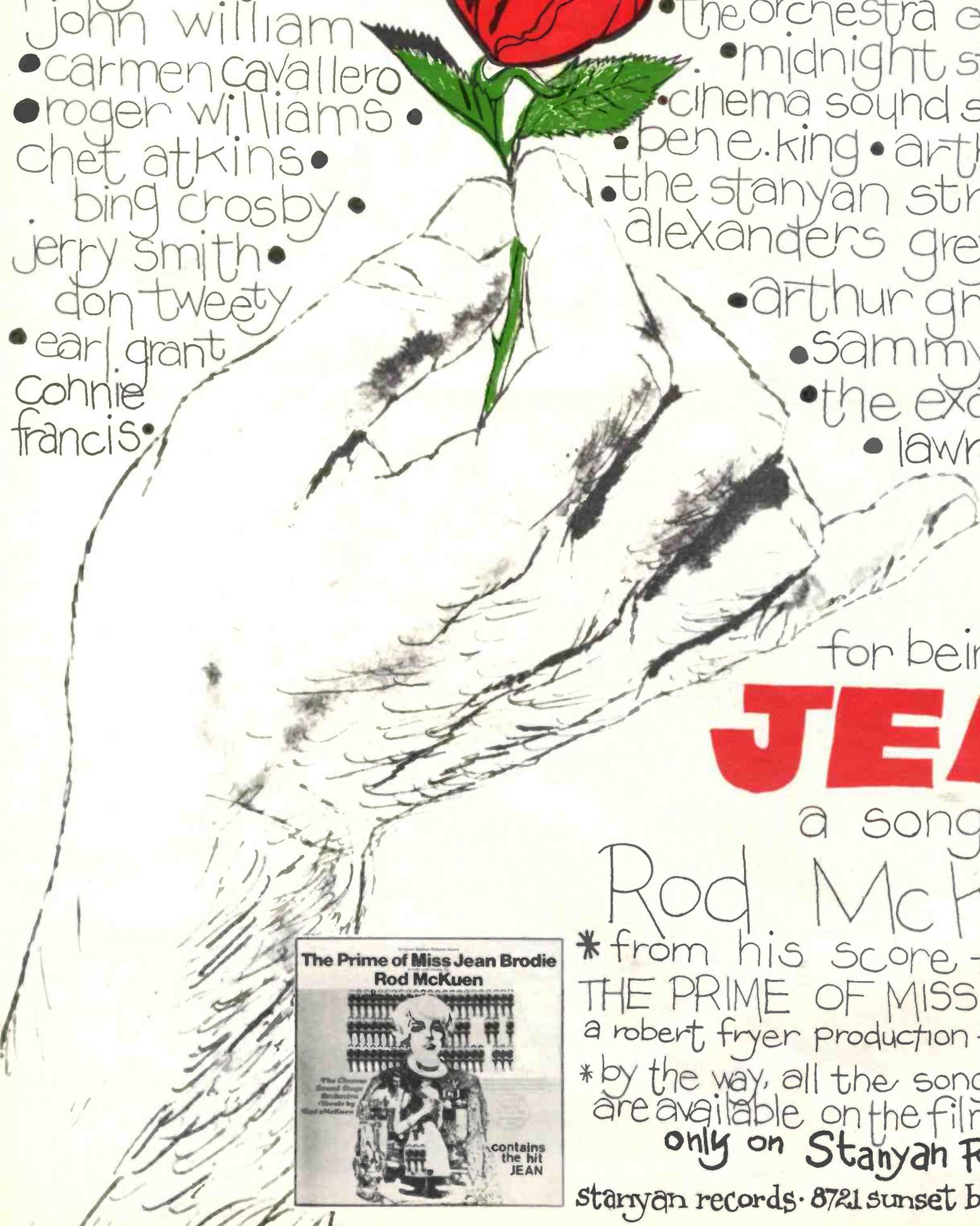
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*June 1969 Publisher's Statement as filed with ABC.
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- mike douglas • john davidson • the bob crewe generation •
- glenn yarbrough • lenny dee • bobby goldsboro •
- bert kaempfert • eddy arnold • ondiine •
- the midas touch • merv griffin • don cherry •
- percy faith • ellis larkins • rod mckuen •
- john william • the orchestra of two worlds •
- carmen cavallero • midnight string quartet •
- roger williams • cinema sound stage orchestra •
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Canadian News Report

Eastern Sound to Produce LP's for U.S. on Big Scale

TORONTO — Canada's involvement in the international record scene continues to grow with Eastern Sound, one of the country's leading record production houses, beginning to produce disks for U.S. companies on a major scale. Recently, MGM, Reprise, RCA, Windfall,

Bearsville and Tetragrammaton cut albums at Eastern.

According to Murray Shields, Eastern's vice president and general manager, cost is not the main factor in attracting U.S. companies. "It's practically the same on both sides of the border," claimed Shields. He credits improved recording equipment, studios and talent as the prime reasons. "There was a time when Canada fell way behind U.S. production facilities. Now, most of our facilities are on par or better than some New York studios."

Shields pointed out that Canadian groups who once crossed the border to record are now content to cut disks at home for these reasons and "because they feel more at home here."

Eastern established itself almost 10 years ago as a jingle house. The company gradually entered the record production field when the CBC and Canadian Talent Library began using their facilities.

3 Lightfoot LP's For U.K. Release

TORONTO — United Artists has set three Gordon Lightfoot albums for immediate release in the U.K.—"Lightfoot," "Back Here on Earth" and "Did She Mention My Name." The releases follow the singer's recent successful Royal Albert Hall engagement and U.K. television appearances. Two of the LPs, "Earth" and "Name," will be released on the Festival label in Australia and Japan shortly.

K-K PLANS CAN. CENTER

HAMILTON, Ontario — Kasenetz-Katz executives arrived last week to set up a Canadian center for their production company and to seek out additional talent for their Super Circus artists organization.

Hy Gold, Phil Schindler, Jerry Kasenetz and George Featherstone, Canadian representative for the Kasenetz-Katz organization, plan to organize a group of artists and tour the country with the new talent. The search for new performers will continue after the novelty show his the road.

Canadian Executive Turntable

Murray H. Chercover appointed president and managing director of the CTV television network. He replaced Gordon F. Keeble, who left the company Oct. 1 to consider other broadcasting positions. Chercover has been associated with CTV since its inception in 1961 and served on the network committee representing CFTO. He was appointed executive vice president and general manager in April 1966, when the affiliates acquired ownership of the network and became president and chief operating officer of CTV in January 1968.

From the Music Capitols Of the World

TORONTO

Ray Hutchinson, one of Canada's most successful acts on the nightclub circuit in Ontario, Quebec and the U.S., signed with International Tape Cartridge of Canada. . . . Beach Boys' Canadian tour takes them to Fort William, Edmonton, Calgary, Regina, Winnipeg and Lethbridge beginning Monday (13). Impresario Johnny Lombardi, unofficial mayor of city's Italian community, bringing Italy's top pop singer Rita Pavone and an international variety show to Maple Leaf Gardens Sunday (12). The singer pulled 17,000 fans to the large arena four years ago. She also has dates set in Windsor on Saturday (11) and in Hamilton on Monday (13). . . . CFRW, Winnipeg, first station in western Canada to air new Beatles LP, "Abbey Road." . . . Compo releasing "Pretties for You" by Alice Cooper, on the Straight label. . . . French Revolution Capitol single, "America," a rewritten English version of their "Quebecois" hit single. Disk being released in the U.S. on Tower. . . . CFTO completed negotiations with 20th Century-Fox Television to co-produce two one-hour specials starring Bobbie Gentry for the CTV network. . . . RCA acquired exclusive rights to this year's official Grey Cup song. Up With People, a Montreal group, signed to cut the disk in French and English.

Easy listening station CKGM, Montreal, changed to adult rock format Sept. 2. Station's format going through a transition period with many changes in air staff not yet completed. Sister FM station is also expected to change format soon. . . . Capitol planning a big sales push for "Judy Garland at Carnegie Hall" LP release late this month. . . . Peggy Lee's latest, "Is That All There Is to That," a hit (Continued on page 81)

Mfrs. Split on Gains Made by Maple Leaf

By RITCHIE YORKE

TORONTO — Record company representatives are divided in accessing the Maple Leaf System after three months of operation. The officials, almost unanimous in acclaiming the inroads Canadian disks have made on the air, feel that MLS is not living up to its full potential.

Problems aired in an August meeting between broadcasters and record company officials have yet to be ironed out, and according to some observers little progress is being made towards solving these differences.

Record companies, quick to acknowledge full cooperation with enthusiastic stations in western Canada, still claim that some key MLS stations are reluctant to promote selected disks giving them little, if any exposure.

In analyzing their own contributions to the system, some record officials admit that perhaps they haven't been too selective in submitting disks for review. Since the 14 station network is primarily Top 40 oriented, some disks were rejected because they were not conducive to this particular market.

Other record representatives feel that anything goes in today's pop market and that no rules and regulations can dictate what type of song—country, religious or hard rock—may have hit potential.

One key record executive believes that the most alarming aspect of the MLS is that far too much importance is placed on whether or not a record is accepted. Once rejected by MLS a negative feeling is automatically generated towards the disk with promoters and broadcasters feeling that after its initial de-

(Continued on page 82)

Talent Library in Rush Sessions

TORONTO — Canadian Talent Library has rushed into production a fourth LP for Denny Vaughan and a second for Rob McConnell's Boss Brass. Vaughan, working in Hollywood as choral director of "Glen Campbell's Goodtime Hour," flew back to Canada to cut his new LP. Both CTL albums are set for release on RCA later this month.

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Canada's Top Singles

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 4 | JEAN Oliver, Crewe 334 | 5 |
| 2 | 5 | LITTLE WOMAN Bobby Sherman, Metromedia 121 | 5 |
| 3 | 9 | THIS GIRL IS A WOMAN NOW Gary Puckett & the Union Gap, Columbia 4-44967 | 4 |
| 4 | 1 | SUGAR SUGAR Archies, RCA 1008 | 8 |
| 5 | 18 | SUSPICIOUS MINDS Elvis Presley, RCA 47-9764 | 2 |
| 6 | 3 | HONKY TONK WOMAN Rolling Stones, London 910 | 10 |
| 7 | — | TRACY Cuff Links, Decca 32533 | 1 |
| 8 | 2 | GREEN RIVER Creedence Clearwater Revival, Fantasy 625 | 8 |
| 9 | 12 | EVERYBODY'S TALKIN' Nilsson, RCA 9544 | 4 |
| 10 | 6 | LAY LADY LAY Bob Dylan, Columbia 44926 | 7 |
| 11 | 8 | EASY TO BE HARD Three Dog Night, RCA 4203 | 6 |
| 12 | 14 | WHICH WAY YOU GOIN' BILLY Poppy Family, London 17373 | 3 |
| 13 | 10 | MOVE OVER Steppenwolf, RCA 4205 | 5 |
| 14 | — | MAKE BELIEVE Wind, Life 200 | 1 |
| 15 | — | BABY IT'S YOU Smith, Dunhill 4206 | 1 |
| 16 | — | CARRY ME BACK Rascals, Atlantic 266 | 1 |
| 17 | 17 | HOT FUN IN THE SUMMERTIME Sly & the Family Stone, Epic 10497 | 2 |
| 18 | — | I'M GONNA MAKE YOU MINE Lou Christie, Buddah 116 | 1 |
| 19 | 16 | WHAT'S THE USE OF BREAKING UP Jerry Butler, Mercury 72960 | 2 |
| 20 | 15 | BIRTHDAY Underground Sunshine, Intrepid 75002 | 2 |

Billboard SPECIAL SURVEY For Week Ending 10/11/69

International News Reports

From The Music Capitals of the World

• Continued from page 80

nationally. . . . Tony Martin came into Beverly Hills Motor Hotel Sept. 26, three days earlier than his original opening when Jerry Vale became ill and canceled date. New Christy Minstrels was signed at the last minute for part of Vale's engagement. . . . "You're Not Even Going to the Fair" by Tobias, a Montreal singer, was a recent Maple Leaf System pick. Bell disk seeing plenty of sales action in Ottawa, Edmonton and Montreal. Singer is presently touring the Maritimes. . . . Sugar Shoppe's new Epic single "Save the Country," penned by Laura Nyro, is a runaway hit. . . . General Entertainment Corp. in the U.S. formed a Canadian company in Vancouver headed up by Douglas R. Miller, currently owner and managing director of Jaquar Booking Agency. . . . Original Caste, a new group with most of its members from Calgary, have a new single out, "One Tin Soldier," on the Bell label for Quality.

Capitol's Ontario promotion chief, Joe Woodhouse, active in setting up contest promotions in Kingston for Guy Lombardo's Sept. 25 appearance and in the city for Mel Torme's upcoming date at the Beverly Hills Motor Hotel. . . . Layra Nyro is tentatively scheduled to appear at Massey Hall, Nov. 17. . . . 49th Parallel LP contains their hit single, "Twilight Woman" and "Now That I'm a Man" . . . John Alan

Cameron's Apex single, "Minstrel of Cranberry Lane," starting to move. Singer winds up a two-week engagement at the Horseshoe Tavern, Oct. 18 and joins the Irish Rovers for dates at Massey Hall, Oct. 27; Place des Arts, Montreal, Oct. 30. . . . Capitol coming out with Ivan Romanoff's "Ukrainian Christmas" for the holiday season. . . . Jerry Lee Lewis' two original hits LP's on the Sun label seeing good sales for Quality Johnny Cash booked for appearances in Montreal, Oct. 23 and in Ottawa, Oct. 24. . . . Capitol's recent youth-oriented "Back to School" campaign one of the company's most successful promotional activities in recent years.

LONDON

Warner-Reprise has signed Cliff Richard for the U.S. market in a three-year pact, following negotiations between the singer's manager, Peter Gormley, and Warner's general manager Joe Smith. First release for Richard, a 10-year hit-maker for EMI's Columbia label, will be "Throw Down a Line," his current U.K. release, recorded with Hank Marvin, one-time member of the Shadows group. In the U.S. Richard's material has previously been released (Continued on page 83)

Barclay Inks Outlet Pacts in U.K. With Major Minor, Cont'l

PARIS — Under separate agreements with Major Minor and Continental Record Distributors, the French Barclay group have won new representation for the majority of their catalog in the U.K.

The Major Minor deal, signed in Paris by Phil Solomon and Barclay president Eddy Barclay, is for three years effecting Jan. 1.

Major Minor, who in the meantime will concentrate on launching Barclay artist Charles Aznavour, will guarantee over the period of the contract promotion, either in French or English, of four artists chosen from the Barclay or affiliate Riviera catalogs each year.

Previously, Barclay were represented by Philips in the U.K. although the Riviera label was covered by Major Minor.

Mulled Opening

According to Barclay, the French combine, currently expanding with new offices in Europe, Asia and South America, had considered opening up independently in London. But the recent MCA and MGM "affairs," coupled with other

"certain difficulties" in the British market forestalled this.

"We are now aiming both at the European Common Market and Britain, in which can be included the wider 'Anglo-Saxon' world," commented Barclay affiliate CED international a&r manager Cyril Brillant.

"The move will consolidate our international position and open new markets which, up to the present, have not been sufficiently exploited."

There would be no permanent Barclay staff in London, but a much closer cooperation between the two companies from now on, he added. Major Minor, through their Toast label, had already distributed certain Riviera catalog product in Britain.

Now, both Barclay and Riviera labels would be seen in British retail shops with full recognition to the Major Minor distribution. Other artists include the Raymond Lefevre orchestra, clarinetist Jean-Christian Michel, who this year has had three albums at the top of the official CIDD Hit Parade, and singers Alain Barriere and Hugues Auffray. Brillant considered that these two singers might feature with Aznavour in Major Minor's first year promotion.

Aznavour himself has 13 albums, two in English, in the Barclay catalog, and is recording another, aimed at the new British outlet.

The other deal, with Continental Record Distributors, will

cover finished Barclay-CED product, also on a three-year contract signed by Barclay and CRD chief Graham Pauncefort. CRD have offered Barclay a minimum import contract.

CED will continue to represent the Major Minor Toast label in Belgium, Holland, Luxembourg, Switzerland, Canada and France.

Billboard Canada's Top Albums

| This Week | Last Week | TITLE, Artist, Label & Number | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 2 | BLIND FAITH Polydor 543035 (S) | 5 |
| 2 | 1 | JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S) | 12 |
| 3 | 12 | GREEN RIVER Creedence Clearwater Revival, Fantasy 8393 (S) | 3 |
| 4 | 5 | LED ZEPPELIN Atlantic SD 3216 (S) | 21 |
| 5 | 3 | NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S) | 21 |
| 6 | 6 | SOFT PARADE Doors, Elektra EKS 75005 (S) | 8 |
| 7 | 4 | BLOOD, SWEAT & TEARS Columbia CS 9720 (S) | 21 |
| 8 | 13 | THROUGH THE PAST DARKLY (Big Hits, Vol. 2) Rolling Stones, London MPS 3 | 2 |
| 9 | 7 | IN-A-GADDA-DA-VIDA Iron Butterfly, Atco SD 33-250 (S) | 14 |
| 10 | 8 | SMASH HITS Jimi Hendrix Experience, Reprise MS 2025 (S) | 8 |
| 11 | 11 | SUITABLE FOR FRAMING Three Dog Night, Dunhill DS 50058 | 2 |
| 12 | 20 | GOOD MORNING STARSHINE Oliver, Crewe 1333 | 2 |
| 13 | 10 | GREATEST HITS Donovan, Epic BNX 26439 (S) | 21 |
| 14 | 9 | CROSBY/STILLS/NASH Atlantic SD 8229 (S) | 10 |
| 15 | — | CHICAGO TRANSIT AUTHORITY Columbia GP 8 | 4 |
| 16 | — | BECK-OLA Jeff Beck Group, Epic BN 26478 | 4 |
| 17 | 17 | BAYOU COUNTRY Creedence Clearwater Revival, Fantasy 8387 (S) | 21 |
| 18 | 19 | CLOUDS Joni Mitchell, Reprise RS 6341 (S) | 16 |
| 19 | 16 | THIS IS TOM JONES Parrot PAS 71028 (S) | 14 |
| 20 | — | BEST OF THE CREAM Atco SD 291 | 1 |

Billboard SPECIAL SURVEY For Week Ending 10/11/69

RSI-Italiano Picks Top 10

MILAN — RSI-Italiano has selected the 10 new records causing the most impact in Italy at the moment for shipment in August. The selections are made by Germano Ruscitto, Billboard's director of Italian operations.

The subscribers to RSI-Italiano include record companies and music publishers who review the records and songs for their value in their particular market. RSI-Italiano also supplies the English translations of the Italian lyrics and information as to where licensing arrangements are available. The selections include Italian copyrights only.

The 10 records selected are: "Ahi Le Haway" by Herbert Pagani (MAMA), published by Tanks; "Una Striscia Di Mare" Fred Bongusto (Clan), Caramba; "Il Treno Dell' Amore" Gigliola Cinquetti (CGD), Arion; "Il Primo Giorno di Primavera" by I Dik Dik (Ricordi), Pegaso/Universale; "Una Ragione di Piu" Ornella Vanoni (Ariston), La Bussola; "Emanuel" Caterina Caselli (CGD), Arion; "Manchi Solo Tu" Salis 'n Salis (Bellidisc), Telstar; "La Marcetta" Edoardo Vianello (RCA), RCA / Vianello; "Melodia" Jimmy Fontana (RCA), ADD; and "Si Fa Chiara La Notte" Ricchi E. Poveri (CBS), Adriatica.

U.S. Disk Product Sweeps Netherlands' Edison Awards

AMSTERDAM — A six-man jury directed by Pim Jacobs has given 25 Edison Awards to recordings released in the Netherlands from Sept. 1 1968, to the same date in 1969.

Of the recordings, 13 are U.S. productions, one is from the U.K., two from France and nine were produced in the Netherlands.

Polydor - Nederland claimed six awards, Phonogram five, Bovema and CBS/Artone four each, Inelco three, CNR Rec-

ords two and Negram/Delta one.

Other jury members were Frans Boelen, Willem Duys, Tineke de Nooy, Joop de Roo and Lou Thiel. Winning entries are:

International Vocalists: Nana Mouskouri—"Over & Over" (Fontana); Andy Williams—"The Andy Williams Sound of Music" (CBS); Anita Kerr Singers—"The Anita Kerr Singers Reflect" (Dot); Sergio Mendes & Brasil '66—"Fool on the Hill"—(A&M); Jose Feliciano—"Feliciano 10 to 23" (RCA). Dutch Vocalists: Liesbeth List—"Liesbeth List zingt Jacques Brel" (Philips); Rita Reys—"Rita Reys Today" (Philips).

International Instrumental: Herb Alpert & The Tijuana Brass—"Christmas Album" (A&M); Dutch Instrumental: Harry Mooten—"The Genius of Harry Mooten" (Relax/Bovema). Jazz: Bill Evans—"Bill Evans at the Montreux Jazz Festival" (Verve). Cabaret: Adele Bloemendaal—"Laat Mij Nu Maar Begaan" (Philips); Fons Jansen—"Ho Meer Zien" (Columbia). French Chansons: Barbara—"Une Soiree ave Barbara a l'Olympia" (Philips). Musicals: Broadway Cast of "Hair" (ROA) Children-repertoire: "Welkom in Oebele" (Polydor); "Nieuwe Liedjes van Oebele" (Polydor). Country & Western: Johnny Cash—"Johnny Cash at San Quentin" (CBS). International Pop: Blood,

(Continued on page 85)

BBC Moves Ahead on Widening Disk Horizon Despite Criticism

LONDON—Regardless of an element of concern within the recording industry, BBC Radio Enterprises is pressing ahead with plans to develop the scope of its disk activities.

Recent best-selling success of the "Cymanfaganu" album of hymns by the Massed Welsh Choirs, provoked rumblings of discontent at industry level, where there were feelings in some quarters that the BBC was overstepping its responsibilities by developing what had initially been a modest offshoot into a full-scale commercial enterprise.

"It seems as though the record companies don't object to our existence so long as we are not too successful," commented John Springer, head of business administration at Radio and TV Enterprises.

"On one hand we have the Postmaster General complaining that the BBC is not aggressive enough in selling material. Then on the other we have the record manufacturers taking umbrage when we manage to produce an album that sells. It looks as though we can't win."

Springer pointed out that Enterprises does not benefit directly from profits made from record sales and that any surplus went towards the BBC's operating expenses.

Broadly speaking, stressed Springer, Enterprises will concentrate on specialized releases, culled from previous broadcasts, most of them directed at educational sources. Projected output will be in the region of 50 LP's a year.

"I don't think we could be

regarded as a real threat to the prosperity of the record industry," added Springer, noting that in general BBC didn't expect to sell more than a couple of thousand copies of a particular release.

"However," he added, "we wouldn't be able to afford to make the specialized records, if now and again we didn't have the occasional big seller."

But in spite of BBC's intention to cater for limited audiences, forthcoming plans make it evident that the Radio Enterprises staff is becoming increasingly aware of the money-making potential of more commercially slanted material.

Following the latest release of study records, containing such esoteric titles as "Gandhi—A Man on Trial," "Pilgrim's Progress" and "1939—Into the Storm," a review of events leading up to World War Two—there will be releases of much wider appeal, together with the launching of a children's label, Roundabout.

Roundabout, retailing at 29s 11d, will go on the market later this month with a "Listen With Mother" album. Other releases planned include a Johnny Morris LP, "Fun at the Zoo," and "Come to a Party," featuring Geoff Bodenham of the Crown Folk, and based on a series developed by Radio Brighton.

But the BBC will come closest to a straight pop release with a "Top Gear" album produced by John Peel and likely to be available in mid-October.

The album will feature songs by Bridget St. John, Ron Geesin and the Sweet Marriage group, all taken from recordings made for broadcast on the series.

Restricted

While the BBC, under the terms of its charter, is empowered to make records, it is nevertheless restricted to releasing previously broadcast material only. Thus, it is not permitted to originate material and is further restricted by not being allowed to release recordings made by artists already

(Continued on page 85)

Dealers to Get 50,000 LP's In MFP Yule Promotion

LONDON—During the first three months, Music For Pleasure will give 50,000 free records to dealers as part of the company's biggest Christmas promotion. Other plans for the label's \$48,000 drive into the Christmas market include the distribution of specially prepared kits and dumpbins.

Free records will be given to all dealers who participate in the promotion by ordering

one of four special bonus packs of 300, 500, 1,000 or 2,000 disks. With the two smaller four extra records will be given while dealers ordering the larger boxes will qualify for 10.

And for the first time, dealers will be able to choose their own records for each pack, making a selection from the entire NFP back catalog and September and Christmas releases.

In addition to the extra albums, retailers will also receive the display material with each order. The kit comprises a Spin King unit with a double-sided hanging display featuring six best-selling LP sleeves. The four-sided dumpbin which can hold up to 100 disks, comes complete with headboard and posters.

MFP will also be doing the usual special children's promotion this Christmas. A new three-sided dumpbin holding over 70 records will be available free to dealers ordering a pre-selected pack of 75 children's titles.

Bd of Trade Backs MIDEM Participation With 60G

LONDON — Financial assistance provided by the Board of Trade to encourage participation at the MIDEM festival in Cannes in January, is running in excess of \$60,000. Deadline for British record companies wanting to take advantage of the subsidy is Wednesday (15).

This is the second time that the BoT has extended financial cover to include record companies—previously only publishing firms were eligible. Result, after a slow start in the first year, has been a substantial increase in registrations for the pop event from 56 this year to 745 so far for the 1970 event.

Mitch Murray, British representative for MIDEM's pop activities, predicts that the French music mart will attract its biggest ever turnout for the fourth get-together at the Palais des Festivals from Jan. 18-24.

EMI, absentees last year, will be back in force, taking the largest block in the conference building, to promote its own activities and those of its two

publishing offshoots Ardmore and Beechwood and the newly acquired Keith Prowse Music.

Also registered are the Australian Festival International label, the DJM and Page One Labels, and Larry Page's new Penny Farthing outlet. MCA will also be participating together with Transatlantic and, for the first time, Rim and B&C Records.

Preceding the pop section will be the first Classical MIDEM from Jan. 11-15, designed to stimulate promotion of all forms of "serious" music by means of the market, concerts and a symposium on Jan. 16-17.

Roger Watkins, British promotion man for Classical MIDEM, has so far received confirmation of attendance by seven UK companies. These are, Boosey and Hawkes, Oxford University Press, Schauer and May, Feldman subsidiary British and Continental Agencies, Mills Music, Novello and Co., and Avenue Recordings.

ATV Leaves Door Open for Beatles

LONDON — The Beatles have lost the battle for control of Northern Songs—but have they lost the war?

At the recent annual meeting of ATV, chairman Lord Renwick disclosed that the company has acquired 54 percent of Northern and is "willing to give any assistance it can to the Beatles in connection with their interests." This, Renwick added, included in particular a readiness "of the Beatles so wish" for the acquisition by Northern Songs of Apple Corps.

But ATV's sudden swoop to buy the decisive 14 per cent held by the stockbrokers' consortium as a means of blocking an anticipated bid from American stockbroker A.J. Butler, and thus gaining the majority shareholding, may become the source of some embarrassment in the long term.

Having paid \$4.80 per share for the consortium's stake, ATV is now resisting pressure from the Takeover Panel to make a

similar cash offer for the outstanding stock.

It is unlikely that even ATV would want to pay about \$12 million for the existing balance, which includes the Beatles' 35.5 percent. Not only would ATV conceivably be hard put to find that sort of cash, but it would be an uneconomic deal in the light of the likelihood of John Lennon and Paul McCartney terminating their agreement with Northern after their contracts expire in 1973.

Exactly how the situation will be resolved remains to be seen, but it's an unsatisfactory state of affairs for both parties, not least the Beatles who will not relish being in a minority position.

A possible way out would be for Lennon and McCartney to agree to an extension of their contract with Northern, which would then make a \$12 million payout a more realistic proposition. In return a compromise by which the Beatles acquire foreign sub-publishing rights and settlement of the royalties dispute between Maclen Music and Northern, might be considered acceptable.

But as for Renwick's suggestion that Northern might take over Apple, this was not being taken seriously by anybody at the Beatles headquarters.

The Beatles' business manager, Allen Klein, last week had preliminary discussions with Sir Lew Grade, ATV's chief executive, and finance director Jack Gill, in an attempt to establish a basis for negotiation.

Mfrs. Split on Gains

• Continued from page 80

feat nothing can be done to save the disk.

Only a few records have managed to break this pattern and gone on to garner strong sales.

Despite these problem areas, record representatives believe that the system can still function properly and benefit the entire industry only if it is policed properly.



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From The Music Capitals of the World

• Continued from page 81

LONDON

through Epic and Uni. . . . Brian Hutch, general manager of the the Noel Gay group, is leaving the company to head radio and television promotion at Warner-Reprise. Hutch has been with Noel Gay for seven years. . . . Ron McCrieght will now be responsible for Noel Gay's music company, with David Wilkinsin heading up the artists' department. . . . Immediate has completed plans for EMI to handle the label in Canada. As previously reported, U.S. distribution will be through a number of independents.

First releases in Canada and the U.S. will be Humble Pie's "Natural Born Woman," followed by the group's "Safe As Yesterday Is" album, plus "Nice" by the Nice on Oct. 18. . . . Manfred Mann's new group Chapter Three will record for Philips internationally, with the exception of the U.S. and Canada. The deal is understood to be for three years and an album is being readied for late-October release. The group's manager David Joseph is in the U.S. completing a US outlet.

The Pentangle will play at Carnegie Hall on Dec. 6 as part of its third U.S. tour this year. Tour will open in Canada following a CBC-TV appearance on Nov. 4. "Late Flight," the Pentangle's theme for a BBC color tv series, "Take Three Girls," will be issued by Transatlantic Friday (10), along with a new LP, "Basket of Light."

PHILIP PALMER

The rush is on to jump on board the "Abbey Road" bandwagon as the companies started releasing cover version of the new Beatles album, which in its first week sailed to No. 1 in the Record Retailer LP best sellers. . . . EMI has scheduled three singles, with two from MCA-U.K. one from Apple and one from Ember. Greatest competition will be over "Maxwell's Silver Hammer," which has been recorded by George How (MCA), the Good Ship Lollipop (Ember) and Brownhill's Stamp Duty (Columbia). . . . Philips reduced the price of its full-price albums to \$4.50 from Oct. 1. The cut of 13 cents brings the company into line with the generally recommended price structure within the industry.

A double album of Fleetwood Mac material, recorded in the Chess studios in Chicago, will be out next month on Blue Horizon. The LP, "Blues Jam in Chicago," will be sold at a special price of \$5.25. Fleetwood Mac is also featured in an accompanying role on a new album by blues singer-pianist Otis Span, "The Biggest Thing Since Colossus." . . . Other new releases from Blue Horizon are the Chicken Shack's "100 Ton Chicken" and the first solo single by the group's former singer Christine Perfect, "When You Say," written, produced and arranged by Fleetwood Mac's Danny Kirwan. . . . A formidable lineup of Tamla/Motown talent will be showcased on the label's third "Chartbusters" album, released on Friday (10). Al-

bum reflects the remarkable success the label has achieved in the hit parade during the past year by featuring 16 tracks, all of which have appeared on the singles charts.

CBS has gone into partnership in Britain with the U.S.-owned Shorewood Packaging Co. to manufacture its own record sleeves. The British operation, also to be called Shorewood Packaging, will operate from premises being sought near the CBS pressing plant at Aylesbury. The company will be developed for both CBS product and to provide a total service for the expanding custom pressing activities. Directors for CBS are Ken Glancy, Maurice Oberstein, and Richard Robinson, with Paul Shore and Floyd Gllnert from Shorewood in America. . . . Philips has introduced a new car stereo cassette player to the burgeoning tape market. The fully transistorised model retails at a recommended price of just over \$100, about \$5 more than Motorola's new 8-track car player. It's estimated that there are already 10,000 tape music units fitted in U.K. automobiles, with a potential expansion of 500,000 units in the next few years.

Avenue Recordings, which for the past five years has specialized in cover records, will launch its own Avenue label. Debut is planned for Oct. 31, with four singles envisaged. These will all be produced by staffman Alan Caddy. Gordon Melville, managing director of Avenue, which for the past 30 months has been supplying Pye with the Marble Arch "Chartbuster" series, is currently negotiating pressing and distribution arrangements. . . . Jack Bruce, whose first solo album, for Polydor, "Songs for a Tailor" has just entered the British charts, will tour the U.S. in January and will form a new 10-piece band for backup duties. . . . Marbles, the pop duo that sold nearly one million copies worldwide of "Only

One Woman" a year ago are splitting up. Graham Bonnet and his cousin Trevor Gordon will follow solo careers and also record independently. Barry Gibb will produce Bonnet's future recordings and it is likely that Maurice Gibb will record Gordon. The two Gibb brothers, the remaining members of the Bee Gees, are expected to go on the road again early in 1970. Plans are being completed by manager Robert Stigwood for them to tour Britain and U.S. with a 30-piece orchestra.

BRIAN MULLIGAN

HONOLULU

Two Island nightclub stars—Emma Veary of the Hilton Hawaiian Village and Ed Kenney of the Royal Hawaiian Hotel—are starring in the Honolulu Community Theatre's revival of "Kismet" at Ruger Theatre. Miss Veary momentarily has left the hotel revue, while Kenney continues to star on both the HCT and Royal Hawaiian stages. . . . John Todd, leader of Polynesia '68, the combo which backed Tommy Sands at the Outrigger Hotel, has joined the back-up group in the Don Ho Show, which is back at Duke Kahanamoku's following Ho's week-long Greek Theatre gig.

Clara Bryant and the Prime Ministers just wound up a booking at the Dunes club, where Mickey, Larry & The Exciters are due Nov. 3. . . . Fred Worthington, jazz organist-pianist, is at the Pot O' Gold Lounge at the Hilton Hawaiian Village's Rainbow Tower. Gate-crashing has become a problem for local promoters and police. When Blind Faith played the H.I.C. Arena, several hundred stormed the gates—even crossing a moat filled with water circling the Arena. When Steppenwolf played the same hall, 400 more youngsters tried to get in free—some hurling rocks at policemen.

Comedian George Gobel and Island-born Jimmy Borges (on leave from San Francisco's Miyako Hotel) did a 10-night stand aboard the Lurline. The Matson liner's cabaret spotlight next shines on Carmen McRae. . . . Newcomers to the night scene: organist Walter Kau, playing at the Cavalier restaurant, and John Saclausa, manning the piano bar at the Eagle's Nest.

Al Hirt plays a one-nighter Friday (10) at the Honolulu International Center Arena. . . . Good response locally to Martin Denny's "Electric Moog" (Liberty) album. Denny'll be headlining the Kahala Hilton Hala Terrace show starting Oct. 27, in Danny Kalekini's absence. . . . Kimo and Loyal Garner, brother-sister act, played a 10-night date at the Mele Mele Bar of the Kona Hilton. . . . Back from a Sands date in Las Vegas, Jimmy and Anne Murphy—another brother-sister duo—are back at Gauguin. . . . Bill Murata is leaving K & A Distributors soon to devote full time to record production. He's been the Decca dealer here. . . . When the Jefferson Airplane wings to the Civic Auditorium Friday (17) and Oct. 18, they'll have the visuals of John McKay's Headlights as a bonus.

WAYNE ITARADA

DUBLIN

DUBLIN — Telefis Eireann's fall schedule includes "The Rolf Harris Show," "Nana Mouskouri" and "Rowan and Martin's Laugh-In," which was previously seen here by only a small proportion of viewers who receive BBC-2. . . . Pye's Paddy Day, whose debut 45 is "The Prisoner," will cut an album for Marble Arch. . . . Johnny Kelly, Don Long and John Drummond have left the Capitol Showband Their replacements are Tony O'Leary, Mike Dalton and Micky O'Neill. Drum-

(Continued on page 84)

3

GREAT ITALIAN HITS



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From The Music Capitals of the World

• Continued from page 83

mond is now working full time at Eamonn Andrews Studios. . . . One of Ireland's leading disk jockeys, Terry Wogan, is leaving Dublin to settle in London, where he will have a daily show on Radios 1 and 2. . . . Larry Cunningham, who recently left the Mighty Avons after nine years with them, will front a new country band which will be launched in Ros-

common on Dec. 26. Before that, he'll tour American and Canadian cities for six weeks. . . . Maisie McDaniel, who retired four years ago following an auto accident, has made a comeback in Telefis Eircann's new country series, "Hootenanny."

Bill O'Donovan, of Eamonn Andrews Studios, will leave at the end of the year to freelance as a radio producer. . . . Amalgamated Artists will present a rock musical, "Shamoo, Shamoo," in Dublin at Christmas. It was rejected for this year's Dublin Theater Festival. . . . Lucy Johnston will leave the Johnstons folk group in November. . . . Joe Dolan and the Drifters Showband will play for the Cheshire Homes annual fundraising ball at Cork's Stardust Club next month. . . . Irish-based New Zealander Cathie Harrop's "Bring On the Dancing Girls" (Emerald), which was written by Belfast songwriters Hammond and McClintock, is being heavily promoted on Radio Luxembourg. . . . Among artists lined up for Irish dates in the next few weeks are Tommy Roe, Fleetwood Mac, Buck Owens and Tiny Tim.

MILAN

Carosello has signed a one-year contract with United Artists under which the Italian company will have exclusive UA publishing rights in Italy. . . . Claudio Villa (Fonit-Cetra) was honored Sept. 13 by a RAI-TV special celebrating his 25th year in show business. . . . The Beatles' new LP "Abbey Road" was released in Italy Sept. 26 by EMI-Italiana.

Carosello has acquired exclusive distribution rights of the Page One catalog in Italy. Page One was formerly distributed in Italy by Ricordi. . . . Ri-Fi's Fausto Leali's new single, "Portami con Te" (Take Me With You) is Italian version of the U.S. classic "Fly Me to the Moon."

Ricky Shane (Miura) appeared in concert in Vienna. . . . Carosello has released a solid-state stereo single by Jimmy McGuff, jazz organist, on the Italian market. This is reportedly a first for Italy. The single will also be available in stereo cassettes and stereo - 8 cartridges. . . . Ray Charles will give two concerts in Italy: Sunday (12) in Milan and Monday (13) in Prato. EMI-Italiana will launch a massive sales

campaign during Charles' stay including release of an LP, "Ray Charles Special," to be sold at a special price.

Telerecord has released theme song from popular Italian comedy, "Dove Vai Tutta Nuda" (Where Are You Going All Nude), recorded by film's star, Maria Grazia Buccella, who is under contract with Telerecord. . . . French singer Regine (Voce del Padrone/EMI) was in Rome Sept. 27 for personal appearances connected with a one-woman show taped Sept. 29-30 at RAI-TV studios in Naples. . . . EMI-Italiana reports a boom in cassettes and stereo-8 sales, while CGD has begun special sales promotion on cassettes and 4 and 8-track cartridges, including awards to salesmen and discounts to dealers. . . . Rolling Stones' single, "Honky Tonk Women," released recently in Italy by Decca, is already on the charts and is receiving broad airplay. . . . Roberto Brivio (EMI-Italiana) has just recorded an LP, "13 Canzoni di Fantascienza" (13 Science Fiction Songs). Lyrics were written by Brivio himself with music by Albertarelli and Patruno. . . . CGD released 13 LP's on the Reprise, A&M and Warner Brothers labels. . . . Vedette has released The Doors' new LP "Soft Parade." . . . CGD's artist Gigliola Cinquetti was in Paris to tape a color broadcast for the French TV network dedicated entirely to her. On the program, "Une Vedette et Son Public" (A Star and Her Public), the Italian singer performed seven songs.

The Cowsills MGM single of "Hair" will soon be released on the Italian market by Ricordi.

Tony Cucchiara and Nelly Fioramonti, Italy's top folk singers, have recorded an LP for Fonit-Cetra, "Folk Theme." Album includes the Italian version of "We Shall Overcome." (Il Buco nel Secchio). . . . Carosello, distributor of Disney children's book and record combinations, manufactured in Italy, predicts another record year in the growth of this market. There has been a 50 percent increase in sales every year for the past several years according to Carosello, and promotion is now underway for the upcoming Christmas sales season.

Ricordi's composer-singer Lucio Battistini made a test record in late September of "Acqua Azzura, Acqua Chiara," this year's Festivalbar winner, for DGG. . . . Singer-composer Memo Remigi (Carosello) has cut his first LP, "Un Ragazzo, Una Ragazza" (A Boy, A Girl). Album includes six songs written by Remigi, plus Italian version of "This Guy's in Love With You." . . . Gabriella Ferri (RCA) will star on new

RAI Radio program, called "Poco, Abbastanza, Molto, Moltissimo" (Little, Enough, Much, Very Much), beginning this fall.

Durium has acquired exclusive distribution rights for Metromedia Records of the U.S. and has announced the release on the Italian market of two Metromedia recordings, "Color Him Father" by The Winstons, and "Little Woman" by Bobby Sherman. . . . Car-

melo Pagano's (Ariston) new recording of a song based on the same theme as The Aphrodite's Child hit "I Want to Live" and called "La Notte Del Si" (The Night Of Yes), is already on the Italian charts. . . . A Francoise Hardy LP has been released in Italy by CGD, containing one side devoted to her French repertoire, and the other to her Italian songs.

RADIO LUXEMBOURG TO HOLD PROD CONTEST

LONDON—With numerous awards available to singers and composers, Radio Luxembourg has inaugurated a competition to recognize the producer.

They're searching for the best producer in northwest Europe, and the international jury has already whittled the candidates down to 15 from about 100. The only regulations for entry were that the producer must be English (although the artist could be of any nationality), and that the productions should not have been heard before Sept. 1.

A trophy will be presented to the winner, to be decided (18) Saturday. The event will be carried on the television services of Eurovision to Belgium, Switzerland, Yugoslavia, Luxembourg and Portugal. Presentation will take place in the Grand Duchy.

The 15 finalists are: Great Britain: Vince Hill, "Little Bluebird," producer Bob Barratt; Samantha Jones, "Today Without You," producer Mark Wirtz; J.A. Freedman, "When You Walked Out Of My Life," producer Bunny Lewis; Valverde Bros. "River of My Mind," producer Vic Smith.

Germany: Freddy, "Als Ich Noch Ein Junge War," producer Peter Mosser; Gitte, "Dann Kamst Du," producer Kurt Feltz; Mary Roos, "Legende Der Liebe," producer H.H. Henning; Peggy March, "Mister Giacomo Puccini," producer Wolf Kabitzky.

France: Nicoletta, "En Amour," producer Leo Missir; Michel Fugain, "Le Temps Met Longtemps," producer Jean Ekyon; Rika Zarai, "21 Rue Des Amours," producer Jean-Pierre Maguier; Belgium and Holland; The New Inspiration, "Wit Is Het Liefdeleven," producer Jacques Verdonck; Tom Koning, "We Stryd Om Jouw Hart," producer Joke Van Halen.

Luxembourg: Camillo, "Wunderbar," producer Gilbert Felgen; and Chris Baldo, "Amour De Vacances," producer Gilbert Felgen.

Vanilla Fudge Sweetest, Captures Golden Gondola

VENICE — The American group the Vanilla Fudge (Atco Ri-Fi), performing "Some Velvet Morning" and appearing for the first time in Italy, was awarded the "Gondola d'Oro" (Golden Gondola) prize by the 5th Venice International Festival of Pop Music, for the best performance by established artists at the festival.

The annual event, sponsored by the Venice Tourist Bureau, and the Venice Municipal Casino, was organized by Gianni Ravera, organizer of the San Remo Festival.

The festival was broadcast on Italy's state-controlled RAI-TV and radio network each night, while the final night's competition was carried by Eurovision and beamed to Central and South America via satellite.

The second place winner was Frenchman Nino Ferrer (Riviera-SIF) with "Agatha," third went to Greek Paris resident Georges Moustaki (Philips-Phonogram) with "Uno Straniero."

The Gondola d'Argento award to the new talent division went to Italian Rosanna Fratello (Ariston), singing "Non Sono Maddalena" (I'm Not Maddalena). Runners up were Eli Cesaroni, and the Domodossola (PDU), a new young group who performed with much gusto an Italian version of gospel song, "Oh Happy Day," called "Amori Miei" (My Loves). Other finalists in the new talent group were Stefania (Galletti) Farida (RCA) and Mau Cristiani (Miura).

A special Gondola d'Oro was also awarded to singer-composer Riccardo Del Turco (CGD) for the largest single record sales in Italy during the second half of 1968 with "Luglio" (511,035 copies sold).

The Ca D'Oro, awarded by the city of Venice, went to Charles Aznavour (Barclay) for his outstanding contributions to pop music, and especially his Venice-inspired song, "Come Triste Venezia" (How Sad Is Venice). Aznavour was on hand to receive the award, and performed one of his new songs. Past awards have gone to Frank Sinatra (in 1967) and to Gilbert Becaud (in 1968).

A special Ca d'Oro was presented to Mina (PDU) by the Association of Italian Pop Music Writers. In addition to the Vanilla Fudge from the U. S., other top international artists appearing at the Venice Festival were Johnny Hallyday (Philips / Phonogram), Sylvie Vartan (RCA), Georges Moustaki (Polydor / Phonogram), Michel Polnareff (AZ) and Dalida (RCA) from France, and Roberto Carlos (CBS) from Brazil.

Top Italian artists were: Bobby Solo (Ricordi), Nada (RCA), Iva Zanicchi (Ri-Fi), Marisa Sannia (CGD), Domenico Modugno (RCA), Little Tony (Durium), Gigliola Cinquetti (CGD), Milva (Ricordi), Claudio Villa (Fonit-Cetra), Ornella Vanoni (Ariston), and Fausto Leali (Ri-Fi), who sang an Italian version of "Fly Me to the Moon," called "Portami Con Te" (Take Me With You).



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French Committed to Standard 45: Souplet

PARIS — The French record industry, after years of concentrating on 6-track extended play 45's rather than two-track "singles," is now nearly totally committed to the standard 45 format — said CBS president Jacques Souplet at the annual CBS France congress in Paris.

As a result of the almost lone CBS initiative last year, the market has now turned "definitively" towards the single with 12 million copies being sold nationally between Jan. 1 and June 30, 1969—twice the figure for the same period in the previous year, Souplet pointed out.

Album sales, too, have shown a remarkable increase of 30 percent, said Souplet quoting CIDD (French Industry Information and Documentation Bureau) figures. They're up from five millions to 6.5 millions in the period.

CBS turnover has expanded 76 percent with singles up 130 percent (and in the first year when the 45 EP was almost totally abolished from the catalog, the rise was 690 percent). In the four months leading up to the congress the firm had raised its turnover by 100 percent compared with the same period in 1968.

During the year popular music album sales were up 110 percent and classics 140, reflecting the national trend. These figures will be further boosted, asserted Souplet, by the 1969-

1970 CBS album promotion campaign (plus publicity for tape cassettes and cartridges).

The company, currently without recording studio or record pressing facilities of its own in France, intends to open new offices and warehouses in the Paris suburb of Asnieres. The main headquarters will remain at Rue Freycinet in Paris.

The new block will cover a surface of 5,000 square meters (about 5,200 square yards), taking in distribution, stocking and certain administrative services, and is due to be inaugurated in October 1970.

Souplet also revealed the spread of the CBS Masterwork musical instrument and accessories field in France after its launching at the 1968 congress. With a national market averaging at about \$11 millions, he said the firm's first job was to study trends and find new sales openings.

Researchers found retail outlets too specialised, with few conventional stores dealing in quality instruments. CBS had aimed at a broad market through chain stores and supermarkets and planned to have some 100 outlets by the end of the year, and 250 by September 1970.

The range was semi-professional in the instrument field concentrating on guitars, drum sets, flutes and harmonicas. "We aim to hit a wide market, enabling people, and especially youngsters to gain an initiation

Custom Stalls Tapes, Masters In Argentina

BUENOS AIRES — Tapes and masters are being held up at the Argentine customs while the Argentine Chamber of Record Manufacturers and Industrialists try to clarify a new customs ruling.

Argentine customs officials have put into an effect instructions arising, they claim, from the Brussels Customs Convention that duty on tapes and masters should be calculated on a figure that also includes "author's royalties."

Recommendations exist, approved by the Brussels Convention and adopted by the authorities here, claims the manufacturers' association, whereby "reproduction royalties" would not be taken into account.

The record manufacturers claim that customs decision is arbitrary and without sound basis. The problem is currently being discussed but meanwhile tapes and masters are being held up at the customs.

in musical performance and a development of talents at the most 'advantageous' prices possible," he added.

Souplet also reported on new signings at CBS, Marcel (Continued on page 98)

European Executive Turntable

In a major shakeup of Ember Records executives last week, Jeffrey Horton, formerly the label's chief accountant, has been made a director of the company. Horton, who joined Ember last year, has also been appointed director of administration and will be responsible for all aspects of the company's business activities, including liaison with Ember overseas export accounts. Doug Laird will now take charge of company accounts.

The appointment has been made in view of the increasing amount of time managing director Jeff Kruger is spending overseas.

Other promotions within the company include Peter Cornish, who has been appointed general manager, and Jimmy Henney who has been made director of creative services, a new post in which Henney will be responsible for all exploitation and artist relations.

Cornish, who went to Ember in 1964 from MCPS as an assistant in the copyright department, will now coordinate all contract licensing, copyright and royalty activities.

New promotion team at Decca-RCA France headed by Monique Frey (formerly with Polydor), with department heads Marie-France Fallze (International), Brigitte Broc (press), and Betty Mouchot and Michel Grelbin (radio and TV).

Shuffles at Philips (France) with Gerard Davoust taking over as a&r production manager from Jean-Jacques Tilche, who moves to Tutti, a Philips group editing company. New international director and independent producers department chief is Roger Marouani, while Andre Asseo, public relations chief, will also direct the Spoken

BBC Moves Ahead

• Continued from page 82

under contract to other companies. In fact, even when the BBC has an uncontracted act at its disposal, it is only signed on a non-exclusive basis for one specific record.

Also in the forefront of BBC's current marketing plans is an increase in mail-order selling on certain items to supplement the bulk of material distributed through normal retail outlets.

Already available through the post are a "Woman's Hour" album featuring voices of well known broadcasters chosen by listeners, an LP of "New Testament Readings" by actor Andrew Cruickshank and the new series of study records. In readiness, for November release, is "Great Radio Comedians," which will include sketches by such famous pre-war names as Stainless Stephen, Mabel Constandurous and Gillie Potter.

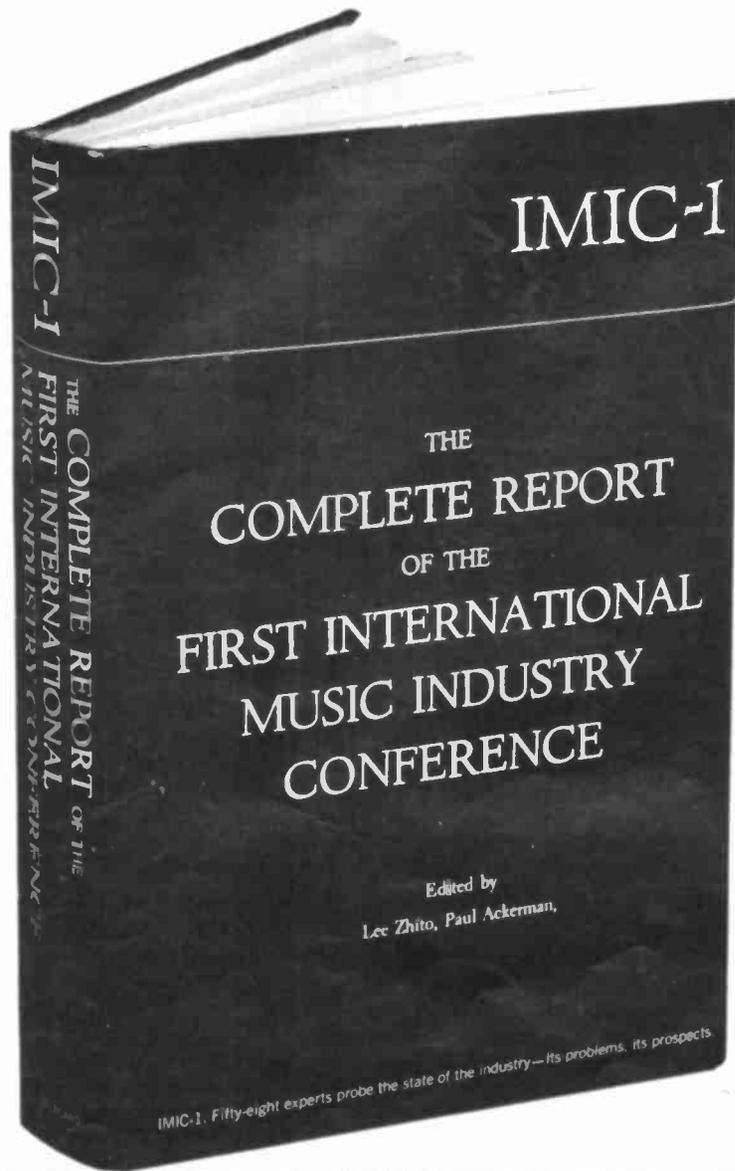
U.S. Disk Product

• Continued from page 82

Sweat & Tears—(CBS); The Who—"Tommy" (Polydor); The Fifth Dimension—"The Age of Aquarius" (Liberty); Melanie—"Back in Town" (Buddah); Leonard Cohen—"Songs From a Room" (CBS). Dutch Pop: The Cats (Imperial). Special Category: The RCA Vintage Series of historical jazz recordings Heintje (Simons)—"Ich sing' ein Lied fur dich" (CNR).

Arts division. Louis Nucera becomes assistant public relations chief. MICHAEL WAY

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HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 7 | LA VIDA CONTINUA/ELISA—Sandro (CBS)—Ansa | |
| 2 | 1 | TIRITANDO—Donald (RCA)—Relay | |
| 3 | 3 | AVE MARIA—Raphael (Hispanox) | |
| 4 | 4 | PROUO MARY—Creedence Clearwater Revival (Liberty); Tommy Roe (ABC-Prodiska); Formacion 2000 (Odeon) | |
| 5 | 2 | ROSA ROSA—Sandro (CBS)—Ansa | |
| 6 | 6 | SUGAR SUGAR—The Archies (RCA)—Relay | |
| 7 | 8 | LA EXTRANA DE LAS BOTAS ROSAS—La Joven Guardia (Vik)—Relay | |
| 8 | 5 | THE BALLAD OF JOHN AND YOKO—The Beatles (Apple)—Fermata | |
| 9 | 9 | SOLAMENTE AMIGOS—Palito Ortega (RCA)—Clanor | |
| 10 | — | NO SABIA TU NOMBRE—Leonardo Favio (CBS)—Melograf | |

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | BAD MOON RISING—Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty) | |
| 2 | 4 | I'LL NEVER FALL IN LOVE AGAIN—Bobbie Gentry (Capitol)—Bluc Seas/Jac (Kelso Hertson) | |
| 3 | — | JE T'AIME MOI NON PLUS—Jane Birkin/Serge Gainsbourg (Major Minor)—Shapiro-Bernstein (Jack Baverstock) | |
| 4 | 10 | BOY NAMED SUE—Johnny Cash (CBS)—Evil Eye (Bob Johnston) | |
| 5 | 3 | DON'T FORGET TO REMEMBER—Bee Gees (Polydor)—Abigail (Stigwood/Bee Gees) | |
| 6 | 7 | GOOD MORNING STARSHINE—Oliver (CBS)—United Artist (Bob Crewe) | |
| 7 | 11 | IT'S GETTING BETTER—Mamma Cass (Stateside)—Screen Gems (Steve Barri) | |
| 8 | 14 | THROW DOWN A LINE—Cliff and Hank (Columbia)—Shadows (Norrie Paramor) | |
| 9 | 12 | LAY LADY LAY—Bob Dylan (CBS)—Big Sky (Bob Johnston) | |
| 10 | 5 | IN THE YEAR 2525—Zager and Evans (RCA Victor)—Zelad (Zager and Evans) | |
| 11 | 6 | NATURAL BORN BUGIE—Humble Pie (Immediate IM 082) | |
| 12 | 19 | HARE KRISHNA MANTRA—Radha Krishna Temple (Apple)—Apple (George Harrison) | |
| 13 | 9 | VIVA BOBBY JOE—Equals (President)—Grant (Ed Kassner) | |
| 14 | 20 | NOBODY'S CHILD—Karen Young (Major Minor)—Acuff Rose (Tommy Scott) | |
| 15 | 8 | TOO BUSY THINKING ABOUT MY BABY—Marvin Gaye (Tamla/Motown)—Jobete/Carlin (Norman Whitfield) | |
| 16 | 2 | JE T'AIME MOI NON PLUS—Jane Birkin & Serge Gainsbourg (Fontana)—Shapiro-Bernstein (Jack Baverstock) | |
| 17 | 28 | I'M GONNA MAKE YOU MINE—Lou Christie (Buddah)—Kama Sutra (Lou Christie) | |
| 18 | 31 | I SECOND THAT EMOTION—Diana Ross and Supremes (TMG 709)—Jobete/Carlin (Frank Wilson) | |
| 19 | 27 | LOVE AT FIRST SIGHT—Sounds Nice (Parlophone)—Shapiro-Bernstein (Gus Dudgeon) | |
| 20 | 25 | SPACE ODDITY—David Bowie (BF 1801)—(Essex) Gus Dudgeon | |
| 21 | 16 | MY CHERIE AMOUR—Stevie Wonder (Tamla Motown) | |
| 22 | 23 | SAVED BY THE BELL—Robin Gibb (Polydor)—Saha Ret (Robin Gibb) | |
| 23 | 33 | BIRTH—Peddlars (CBS)—Lillian/Carlin—Cvrl Smith | |
| 24 | 24 | MAKE ME AN ISLAND—Joe Dolan (Pye)—Shaftesbury (Geoffrey Everitt) | |
| 25 | 13 | PUT YOURSELF IN MY PLACE—Isley Brothers (Tamla Motown)—Jobete/Carlin | |
| 26 | 22 | SOUL DEEP—Box Tops (Bell)—Cyril Shane (Coghlin Norman) | |
| 27 | 41 | DO WHAT YOU GOTTA DO—Four Tops (Tamla Motown)—Carlin (Four Tops) | |
| 28 | 29 | I'M A BETTER MAN—Engelbert Humperdinck (Decca)—Bluc Seas, Jac Music (Peter Sullivan for Gordon Mills Productions) | |
| 29 | 21 | CLEAN UP YOUR OWN BACK YARD—Elvis Presley (RCA)—Carlin (Mark Lipskin) | |
| 30 | 18 | HONKY TONK WOMEN—Rolling Stones (Decca)—Mraze (Jimmy Miller) | |
| 31 | 15 | CLOUD NINE—Temptations (Tamla/Motown)—Jobete/Carlin—Norman Whitfield | |
| 32 | — | HE AIN'T HEAVY, HE'S MY BROTHER—Hollies (Parlophone)—Cyril Shane (Ron Richards) | |

| | | |
|----|----|--|
| 33 | 26 | WET DREAM—Max Romeo (Unity)—Bevery (H. Robinson) |
| 34 | — | OH WELL—Fleetwood Mac (Reprise)—Fleetwood (Fleetwood Mac) |
| 35 | 39 | MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa) |
| 36 | 47 | WHEN THE WORLDS COLLIDE—Jim Reeves (RCA)—Tree (Chet Atkins) |
| 37 | 17 | MARRAKESH EXPRESS—Crosby, Stills and Nash (Atlantic)—Copyright Control (Crosby, Stills and Nash) |
| 38 | 30 | EARLY IN THE MORNING—Vanity Fare (Page One)—Lowery (Steve Barri) |
| 39 | 48 | DELTA LADY—Joe Cocker (Regal Zonophone)—Writers Workshop (Denny Cordell) |
| 40 | — | HUNT—Barry Ryan (Polydor)—Ryan (Bill Landis) |
| 41 | 34 | TEARS DON'T WASH AWAY MY HEARTACHES—Ken Dodd (Columbia)—Southern (John Burgess) |
| 42 | 37 | 25 MILES—Edwin Starr (Tamla Motown)—Jobete/Carlin/Mecolico/BIEM (Fuqua Bristol) |
| 43 | 44 | AM I THE SAME GIRL—Dusty Springfield (BF 1811)—(United Artists) Bill Landis |
| 43 | 47 | IN THE GHETTO—Elvis Presley (RCA)—Carlin |
| 44 | — | LOVE'S BEEN GOOD TO ME—Frank Sinatra (Reprise)—Ambassador (Sonny Burke) |
| 45 | 36 | TEARS IN THE WIND—Chicken Shack (Blue Horizon)—Immediate (Mike Vernon) |
| 46 | 32 | CURLY—Move (Regal Zonophone)—Essex (Mike Hurst) |
| 47 | 35 | FOR ONCE IN MY LIFE—Dorothy Squires 267 (Jobete/Carlin)—Nicky Welsh |
| 48 | — | GOODNIGHT MIDNIGHT—Clodagh Rodgers (RCA)—April (Kenny Young) |
| 49 | 42 | GIVE PEACE A CHANCE—Plastic Ono Band (Apple)—Northern (John & Yoko) |
| 50 | — | RETURN OF DJANGO/DOLLAR IN THE TEETH—Upsetters (US 301) |

DENMARK

(Courtesy Danish Group of IFPI)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | JE T'AIME MOI NON PLUS—Jane Birkin & Serge Gainsbourg (Fontana)—Transatlantiques | |
| 2 | 2 | SAVED BY THE BELL—Robin Gibb (Polydor)—Dacapo | |
| 3 | 4 | DON'T FORGET TO REMEMBER—Bee Gees (Polydor)—Dacapo | |
| 4 | 3 | IN THE YEAR 2525—Zager & Evans (RCA)—Zerlad M. | |
| 5 | 5 | BAD MOON RISING—Creedence Clearwater Revival (Liberty)—Palace M. | |
| 6 | 9 | HAIR—Cowsills (MGM)—United Art. | |
| 7 | 8 | DIZZY—Tommy Roe (Stateside)—Sweden M. | |
| 8 | 7 | HONKY TONK WOMEN—Rolling Stones (Decca)—Essex | |
| 9 | — | PIGEN OG HARBANDET—Bjoern & Okay (Polydor)—Dacapo | |
| 10 | 10 | STOP SORGEN I EN GAMMEL SAEK—Bjoern & Okay (Polydor)—Dacapo | |

ITALY

(Courtesy Musica e Disci, Milan)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | PENSIERO D'AMORE—Mal (RCA)—Senza Fine | |
| 2 | 3 | IL PRIMO GIORNO DI PRIMAVERA—Dik Dik (Ricordi)—Pegaso Numero Uno | |
| 3 | 2 | ROSE ROSSE—Massimo Ranieri (CGD)—Apollo | |
| 4 | 6 | ACQUA DI MARE—Romina Power (Parlophone)—VdP | |
| 5 | 4 | NON CREDERE—Mina (PDU)—Fono Film/PDU | |
| 6 | 5 | SOLI SI MUORE—Patrick Samson (Carosello)—Curl | |
| 7 | 7 | LISA DAGLI OCCHI BLU—Mario Tessuto (CGD)—Tiber | |
| 8 | 10 | POMERIGGIO ORE SEI—Eulpe 84 (Ricordi)—Senza Fine | |
| 9 | 8 | STORIA D'AMORE—Adriano Celentano (Clan)—Clan | |
| 10 | 9 | TI VOGLIO TANTO BENE—Rossano (Variety)—Leonardi | |
| 11 | 11 | BALLAD OF JOHN AND AND YOKO—Beatles (Apple)—Ritmi e Conzoni | |
| 12 | 13 | PERDONA BAMBINA—Maurizio Vandelli (Ricordi)—Fono Film | |
| 13 | 12 | PENSANDO A TE—Al Bano (VdP)—VdP | |
| 14 | 15 | UNA RAGIONE DI PIU—Ornella Vanoni (Ariston)—La Bussola | |
| 15 | 20 | TI AMO... ED IO DI PIU—Giorgio Albertazzi & Anna Procler (Broadway)—SIF | |
| 16 | 14 | RAGAZZINA RAGAZZINA—Giuliano & i Notturmi (RI FI)—Alfiere | |
| 17 | 19 | PROUD MARY—Creedence Clearwater Revival (America)—Palace | |

| | | |
|----|----|---|
| 18 | 16 | PARLAMI D'AMORE—Gianni Morandi (RCA)—Add |
| 19 | 17 | RAGAZZINA RAGAZZINA—Nuovi Angeli (Durlum)—Alfiere |
| 20 | 21 | FLASH—Duke of Burlington (Signal) |
| 21 | 18 | HONKY TONK WOMEN—Rolling Stones (Decca)—Aromando |
| 22 | 22 | NOI CI AMIAMO—Protagonisti (RCA)—RCA |
| 23 | 24 | OH LADY MARY—David Alexandre Winter (Fleche)—SIF |
| 24 | — | TOMORROW TOMORROW—Bee Gees (Polydor)—Senza Fine |
| 25 | — | SENZA TE—Eric Charden (IL) |

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | IKEBUKURO NO YORU—Aoe Mina (Victor)—Victor | |
| 2 | 6 | IJJA NIANO SHIAWASE NARABA—Sagara Naomi (Victor)—All Staff | |
| 3 | 2 | KOI NO DOREI—Okumura Chiyo (Toshiba)—Watanabe | |
| 4 | 12 | KANASHIMI WA KAKEASHI DE YATTE KURU—Anne Mariko (Victor)—World Music | |
| 5 | 5 | IN THE YEAR 2525—Zager & Evans (RCA)—Shinko | |
| 6 | 3 | ONNA—Mori Shin-ichi (Victor)—Watanabe | |
| 7 | 16 | NINGYO NO IE—Hirota Mieko (Columbia)—Watanabe | |
| 8 | 8 | KYO KARA ANATA TO—Ishida Ayumi (Columbia)—Nichion | |
| 9 | 7 | SMILE FOR ME—Tigers (Polydor)—Aberback Tokyo | |
| 10 | 9 | SHOWA BLUES—Bluebell Singers (Polydor)—Shogakukan | |
| 11 | 4 | KINJIRARETA KOI—Moriyama Ryoko (Philips)—Shinko | |
| 12 | 18 | MAGOKORO—Moriyama Ryoko (Philips)—Shinko | |
| 13 | 10 | HOSHIZORA NO ROMANCE—Pinky & Killers (King)—All Staff | |
| 14 | 14 | AQUARIUS/LET THE SUNSHINE IN—Fifth Dimension (Liberty)—Tajyo | |
| 15 | 11 | NAGASAKI WA KYO MO AME DATTA—Uchiyamada Hiroshi & Cool Five (RCA)—Watanabe | |
| 16 | 13 | FRANCINE NO BAAI—Shintani Noriko (Denon)—A.M.P. | |
| 17 | 17 | BALLADE OF JOHN AND YOKO—Beatles (Apple)—Toshiba | |
| 18 | — | GIN-IRO NO AME—Ogawa Tomoko (Toshiba)—Toshiba | |
| 19 | 15 | MINATOMACHI BLUES—Mori Shin-ichi (Victor)—Watanabe | |
| 20 | 19 | DOSHABURI NO AME NO NAKA DE—Wada Akiko (RCA)—T.O.P. | |

MALAYSIA

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | IN THE YEAR 2525—Zager & Evans (RCA) | |
| 2 | 2 | CONVERSATIONS—Cilla Black (Parl.) | |
| 3 | 10 | DON'T FORGET TO REMEMBER—Bee Gees (Poly.) | |
| 4 | 7 | SAVED BY THE BELL—Robin Gibb (Poly.) | |
| 5 | 3 | TOUCH 'EM WITH LOVE—Bobbie Gentry (Cap.) | |
| 6 | 8 | BORN TO LIVE BORN TO DIE—Foundations (Pye) | |
| 7 | 4 | LAY LADY LAY—Bob Dylan (CBS) | |
| 8 | — | THIS GIRL'S A WOMAN NOW—Gary Puckett & The Union Gap (CBS) | |
| 9 | 6 | SOUL DEEP—Box Tops (Stateside) | |
| 10 | 9 | SUGAR SUGAR—Archies (RCA) | |

MEXICO

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 2 | TE VI LLORANDO—Marco Antonio Vazquez (Peerless) | |
| 2 | 1 | ME QUIERO CASAR CONTIGO—Roberto Carlos (CBS) | |
| 3 | 4 | AMOR DE ESTUDIANTE—Roberto Jordan (RCA) | |
| 4 | 3 | IN A GADA DA VIDA—Iron Butterfly (Atco) | |
| 5 | 8 | HERIDO (I've Been Hurt)—Bill Deal and The Rhondells (Polydor) | |
| 6 | 5 | EL MODESTO—Los Polivoces (Orfeon) | |
| 7 | — | AZUCAR, AZUCAR (Sugar, Sugar)—The Archies (RCA) | |
| 8 | 7 | ORGULLOSA MARIA (Proud Mary)—Creedence Clearwater (Liberty) | |
| 9 | 9 | ESTOY LOCA POR TI—Elizabeth (Raff) | |
| 10 | 6 | REGRESA (Get Back)—Beatles (Apple) | |

NEW ZEALAND

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | SAINT PAUL—Shane (HMV) | |
| 2 | 2 | HONKY TONK WOMEN—Rolling Stones (Decca) | |

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|----|----|--|
| 3 | 3 | IN THE YEAR 2525—Zager and Evans (RCA) |
| 4 | 6 | CONVERSATIONS—Cilla Black (Parlophone) |
| 5 | 8 | SAVED BY THE BELL—Robin Gibb (Spin) |
| 6 | 7 | RUBY DON'T TAKE YOUR LOVE TO TOWN—Kenny Rogers and The First Edition (Reprise) |
| 7 | 4 | SOMETHING IN THE AIR—Thunderclap Newman (Polydor) |
| 8 | 5 | TOMORROW TOMORROW—Bee Gees (Spin) |
| 9 | 10 | MICHAEL & THE SLIPPER TREE—Simple Image (HMV) |
| 10 | — | PRETTY BELINDA—Chris Andrews (Pye) |

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | IN THE YEAR 2525—Zager & Evans (RCA Victor)—Essex | |
| 2 | 2 | IN THE GHETTO—Elvis Presley (RCA Victor)—Belinda | |
| 3 | 5 | DON'T FORGET TO REMEMBER—Bee Gees (Polydor)—Sonora | |
| 4 | 4 | SAVED BY THE BELL—Robin Gibb (Polydor)—Sonora | |
| 5 | 3 | HONKY TONK WOMEN—Rolling Stones (Decca)—Essex | |
| 6 | — | JE T'AIME MOI NON PLUS—Jane Birkin & Serge Gainsbourg (Fontana) | |
| 7 | 6 | LA OSS LEVE FOR HVERANDRE—Gluntan (Odeon)—EMI Norsk | |
| 8 | 8 | BAD MOON RISING—Creedence Clearwater Revival (Liberty)—Palace | |
| 9 | 7 | BALLAD OF JOHN AND YOKO—Beatles (Apple)—Sonora | |
| 10 | 9 | HER KOMMER PIPPI LANGSTRUMP—Anne Mette (Triola) | |

PHILIPPINES

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | EVERYDAY PEOPLE—Sly & The Family Stone (Epic)—Mareco | |
| 2 | 2 | SPECIAL DELIVERY—1910 Fruitgum Co. (Buddah)—Mareco | |
| 3 | 5 | LOVE THEME FROM ROMEO & JULIET—Henry Mancini and His Orchestra (RCA Victor)—Filipinas | |
| 4 | 3 | SUGAR, SUGAR—The Archies (RCA Victor)—Filipinas | |
| 5 | 4 | SPINNING WHEEL—Blood, Sweat & Tears (CBS)—Mareco | |
| 6 | 6 | IN THE YEAR 2525—Zager & Evans (RCA Victor)—Filipinas | |
| 7 | 9 | YESTERDAY I HEARD THE RAIN—Dionne Warwick (Scepter)—Mareco | |
| 8 | 8 | BABY LET'S WAIT—The Rascals (Atlantic)—Mareco | |
| 9 | 7 | YOU'VE MADE ME SO VERY HAPPY—Blood, Sweat & Tears (CBS)—Mareco | |
| 10 | — | THE WAY IT USED TO BE—Jerry Vale (CBS)—Mareco | |

SINGAPORE

(Courtesy Radio Singapore)

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 3 | SOMETHING IN THE AIR—Thunderclap Newman (Track) | |
| 2 | 5 | BRINGING ON BACK THE GOOD TIMES—Love Affair (CBS) | |
| 3 | 6 | CONVERSATIONS—Cilla Black (Parlophone) | |
| 4 | 1 | GIVE PEACE A CHANCE—Plastic Ono Band (Apple) | |
| 5 | 4 | SOUL DEEP—Box Tops (Stateside) | |
| 6 | 8 | IN THE YEAR 2525—Zager & Evans (RCA) | |
| 7 | 2 | I AM A BETTER MAN FOR HAVING LOVED YOU—Engelbert Humperdinck (Decca) | |
| 8 | — | SAVED BY THE BELL—Robin Gibb (Polydor) | |
| 9 | 7 | BABY MAKE IT SOON—Marmalade (CBS) | |
| 10 | 9 | TOMORROW, TOMORROW—Bee Gees (Polydor) | |

SOUTH AFRICA

(Courtesy the Southern African Record Manufacturers' and Distributors' Association)

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | SAVED BY THE BELL—Robin Gibb (Polydor)—Robin Gibb—Saharep Music (Trutone) | |
| 2 | 3 | SUGAR SUGAR—Archies (RCA) Laetrec Music (Teal) | |
| 3 | 6 | BABY MAKE IT SOON—Marmalade (CBS)—Mike Smith—Laetrec/Schroeder Music (GRC) | |
| 4 | 2 | MAKE ME AN ISLAND—Joe Dolan (Pye)—Plymouth Music (Teal) | |
| 5 | 4 | BAD MOON RISING—Creedence Clearwater Revival (Liberty)—John Fogarty—Jon Dora (Teal) | |
| 6 | 7 | GOOD MORNING STARSHINE—Oliver (CBS)—United Artists (GRC) | |

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|----|----|---|
| 7 | 10 | PUT A LITTLE LOVE IN YOUR HEART—Jackie de Shanon (Imperial) J. De Shanon/J. Holiday United Artists/Laetrec (Teal) |
| 8 | — | CONVERSATIONS—Cilla Black (WRC)—George Martin—Cookaway Music (Teal) |
| 9 | 9 | TIME IS TIGHT—Booker T and the MG's (Stax)—B. T. Jones—Famous Chappel (Gallo) |
| 10 | — | JACK AND JILL—Tommy Roe (ABC-Paramount)—Steve Barry—Low-Twi Music (Teal) |

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 2 | MARIA ISABEL—Los Payos (Hispanox)—Ediciones Musicales Hispanox | |
| 2 | 1 | THE BALLAD OF JOHN AND YOKO—Beatles—(Odeon) Ediciones Gramofono Odeon | |
| 3 | 4 | LA CHARANGA—Juan Pardo (Zafiro)—Ediciones Musicales Zafiro y Universal | |
| 4 | 3 | IN THE GHETTO—Elvis Presley (RCA) | |
| 5 | 6 | BUSCA UN AMOR—Formula V (Fonogram)—Ediciones Musicales Zafiro y Universal | |
| 6 | 8 | NO PUEDO QUITAR MIS OJOS DE TI—Matt Monro (Odeon)—Canclones del Mundo | |
| 7 | 5 | OH, HAPPY DAY—Edwin Hawkins Singers (Fonogram)—Ediciones Musicales Hispanox | |
| 8 | — | IN THE YEAR 2525—Zager and Evans (RCA)—Musica del Sur | |
| 9 | — | SUGAR, SUGAR—Archies (RCA) | |
| 10 | 10 | DEDICADO A ANTONIO MACHADO, POETA (LP)—Juan Manuel Serrat (Zafiro) | |

SWEDEN

(Courtesy Radio Sweden)

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | 1 | JE T'AIME... MOI NON PLUS—Jane Birkin and Serge Gainsbourg (Fontana) | |
| 2 | 2 | IN THE YEAR 2525—Zager and Evans (RCA)—Reuter & Reuter | |
| 3 | 3 | SPEEDY GONZALES—Hep Stars (Olga)—Edition Odeon | |
| 4 | 4 | BAD MOON RISING—Creedence Clearwater Revival (Liberty)—Palace | |
| 5 | 5 | SAVED BY THE BELL—Robin Gibb (Polydor)—Sonora | |
| 6 | 6 | HONKY TONK WOMEN—Rolling Stones (Decca)—Essex | |
| 7 | 12 | KAERLEKENS HUS—Jan Oennerud (Sonet)—Thore Ehrling | |
| 8 | 10 | JA DA A DE (LP)—Pugh Rogefeldt (Metronome)—Multitone | |
| 9 | 8 | BUNTA IHOP DOM—Lars Ekborg (Sonet)—Wol | |



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HOT 100

FOR WEEK ENDING OCTOBER 11, 1969

Artist and/or Selection featured on "The Music Scene" this week, ABC-TV Network. Those in black were featured on past programs.

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

| WEEK | 1 | 2 | 3 | TITLE | Artist (Producer), Label & Number | WEEKS ON CHART |
|------|----|----|----|-----------------------------------|--|----------------|
| 1 | 1 | 1 | 1 | SUGAR, SUGAR | Archies (Jeff Barry), Calendar 63-1008 | 12 |
| 2 | 2 | 7 | 18 | JEAN | Oliver (Bob Crown), Crowe 334 | 9 |
| 3 | 3 | 5 | 9 | LITTLE WOMAN | Bobby Sherman (Jackie Mills), Metromedia 121 | 8 |
| 4 | 5 | 6 | 10 | I CAN'T GET NEXT TO YOU | Temptations (Norman Whitfield), Gordy 7093 | 9 |
| 5 | 9 | 9 | 21 | HOT FUN IN THE SUMMERTIME | Sly & the Family Stone (Sly Stone), Epic 3-10497 | 9 |
| 6 | 8 | 17 | 18 | EVERYBODY'S TALKIN' | Nilson (Rick Jarrard), RCA 74-0161 | 9 |
| 7 | 4 | 4 | 5 | EASY TO BE HARD | Three Dog Night (Gabriel Mekler), Dunhill 4203 | 10 |
| 8 | 6 | 3 | 2 | HONKY TONK WOMEN | Rolling Stones (Jimmy Miller), London 910 | 13 |
| 9 | 11 | 12 | 14 | THIS GIRL IS A WOMAN NOW | Gary Puckett & the Union Gap (Dick Glasser), Columbia 4-4496 | 8 |
| 10 | 7 | 2 | 3 | GREEN RIVER | Creedence Clearwater Revival (J. C. Fogerty), Fantasy 625 | 11 |
| 11 | 14 | 19 | 36 | SUSPICIOUS MINDS | Elvis Presley, RCA 47-9764 | 5 |
| 12 | 15 | 15 | 28 | THAT'S THE WAY LOVE IS | Marvin Gaye (Norman Whitfield), Tamla 54185 | 8 |
| 13 | 20 | 26 | 27 | I'M GONNA MAKE YOU MINE | Lou Christie (Stan Vincent & Mike Duckman), Buddha 116 | 8 |
| 14 | 10 | 10 | 11 | OH, WHAT A NIGHT | Dells (Bobby Miller), Cadet 5649 | 9 |
| 15 | 24 | 50 | 62 | BABY IT'S YOU | Smith (Joel Shill & Steve Barri), Dunhill 4206 | 6 |
| 16 | 13 | 13 | 7 | GET TOGETHER | Youngbloods (Fella Pappalardi), RCA 47-9752 | 16 |
| 17 | 12 | 8 | 6 | I'LL NEVER FALL IN LOVE AGAIN | Tom Jones (Peter Sullivan), Parrot 40018 | 12 |
| 18 | 19 | 21 | 24 | WHEN I DIE | Motherlode (Mort Ross & Doug Riley), Buddha 131 | 10 |
| 19 | 29 | 49 | 68 | TRACY | Cuff Links (Paul Vance-Lee Pechris), Decca 32533 | 5 |
| 20 | 22 | 22 | 35 | WHAT'S THE USE OF BREAKING UP | Jerry Butler (Gamble-Huff), Mercury 72960 | 7 |
| 21 | 18 | 14 | 12 | HURT SO BAD | Lettermen (Al DeLary), Capitol 2482 | 20 |
| 22 | 17 | 11 | 4 | A BOY NAMED SUE | Johnny Cash (Bob Johnston), Columbia 4-44944 | 12 |
| 23 | 16 | 16 | 22 | KEEM-O-SABE | Electric Indian (Len Barry), United Artists 50563 | 11 |
| 24 | 25 | 33 | 37 | SUGAR ON SUNDAY | Clique (Gary Zekley), White Whale 323 | 7 |
| 25 | 35 | 67 | — | WEDDING BELL BLUES | 5th Dimension (Bones Howe), Soul City 779 | 3 |
| 26 | 27 | 32 | 32 | CARRY ME BACK | Rascals (Rascals with Arif Mardin), Atlantic 2664 | 6 |
| 27 | 28 | 30 | 46 | YOU, I | Rugbys (Steve McNicol), Amazon 1 | 8 |
| 28 | 21 | 20 | 16 | LAY LADY LAY | Bob Dylan (Bob Johnson), Columbia 44926 | 14 |
| 29 | 26 | 25 | 15 | I'D WAIT A MILLION YEARS | Grassroots (Steve Barry), Dunhill 4198 | 15 |
| 30 | 23 | 19 | 20 | YOUR GOOD THING (Is About to End) | Lou Rawls (David Axelrod), Capitol 2550 | 13 |
| 31 | 33 | 41 | 47 | IN A MOMENT | Intrigues (Martin & Bell), Yew 1001 | 11 |
| 32 | 41 | 42 | 48 | GOING IN CIRCLES | Friends of Distinction (John Flores), RCA 74-0204 | 9 |
| 33 | 50 | 76 | — | IS THAT ALL THERE IS | Peggy Lee (Lieber/Stoller), Capitol 2602 | 3 |

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|----|----|----|----|---|--|----|
| 34 | 30 | 23 | 23 | WHAT KIND OF FOOL DO YOU THINK I AM | Bill Deal & the Rhondells (Jerry Ross), Heritage 817 | 9 |
| 35 | 36 | 54 | 70 | MAKE BELIEVE | Wind (Bo Gentry), Life 200 | 6 |
| 36 | 53 | 57 | 90 | YOU'VE LOST THAT LOVIN' FEELING | Dionne Warwick (Chips Moman & Dianne Warwick), Scepter 12262 | 4 |
| 37 | 38 | 43 | 50 | HERE I GO AGAIN | Smokey Robinson & the Miracles (W. Moore & T. Johnson), Tamla 54183 | 8 |
| 38 | 39 | 39 | 43 | BY THE TIME I GET TO PHOENIX | Isaac Hayes (Al Bell, Marvell Thomas, Allen Jones), Enterprise 9003 | 7 |
| 39 | 45 | 70 | 94 | JESUS IS A SOUL MAN | Lawrence Reynolds (Don Davis), Warner Bros.-Seven Arts 7323 | 4 |
| 40 | 40 | 45 | 51 | YOU GOT YOURS AND I'LL GET MINE | DeFonics (Stan & Bell Prod.), Philly Groove 157 | 9 |
| 41 | 44 | 44 | 56 | DON'T IT MAKE YOU WANT TO GO HOME | Joe South & the Believers (Joe South), Capitol 2592 | 8 |
| 42 | 42 | 34 | 34 | DADDY'S LITTLE MAN | D. C. Smith (Jerry Fuller), Columbia 4-44948 | 7 |
| 43 | 34 | 31 | 31 | MOVE OVER | Steppenwolf (Gabriel Mekler), Dunhill 4205 | 9 |
| 44 | 37 | 37 | 58 | WORLD, Part 1 | James Brown (James Brown), King 6258 | 5 |
| 45 | 43 | 40 | 42 | IT'S GETTING BETTER | Mama Cass (Steve Barri), Dunhill 4195 | 19 |
| 46 | 48 | 60 | 72 | JEALOUS KIND OF FELLOW | Garland Greene (Giant Enterprises Prod.), UNI 55143 | 5 |
| 47 | 59 | 61 | 59 | SAD GIRL | Intruders (Gamble-Huff), Gamble 235 | 7 |
| 48 | 49 | 63 | 83 | WALK ON BY | Isaac Hayes (Al Bell-Marvell Thomas-Allen Jones), Enterprise 9003 | 7 |
| 49 | 52 | 55 | 60 | AND THAT REMINDS ME (My Heart Reminds Me) | Four Seasons (Crawe-Gaudin), Crowe 333 | 5 |
| 50 | 51 | 51 | 57 | WE GOTTA ALL GET TOGETHER | Paul Revere & the Raiders (Mark Lindsay), Columbia 44970 | 6 |
| 51 | 56 | 62 | 75 | SOMETHING IN THE AIR | Thunderclap Newman (Peter Townshend), Track 2656 | 6 |
| 52 | 82 | — | — | BALL OF FIRE | Tommy James & the Shondells (Tommy James), Roulette 7066 | 2 |
| 53 | 66 | — | — | SMILE A LITTLE SMILE FOR ME | The Flying Machine (Tony MacAuley), Congress 6000 | 2 |
| 54 | 58 | 64 | 71 | JACK AND JILL | Tommy Roe (Steve Barri), ABC 11229 | 11 |
| 55 | 57 | 59 | 61 | LOVE OF THE COMMON PEOPLE | The Winstons (Don Carroll), Metromedia 142 | 4 |
| 56 | 67 | 82 | — | SO GOOD TOGETHER | Andy Kim (Jeff Barry), Steed 720 | 3 |
| 57 | 69 | 69 | 64 | TRAIN | 1910 Fruitgum Co. (Kasenetz-Katz Assoc.), Buddah 130 | 7 |
| 58 | 78 | 85 | — | ECHO PARK | Keith Barbour (Austin & Flemming), Epic 3-10486 | 3 |
| 59 | 70 | — | — | YOU'LL NEVER WALK ALONE | Brooklyn Bridge (Wes Farrell), Buddah 139 | 2 |
| 60 | 55 | 56 | 63 | MAH-NA-MAH-NA | "Sweden Heaven and Hell" Soundtrack, Ariel 500 | 6 |
| 61 | 61 | 80 | 81 | SON OF A LOVIN' MAN | Buchanan Brothers (Cashman, Pistilli & West), Event 3305 | 4 |
| 62 | 62 | 72 | 80 | ANY WAY THAT YOU WANT ME | Evie Sands (Chip Taylor-Al Gorgoni), A&M 1090 | 9 |
| 63 | 63 | 53 | 53 | MUDDY MISSISSIPPI LINE | Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50565 | 9 |
| 64 | 65 | 66 | 89 | LET A WOMAN BE A WOMAN LET A MAN BE A MAN | Dyke and the Blazers (Labov-Barrette), Original Sound 89 | 4 |
| 65 | 60 | 52 | 52 | NO ONE FOR ME TO TURN TO | Spiral Staircase (Sonny Knight), Columbia 4-44924 | 7 |

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|-----|-----|-----|-----|---|--|---|
| 66 | 89 | 100 | — | RUBEN JAMES | Kenly Rogers & First Edition (Mike Post), Reprise 0854 | 3 |
| 67 | 79 | 86 | — | BABY, I'M FOR REAL | Originals (Richard Morris), Soul 35066 | 3 |
| 68 | 72 | 77 | — | DOIN' OUR THING | Clarence Carter (Black Hall), Atlantic 2660 | 3 |
| 69 | 71 | 81 | 86 | CHAINS OF LOVE | Bobby Bland (Andre Williams), Duke 449 | 5 |
| 70 | 46 | 48 | 65 | THE WEIGHT | Diana Ross & the Supremes & the Temptations (Frank Wilson), Motown 1153 | 5 |
| 71 | 76 | 90 | 97 | SINCE I MET YOU BABY | Sonny James (Kelo Herston), Capitol 2595 | 4 |
| 72 | 86 | — | — | SUITE: JUDY BLUE EYES | Crosby/Stills/Nash (Stephen Stills, David Crosby & Graham Nash), Atlantic 2678 | 2 |
| 73 | 83 | 91 | — | TIME MACHINE | Grand Funk Railroad (Terry Knight), Capitol 2567 | 3 |
| 74 | 77 | 79 | 82 | GET OFF MY BACK WOMAN | B. B. King (Bill Szyczyk), Bluesway 61026 | 7 |
| 75 | 64 | 71 | 76 | RUNNIN' BLUE | Doors (Paul A. Rothchild), Elektra 45675 | 6 |
| 76 | 74 | 74 | 87 | LIFE AND DEATH IN G & A | Abaco Dream (Ted Cooper), A&M 1081 | 6 |
| 77 | — | — | — | GROOVY GRUBWORM | Barlow Wilcox (Shelby Singleton), Plantation 28 | 1 |
| 78 | — | — | — | LET A MAN COME IN AND DO THE POPCORN (PART 1) | James Brown (James Brown), King 6255 | 1 |
| 79 | 84 | 84 | — | SAN FRANCISCO IS A LONELY TOWN | Joe Simon (John R.), Sound Stage 7 2641 | 3 |
| 80 | 85 | 92 | — | MIND, BODY & SOUL | Flaming Embers (R. Dunbar), Hot Wax 6902 | 3 |
| 81 | 90 | — | — | THE WAYS TO LOVE A MAN | Tommy Wynn (Billy Sherrill), Epic 5010512 | 4 |
| 82 | — | — | — | THE SWEETER HE IS | Soul Children (Hayes/Porter), Stax 7777 | 1 |
| 83 | 99 | — | — | CHERRY HILL PARK | Billy Joe Royal (Buddy Buie), Columbia 4-44902 | 2 |
| 84 | 93 | 95 | 96 | KOOL AND THE GANG | Kool and the Gang (Redd Coach Prod.), De-Lite 519 | 5 |
| 85 | 94 | — | — | I'LL BET YOU | Funkadelic (Clinton/Baines/Lindsay), Westbound 130 | 2 |
| 86 | — | — | — | SILVER THREADS AND GOLDEN NEEDLES | Cowells (Bob Waschell), MGM 14084 | 1 |
| 87 | — | — | — | COLOR OF MY LOVE | Jefferson (John Schroeder), Decca 32501 | 4 |
| 88 | — | — | — | HOLD ME | Baskerville Hounds (James M. Testa), Avco Embassy 1054 | 1 |
| 89 | — | — | — | TRY A LITTLE KINDNESS | Glen Campbell (Al De Lory), Capitol 2659 | 1 |
| 90 | — | — | — | DON'T WASTE MY TIME | John Mayall (John Mayall), Polydor 14004 | 1 |
| 91 | 97 | 99 | 100 | GOOD CLEAN FUN | The Monkees (Michael Nesmith), Colgems 66-5005 | 4 |
| 92 | 92 | 93 | — | WAS IT GOOD TO YOU | Isley Brothers (R. O. & R. Isley), T-Neck 908 | 3 |
| 93 | 95 | 96 | — | WE'LL CRY TOGETHER | Maxine Brown (Charles Koppelman), Commonwealth United 3001 | 3 |
| 94 | 96 | 97 | — | JULIA | Ramsey Lewis (C. Stepney), Cadet 5640 | 3 |
| 95 | — | — | — | ALL GOD'S CHILDREN GOT SOUL | Dorothy Morrison (Delaury Bramlett/Leon Russell), Elektra 45671 | 1 |
| 96 | — | — | — | I CAN'T BE ALL BAD | Johnny Adams (Shelby S. Singleton Jr.), SSS International 780 | 1 |
| 97 | 100 | — | — | ETERNITY | Vikki Carr (Bob Crown), Liberty 56132 | 2 |
| 98 | 98 | — | — | DELTA LADY | Joe Cocker (Denny Cordell), A&M 1112 | 2 |
| 99 | — | — | — | LOVE IN THE CITY | Turtles (Ray Davis), White Whale 326 | 1 |
| 100 | — | — | — | SHE BELONGS TO ME | Rick Nelson (Rick Nelson), Decca 732580 | 1 |

HOT 100—A TO Z—(Publisher-Licensor)

| | |
|---|----|
| All God's Children Got Soul (East/Memphis, BMI) | 95 |
| And That Reminds Me (My Heart Reminds Me) (Symphony House, ASCAP) | 49 |
| Any Way That You Want Me (Blackwood, BMI) | 62 |
| Baby, I'm For Real (Jobete, BMI) | 67 |
| Baby It's You (Dorli-Mary Jane, ASCAP) | 15 |
| Ball of Fire (Big Seven, BMI) | 52 |
| Ball Named Sue, A (Evil Eye, BMI) | 72 |
| By the Time I Get to Phoenix (Johnny Rivers, BMI) | 25 |
| Carry Me Back (Staccat, ASCAP) | 26 |
| Chains of Love (Progressive, BMI) | 69 |
| Cherry Hill Park (Low-Sal, BMI) | 83 |
| Color of My Love (Ann-Rachel, ASCAP) | 87 |
| Daddy's Little Man (B&B Music, ASCAP) | 42 |
| Delta Lady (Skyhill, BMI) | 98 |
| Doin' Our Thing (Fame, BMI) | 98 |
| Don't It Make You Want to Go Home (Lowery, BMI) | 91 |
| Don't Waste My Time (St. George, BMI) | 40 |
| Easy to Be Hard (United Artists, ASCAP) | 7 |
| Echo Park (Mastings, BMI) | 58 |
| Eternity (Saturday, BMI) | 97 |
| Everybody's Talkin' (Coconut Grove/Story, BMI) | 6 |
| Get Off My Back Woman (Sounds of Lucille-Pamper, BMI) | 74 |
| Get Together (S.F.O., BMI) | 16 |
| Going in Circles (Porpetto, BMI) | 32 |
| Good Clean Fun (Screen Gems-Columbia, BMI) | 91 |
| Green River (Jandira, BMI) | 43 |
| Groovy Grubworm (Little River, BMI) | 77 |
| Here I Go Again (Jobete, BMI) | 37 |
| Hold Me (Robbins, ASCAP) | 28 |
| Honky Tonk Women (Gideon, BMI) | 8 |
| Hot Fun in the Summertime (Stone Flower, BMI) | 5 |
| Hurt So Bad (Vogue, BMI) | 21 |
| I Can't Be All Bad (Singleton, BMI) | 96 |
| I Can't Get Next to You (Jobete, BMI) | 4 |

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|---|----|
| I'd Wait a Million Years (Teenie Bopper, ASCAP) | 29 |
| I'll Bet You (Jobete, BMI) | 85 |
| I'll Never Fall in Love Again (TRO-Hollis, BMI) | 17 |
| I'm Gonna Make You Mine (Pocketful of Tunes, BMI) | 13 |
| In a Moment (Deom & Nelburg, BMI) | 31 |
| Is That All There Is (Vrio, BMI) | 33 |
| It's Getting Better (Screen Gems-Columbia, BMI) | 45 |
| Jack and Jill (Low-Twi, BMI) | 58 |
| Jealous Kind of Fellow (Collam, BMI) | 46 |
| Jean (Twentieth Century, ASCAP) | 2 |
| Jesus Is a Soul Man (Wilderness, BMI) | 39 |
| Judy Blue Eyes (Gold Hill, BMI) | 72 |
| Julia (Maclean, BMI) | 94 |
| Keem-O-Sabe (Bin/Elaine/United Artists, ASCAP) | 23 |
| Kool and the Gang (Stephayne, BMI) | 84 |
| Lay Lady Lay (Big Sky, ASCAP) | 28 |
| Let a Man Come in and Do the Popcorn (Part 1) (Dynatone, BMI) | 78 |
| Let a Woman Be a Woman, Let a Man Be a Man (Drive-In/Westward, BMI) | 64 |
| Life and Death in G & A (Daly City, BMI) | 74 |
| Little Woman (Green Apple, BMI) | 3 |
| Love in the City (Ishmael Music/Blimp, BMI) | 9 |
| Love of the Common People (Tree, BMI) | 55 |
| Mah-Na-Mah-Na (E. B. Marks, BMI) | 60 |
| Maha Believe (Love/Peanut Butter, BMI) | 35 |
| Mind, Body & Soul (Gold Forever, BMI) | 80 |
| Move Over (Frousdale, BMI) | 43 |
| Muddy Mississippi Line (Detroit, BMI) | 63 |
| Me One for Me to Turn To (Spiral, BMI) | 65 |
| Me One for Me to Turn To (Spiral, BMI) | 65 |
| Oh What a Night (Conrad, BMI) | 14 |
| Ruben James (Unart, BMI) | 66 |
| Runnin' Blue (Nippers/Doors, ASCAP) | 75 |
| Sad Girl (IPC, BMI) | 47 |
| San Francisco Is a Lonely Town (Singleton, BMI) | 79 |

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|---|-----|
| She Belongs to Me (Warner Bros.-Seven Arts, ASCAP) | 100 |
| Silver Threads and Golden Needles (Central Songs, BMI) | 86 |
| Since I Met You Baby (Marson, BMI) | 71 |
| Smile a Little Smile for Me (January, BMI) | 53 |
| So Good Together (Unart/Joachim, BMI) | 56 |
| Something in the Air (Teach, BMI) | 51 |
| Son of a Lovin' Man (Blendingwell, ASCAP) | 61 |
| Sugar on Sunday (Big Seven, BMI) | 24 |
| Sugar, Sugar (Rivshere, BMI) | 25 |
| Suspicious Minds (Press, BMI) | 11 |
| Sweeter He Is, The (Birders, ASCAP) | 82 |
| That's the Way Love Is (Jobete, BMI) | 12 |
| This Girl Is a Woman Now (Three Bridges, ASCAP) | 9 |
| Time Machine (Storybook, BMI) | 73 |
| Tracy (Vanlee/Emilly, ASCAP) | 19 |
| Train (Kashner, BMI) | 7 |
| Try a Little Kindness (Airfield/Glen Campbell, ASCAP) | 87 |
| Walk On By (Jac/Szasz, ASCAP) | 48 |
| Was It Good to You (Triple 3, BMI) | 92 |
| Ways to Love a Man, The (Gallicco, BMI) | 50 |
| We Gotta All Get Together (Equinox, BMI) | 81 |
| Wedding Bell Blues (Tommy Fish, BMI) | 25 |
| Weigh In, The (Dwarf, ASCAP) | 70 |
| We'll Cry Together (McCoy/Chevis, BMI) | 93 |
| What Kind of Fool Do You Think I Am (Whitley/Low Twi, BMI) | 30 |
| What's the Use of Breathing Up (Assorted/Parabot, BMI) | 34 |
| When I Die (Mode, BMI) | 20 |
| When I Die (Mode, BMI) | 18 |
| World, Part 1 (Gole, BMI) | 44 |
| You Got Yours and I'll Get Mine (Michel Shoe, BMI) | 40 |
| You, I (Singleton, BMI) | 37 |
| Your Good Thing (Is About to End) (East, BMI) | 30 |
| You'll Never Walk Alone (Williamson, ASCAP) | 29 |
| You've Lost That Lovin' Feeling (Screen Gems-Columbia, BMI) | 36 |

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| 101. TAKE A LETTER MARIA | R. B. Groves, Atco 6714 |
| 102. I STILL BELIEVE IN TOMORROW | John & Ann Ryder, Decca 73236 |
| 103. LOVE AND LET LOVE | Hardy Byers, RCA 74-0228 |
| 104. PROUD MARY | Sonny Charles with the Checkmates, Ltd., A&M 1127 |
| 105. DON'T SHUT ME OUT | Underground Sunshine, Intrepid 75012 |
| 106. LIKE A ROLLING STONE | Phil Flowers, A&M 1122 |
| 107. TURN ON A DREAM | Box Tops, Mala 12042 |
| 108. DREAMIN' TILL THEN | Joe Jeffrey Group, Wand 11207 |
| 109. SHANGRI-LA | Lettermen, Capitol 2643 |
| 110. NA NA HEY HEY KISS HIM GOODBYE | Steam, Fontana 1667 |
| 111. SHE'S GOT LOVE | Thomas & Richard Fort, Imperial 66405 |
| 112. SEPTEMBER SONG | Roy Clark, Dot 17299 |
| 1 | |

Willie Mitchell's

unbelievable big hit sound!

MY BABE

2167





"This little piggie became a Rock 'n ' Roll star"

Blodwyn Pig



SP4210

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
148

LAST WEEK
348

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

BEATLES—SOMETHING/COME TOGETHER

(Prod. George Martin) (Writer: Harrison) (Harrisons, BMI) (Writers: Lennon-McCartney) (Maclea, BMI)—Two more blockbuster sides from the Beatles. First is a potent, driving ballad penned by George Harrison, while the flip is an equally commercial swinger, penned by the Lennon-McCartney team. Both culled from the new LP. Apple 2654

*BLOOD, SWEAT & TEARS—AND WHEN I DIE

(Prod. James William Guericco) (Writer: Nyro) (Tuna Fish, BMI)—The powerful Laura Nyro rhythm ballad serves as exciting emotion-packed material for the equally powerful David Clayton Thomas. Will prove another Top 10 item for the group. Flip: "Sometimes in Winter" (Blackwood/Minnesingers, BMI). Columbia 4-45008

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JOHNNY RIVERS—ONE WOMAN

(Prod. Johnny Rivers) (Writers: Chalmers-Rhodes) (Rhomers, BMI)—By far one of the most potent and commercial entries in some time, this pulsating rhythm ballad, penned by Charlie Chalmers and Sandra Rhodes builds into a frenzy. It's Rivers at his walling best, and will prove a big one. Flip: "Ode to John Lee" (Rivers, BMI). Imperial 66418

*PETER, PAUL & MARY—LEAVING ON A JET PLANE

(Prod. Albert B. Grossman & Milt Okun) (Writer: Denver) (Cherry Lane, ASCAP)—Following up their "Day Is Done," the trio will pick up once again on John Denver's much recorded rhythm ballad beauty and should bring them right up the Hot 100 once again. Top performance. Flip: "The House Song" (Pepmar, ASCAP). Warner Bros.-Seven Arts 7340

TYRONE DAVIS—IF IT'S LOVE THAT YOU'RE AFTER

(Prod. Willie Henderson) (Writers: Wolfock-Dispenza) (Roker/Dakar, BMI)—Back in the strong selling bag of "Is It Something You've Got," Davis comes up with a winner in this swinger that is certain to put him back up there again. Flip: "When I'm Not Around" (Daker, BMI). Daker 611

TONY JOE WHITE—ROOSEVELT & IRA LEE

(Prod. Billy Swann) (Writer: White) (Combine, BMI)—His "Polk Salad Annie" took him to a high spot on the Hot 100 and this infectious rhythm item with clever lyric line offers much of the sales and chart potency of the initial entry. Flip: "The Migrant" (Combine, BMI). Monument 1169

BAND—UP ON CRIPPLE CREEK

(Prod. John Simon) (Writer: Robertson) (Canaan, ASCAP)—Their LP "Big Pink" and the single "The Weight" hit the charts with solid sales impact and this funky beat swinger will put them up on the Hot 100 once again. Flip: "The Night They Drove Old Dixie Down" (Canaan, ASCAP) Capitol 2635

LOVING TREE—BEAUTIFUL EXPERIENCE

(Prod. Snuff Garrett) (Writer: Boniface) (Siesta/Ree, ASCAP)—Smooth new group sound has all the possibilities of proving a mercy type hit for both Hot 100 and Easy Listening. Producer Snuff Garrett has a winner here for the Viva label, now distributed by Decca. Flip: "Let Him Love You" (Ree, ASCAP). Viva 639

PEACHES & HERB—DARLING, HOW LONG

(Prod. Billy Sherrill & David Kapralik) (Writers: Sheppard-Miller) (Nom, BMI)—A topper for their "Let Me Be the One" is this easy beat ballad with a soulful performance by the duo that should prove as commercial as "When He Touches Me." Fine entry. Flip: "Cupid/Venus" (Kags/Veca, BMI). Date 2-1655

EDDIE FLOYD—WHY IS THE WINE SWEETER (On the Other Side)

(Prod. Booker T. Jones) (Writers: Floyd-Jones) (East/Memphis, BMI)—A sure sales and chart topper for his "Don't Tell Your Mama Where You Been" is this infectious blues swinger. Strong entry. Flip: (No information available) Stax 0051

HUMBLE PIE—NATURAL BORN WOMAN

(Prod. Humble Pie) (Writer: Marriott) (Lovely, ASCAP)—Group went Top 10 on the British charts with this potent rocker and offers much of that sales potential for the U.S. First entry under Andrew Olman's independent set up for the U.S. Watch this Steve Marriott number . . . could go all the way. Flip: "I'll Go Alone" (Lovely, ASCAP). Immediate 001

EASYBEATS—ST. LOUIS

(Writers: Vandá-Young) (Robbins, ASCAP)—Powerhouse rocker is this item for the group's first on the new Motown-distributed label. Has all the ingredients to put them high on the Hot 100 and put the label on the map. Flip: (No information available). Rare Earth 5009

BILL MEDLEY—SOMEONE IS STANDING OUTSIDE

(Prod. Bill Medley) (Writer: Webb) (Canopy, ASCAP)—Driving, potent medley performance of the Jim Webb ballad material is one of his most commercial items of late. Loaded with sales and chart potential. Flip: "Reaching Back" (Orange Grove, BMI). MGM 14081

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

PORTER WAGONER & DOLLY PARTON—JUST SOMEONE I USED TO KNOW

(Prod. Pappy Daily) (Writer: Noack) (Raydeem, SESAC)/(Writer: Ripley) their "Always, Always," the duo comes up with another top ballad performance that will take them right to the top again. Flip: "My Hands Are Tied" (Owepar, BMI). RCA 74-0247

GEORGE JONES—NO BLUES IS GOOD NEWS/SHE'S MINE

(Prod. Pappy Daily) (Writer: Noack) (Raydeem, SESAC)/(Writer: Ripley) (Glad, BMI)—Two powerful sides for Jones. First is a rhythm item that has all the ingredients of another "Race Is On," while the ballad side is one of his strongest performances with equal potential. Musicor 1381

ERNEST TUBB & LORETTA LYNN—IF WE PUT OUR HEADS TOGETHER (Our Heart Will Tell Us What to Do)

(Prod. Owen Bradley) (Writers: Lynn-Allen) (Sure-Fire, BMI)—Duo follows up their "Who's Gonna Take the Garbage Out" hit with an equally potent piece of rhythm material that should bring them right back to the top. Fine performance. Flip: (No information available). Decca 32570

BUDDY ALAN—LODI

(Writer: Fogarty) (Jondora, BMI)—The success of Anthony Armstrong Jones' country version of "Proud Mary" should be fast duplicated by this strong country reading of the Creedence Clearwater Revival material. Should quickly put Alan right on top. Flip: "I Wanna Be Wild and Free" (Blue Book, BMI). Capitol 2653

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

PEGGY SUE—I'm Gettin' Tired of Babyin' You (Sure-Fire, BMI). DECCA 32571

JOHNNY DOLLAR—The Rain Falls In Denver (Sue-Mirl, ASCAP). CHART 5035
THE HAGERS—Gotta Get to Oklahoma ('Cause California's Gettin' to Me) (Blue Book, BMI). CAPITOL 2647

DEE MULLINS—Gullit Box (Shelby Singleton, BMI). PLANTATION RECORDS 711-484

LYNDA K. LANCE—A Woman's Side of Love (Noma/SPR/Birmingham, BMI). ROYAL AMERICAN 290

ROGER SOVINE—Little Bitty Nitty Gritty Dirt Town (Cedarwood, BMI). IMPERIAL 66398

SHARON SMITH—Your Love Made the Difference in Me (Tree, BMI). DOT 17309

DAVID WILKINS—Irving (Moss Rose, BMI). PLANTATION RECORDS 711-570

DAVID PEEL—I'm Walkin' (Travis, BMI). CHART 5037

DOYLE HOLLY AND THE BUCKAROOS—I'm a Natural Loser (Blue Book, BMI). CAPITOL 2637

CODY BEARPAW—Old Man Willis (Combine, BMI). Dot 17310

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

METERS—Dry Spell (Prod. Marshall E. Sehorn & Allen R. Toussaint) (Writers: Nocentelli-Porter-Neville-Modellste) (Marsaint, BMI)—Following up "Ease Back," the instrumental group comes up with more strong, funky beat discotheque material for the soul and pop charts. Josie 1013

HOLLIES—He Ain't Heavy, He's My Brother (Prod. Ron Richards) (Writers: Scott-Russell) (Harrison, ASCAP)—Funky blues beat item offers much for Top 40 play and sales. Follows their "Sorry Suzanne." Epic 5-10532

YOUNG-HOLT UNLIMITED—Moroscope (Prod. Red Holt & Eldee Young) (Yo-Ho, BMI)—Driving blues rocker offers much for sales and chart appeal for both Soul and Pop. Clever lyric line and infectious beat. Brunswick 755420

DUKE BAXTER—John Q. Citizen (Prod. Tony Harris) (Writer: Baxter) (VSAV, BMI)—The "Everybody Knows Matilda" guy swings back with a potent lyric message and a driving rock beat in strong support. VMC 750

BARBARA ACKLIN—After You (Prod. Carl Davis & Eugene Record) (Writers: Record-Acklin) (Dakar/BRC, BMI)—Easy beat blues swinger has all the ingredients to garner much in play and sales. Top vocal workout. Brunswick 755421

MARVELETTES—That's How Heartaches Are Made (Prod. Clay McMurray) (Writers: Halley-Raleigh) (Sea Lark, BMI)—Good entry for the group is this smooth swinger with a top performance for much play and sales action. Tama 54186

BOBBY RUSSELL—Our Love Will Rise Again (Prod. Buzz Cason & Doug Gilmore) (Writer: Russell) (Russell-Cason, ASCAP)—Following up his "Better Homes and Gardens," Russell offers more strong rhythm ballad material for the Easy Listening and Country charts as well as the Hot 100. Elf 90034

*JANE BIRKIN & SERGE GAINSBURG—Je T'Aime . . . Moi Non Plus (Writer: Gainsbourg) (Monday Morning, BMI)—The original smash in

England now widely recorded offers much potential for the U.S. Delightful duet performance in French. Fontana 1665

ESQUIRES—Reach Out (Writers: Moorer-Moorer-Pace-Sheppard) (Hi Mi, BMI)—The funky beat blues swinger moves to the label with a rhythm mover that offers much potential for both the soul and pop charts. Capitol 2650

*RAY CONNIF—Love Made a Fool of Me/Love at First Sight (Je T'Aime Moi Non Plus) (Prod. Jack Gold) (Writer: Charon) (Viva, BMI)/(Writer: Gainsbourg) (Painted Desert)—One of Conniff's most commercial outings in some time is this compelling ballad with a driving beat in support. Flip also offers much potential . . . it's the American version of the current British hit. Columbia 4-45002

BROWNING BRYANT—Patches (Prod. Alex Zanetis) (Writers: Mann-Kolber) (Screen Gems-Columbia, BMI)—The Dickie Lee hit of the past is brought up to date in a fine, folk-flavored treatment by the talented youngster featured on the Kraft Music Hall TV show. Strong commercial entry. Dot 17311

DALE ROBERTSON—She's Still With Me (Prod. Scott Turner) (Unart, BMI)—The film and TV star comes on strong as a singer in this compelling Scott Turner ballad. A natural Easy Listening winner with Hot 100 potential. Liberty 56136

TRUDY DESMOND—Words Get in the Way (Prod. Jimmy Curtiss) (Writers: Curtiss-Hillman) (Popdraw, ASCAP)—Ballad beauty penned by Jimmy Curtiss and Marsha Hillman and performed in top style by a newcomer with the potential of a Streisand. Perfect MOR programmer with sales to follow. United Artist 50570

BOB DILEO—Jessica (Prod. Jimmy Wisner) (Writer: Dileo) (Bee Christy/Trajames, ASCAP)—Driving rhythm item with a strong vocal workout and much commercial appeal. One to watch. Columbia 4-44958

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

EDDIE BO—IF IT'S GOOD TO YOU (It's Good for You)

(Prod. Al Scramuzza) (Writers: Scramuzza-Boxage) (Uzza, BMI)—Bo follows up his "Hook and Sling" chart rider with another solid piece of rock material that gets a powerhouse vocal workout. Should ride even higher than the initial entry (both pop and soul charts). Flip: "If It's Good to You (It's Good for You)" (Part II). Scram 119

STU GARDNER—HOME ON THE RANGE (Everybody Needs a Home)

(Writer: Gardener) (Chisa/Cherio, BMI)—First outing for the new West Coast label handled by Motown is a blockbuster blues, today's reading of the classic. Has it to go all the way, pop as well. Flip: "It's a Family Thing" (Chisa/Cherio, BMI). Chisa 8001

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

AARON NEVILLE—All These Things (Tune-Kel, BMI). BELL 834

SLIM HARPO—I've Got My Finger on Your Trigger (Window/Gallico, BMI). EXCELLO 2309

J. J. JACKSON—Fat, Black, and Together (Pelew Music, BMI). CONGRESS 6008

SHIRLEY (OF SHIRLEY & LEE)—Sugar Sugar (Don Kirshner, BMI). WHIZ 615

GEORGE TINDLEY—Honky Tong Woman (Gideon, BMI). WAND 11208

EDDIE FOREHAND—Cry Me a River (Saunders, ASCAP). MINIT 32076

FRANKIE NEWSOME—My Lucky Day—Part I (Toby-Nic, BMI) GWP 515

BOBBY JAY McCARTHY—Spoon Me Up Your Honey (Low-Thom Publ. BMI). 1 2 3 1719

Listen children.

Listen to the Original Caste's first hit record with both ears, your heart and your conscience. It is a parable with an eternal meaning—and a special meaning for our times. The treasure that the valley people found hidden on

the mountain is something we are all looking for. Listeners to the most important radio stations in America know what that treasure is. Do you?



"One Tin Soldier"
The Original Caste
No. 186

Produced by Dennis Lambert & Brian Potter.



TOP LP'S

FOR WEEK ENDING OCT. 11, 1969

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

TAPE PACKAGES AVAILABLE

Artist and/or Selection featured on "The Music Scene" this week, ABC-TV Network. Those in black were featured on past programs.

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

| Weeks on Chart | Last Week | THIS WEEK | ARTIST — Title — Label & Number | 8-TRACK | 4-TRACK | CASSETTE | REEL TO REEL | RIAA Million Dollar LP |
|----------------|-----------|-----------|---|---------|---------|----------|--------------|------------------------|
| 5 | 1 | 1 | CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393 (S) | | | | | |
| 5 | 4 | 2 | ROLLING STONES Through the Past Darkly (Big Hits, Vol. 2) London MPS 3 (S) | | | | | |
| 15 | 2 | 3 | JOHNNY CASH At San Quentin Columbia CS 9825 (S) | | | | | |
| 9 | 3 | 4 | BLIND FAITH Atlantic SD 33-204 A/B (S) | | | | | |
| 37 | 5 | 5 | BLOOD, SWEAT & TEARS Columbia CS 9720 (S) | | | | | |
| 63 | 10 | 6 | ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S) | | NA | | | |
| 13 | 6 | 7 | BEST OF THE CREAM Atco SD 291 (S) | | | | | |
| 65 | 8 | 8 | IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S) | | | | | |
| 10 | 9 | 9 | DOORS Soft Parade Elektra EKS 75005 (S) | | | | | |
| 11 | 7 | 10 | JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025 (S) | | | | | |
| 14 | 12 | 11 | ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (S) | | | | | |
| 36 | 11 | 12 | SOUNDTRACK Romeo & Juliet Capitol ST 2993 (S) | | | | | |
| 18 | 13 | 13 | TOM JONES This Is Parrot PAS 71028 (S) | | | | | |
| 24 | 15 | 14 | BOB DYLAN Nashville Skyline Columbia KCS 9825 (S) | | | | | |
| 12 | 14 | 15 | BEE GEES Best of Atco SD 33-292 (S) | | | | | |
| 5 | 22 | 16 | SANTANA Columbia CS 9781 (S) | | NA | | | |
| 4 | 21 | 17 | GLEN CAMPBELL Live Capitol ST8G 268 (S) | | | | | |
| 6 | 18 | 18 | LETTERMEN Murt So Bad Capitol ST 2690 (S) | | | | | |
| 36 | 16 | 19 | CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S) | | | | | |
| 10 | 30 | 20 | SOUNDTRACK Midnight Cowboy United Artists UAS 5198 (S) | | NA | | | |
| 7 | 20 | 21 | TEN YEARS AFTER Ssssh Deram DES 17029 (S) | | | | | |
| 16 | 23 | 22 | CROSBY/STILLS/NASH Atlantic SD 8229 (S) | | | | | |
| 16 | 24 | 23 | LEO ZEPPELIN Atlantic SD 8216 (S) | | | | | |
| 14 | 17 | 24 | THREE DOG NIGHT Suitable for Framing Dunhill DS 50058 (S) | | | | | |
| 22 | 25 | 25 | CHICAGO TRANSIT AUTHORITY Columbia GP 8 (S) | | NA | NA | | |
| 11 | 19 | 26 | OLIVER Good Morning Starshine Crewe CR 1333 (S) | | | | | |
| 20 | 28 | 27 | FIFTH DIMENSION Age of Aquarius Soul City SCS 92005 (S) | | | | | |
| 5 | 75 | 28 | DONOVAN Barabajagal Epic BN 26481 (S) | | | | | |
| 6 | 26 | 29 | JAMES BROWN It's a Mother King 1063 (S) | | | | | |
| 6 | 35 | 30 | FRANK SINATRA A Man Alone Reprise FS 1030 (S) | | | | | |
| 34 | 32 | 31 | DONOVAN Greatest Hits Epic 8XN 26439 (S) | | | | | |
| 4 | 41 | 32 | JUDY COLLINS Reflections Elektra EKS 74055 (S) | | | | | |
| 70 | 39 | 33 | JOHNNY CASH At Folsom Prison Columbia CS 9639 (S) | | | | | |
| 19 | 29 | 34 | WHO Tommy Decca DXSW 7205 (S) | | NA | NA | | |
| 11 | 27 | 35 | TV SOUNDTRACK Dark Shadows Philips PHS 600-314 (S) | | | | | |
| 15 | 37 | 36 | JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185 (S) | | NA | NA | | |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST — Title — Label & Number | 8-TRACK | 4-TRACK | CASSETTE | REEL TO REEL | RIAA Million Dollar LP |
|----------------|-----------|-----------|--|---------|---------|----------|--------------|------------------------|
| 10 | 38 | 37 | TEMPTATIONS Show Gordy GS 933 (S) | | | | | |
| 21 | 36 | 38 | HERBIE MANN Memphis Underground Atlantic SD 1522 (S) | | | | | |
| 42 | 45 | 39 | SOUNDTRACK Oliver Colgems COSD 5501 (S) | | | | | |
| 5 | 31 | 40 | BARBRA STREISAND What About Today Columbia CS 9816 (S) | | NA | | | |
| 9 | 33 | 41 | SERGIO MENDES & BRASIL '66 Crystal Wisions A&M SP 4197 (S) | | | | | |
| 9 | 43 | 42 | DIONNE WARWICK Greatest Motion Picture Hits Scepter SPS 575 (S) | | | | | |
| 13 | 46 | 43 | ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227 (S) | | | | | |
| 8 | 50 | 44 | SPOOKY TOOTH Spooky Two A&M SP 4194 (S) | NA | NA | NA | NA | |
| 24 | 40 | 45 | HENRY MANCINI & HIS ORK. A Warm Shade of Ivory RCA Victor LSP 4140 (S) | | | | | |
| 38 | 42 | 46 | THREE DOG NIGHT Dunhill DS 50048 (S) | | | | | |
| 10 | 34 | 47 | SMOKEY ROBINSON & THE MIRACLES Time Out for Tamla TS 295 | | | | | |
| 8 | 48 | 48 | PAUL REVERE & THE RAIDERS Featuring Mark Lindsay Pink Puz Columbia CS 9905 (S) | | NA | | | |
| 61 | 47 | 49 | TOM JONES Fever Zone Parrot PAS 71019 (S) | | | | | |
| 18 | 44 | 50 | ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155 (S) | | NA | NA | | |
| 6 | 51 | 51 | BILL COSBY Best of Warner Bros.-Seven Arts WS 1789 | | | | | |
| 31 | 49 | 52 | TOM JONES Live Parrot PAS 71014 (S) | | | | | |
| 31 | 54 | 53 | TEMPTATIONS Cloud Nine Gordy GLPS 939 (S) | | | | | |
| 6 | 56 | 54 | TAMMY WYNETTE Tammy's Greatest Hits Epic BN 26486 (S) | | | | | |
| 8 | 55 | 55 | SPIRIT Clear Spirit Ode Z12-44016 (S) | | | | | |
| 8 | 57 | 56 | DELLS Love Is Blue Cadet LPS 829 (S) | | | | | |
| 6 | 71 | 57 | SOUNDTRACK Easy Rider Dunhill DSX 50063 (Tapes Reprise 8 RM 2026) | | | | | |
| 55 | 60 | 58 | SOUNDTRACK Funny Girl Columbia 805 3220 (S) | | | | | |
| 25 | 62 | 59 | SLY & THE FAMILY STONE Stand Epic BN 26456 (S) | | | | | |
| 4 | 61 | 60 | JOHNNY MATHIS Love Theme From Romeo & Juliet Columbia CS 9909 (S) | | | | | |
| 4 | 72 | 61 | JOHN MAYALL Turning Point Polydor 4004 (S) | | | | | |
| 11 | 59 | 62 | ZAGER & EVANS 2525 (Exordium & Terminus) RCA Victor 4214 (S) | | NA | NA | | |
| 18 | 66 | 63 | IT'S A BEAUTIFUL DAY Columbia CS 9753 (S) | | NA | NA | | |
| 20 | 52 | 64 | MOODY BLUES On the Threshold of a Dream Deram DES 18025 (S) | | | | | |
| 1 | — | 65 | GRAND FUNK RAILROAD On Time Capitol ST 307 | | NA | NA | | |
| 14 | 67 | 66 | JEFF BECK Beck-Ola Epic BN 26478 (S) | | | | | |
| 16 | 58 | 67 | THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S) | | | | | |
| 4 | 68 | 68 | FLOCK Columbia CS 9911 (S) | | NA | NA | NA | |
| 23 | 70 | 69 | ILLUSION Steed ST 37003 (S) | | | | | |
| 17 | 63 | 70 | JOHNNY RIVERS A Touch of Gold Imperial LP 12427 (S) | | | | | |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST — Title — Label & Number | 8-TRACK | 4-TRACK | CASSETTE | REEL TO REEL | RIAA Million Dollar LP |
|----------------|-----------|-----------|--|---------|---------|----------|--------------|------------------------|
| 5 | 76 | 71 | SAVOY BROWN One Step Farther Parrot PAS 71029 (S) | | | | | |
| 12 | 53 | 72 | CHARLES RANDOLPH GREANE SOUND Quentin's Theme Ranwood R 80055 (S) | | | | | |
| 6 | 115 | 73 | LESLIE WEST Mountain Windfall 4500 (S) | | | | | NA |
| 66 | 74 | 74 | SOUNDTRACK 2001: A Space Odyssey MGM SIE 13 (S) | | | | | |
| 6 | 86 | 75 | LEE MICHAELS A&M SP 4199 (S) | | | | | |
| 37 | 73 | 76 | TOM JONES Help Yourself Parrot PAS 71025 (S) | | | | | |
| 71 | 94 | 77 | ARLO GUTHRIE Alice's Restaurant Reprise RS 6267 (S) | | | | | |
| 3 | 91 | 78 | VARIOUS ARTISTS Fathers & Sons Cadet LPS 127 | | | | | NA |
| 5 | 79 | 79 | JOHN MAYALL Looking Back London PS 562 (S) | | | | | |
| 15 | 64 | 80 | STEPPENWOLF Early Steppenwolf Dunhill DS 50060 (S) | | | | | |
| 3 | 82 | 81 | MAMAS & PAPAS 16 of Their Greatest Hits Dunhill DS 50064 | | | | | |
| 6 | 77 | 82 | BOX TOPS Dimensions Bell 6032 (S) | | | | | |
| 8 | 69 | 83 | JAMES BROWN Popcorn King KSD 1055 (S) | | NA | NA | NA | NA |
| 15 | 65 | 84 | HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4190 (S) | | | | | |
| 2 | 139 | 85 | JERRY BUTLER Ice on Ice Mercury SR 61234 | | | | | |
| 6 | 89 | 86 | BYRDS Pryflyte Together ST-1-1001 | | NA | NA | NA | NA |
| 16 | 87 | 87 | BURT BACHARACH Make It Easy on Yourself A&M SP 4188 (S) | | NA | NA | NA | NA |
| 2 | 137 | 88 | ASSOCIATION Warner Bros.-Seven Arts WS 1800 | | | | | |
| 24 | 90 | 89 | FRIENDS OF DISTINCTION Grazin' RCA Victor LSP 4149 (S) | | | | | |
| 18 | 83 | 90 | B. B. KING Live and Well BluesWay BLS 6031 (S) | | | | | NA |
| 5 | 92 | 91 | PACIFIC GAS & ELECTRIC Columbia CS 9900 (S) | | | | | NA |
| 20 | 93 | 92 | JOE COCKER With a Little Help From My Friends A&M SP 4182 (S) | | | | | |
| 43 | 97 | 93 | BEATLES Apple SWBO 101 (S) | | | | | |
| 10 | 80 | 94 | CANNED HEAT Hallelujah Liberty LST 7618 (S) | | | | | |
| 3 | 95 | 95 | JOHNNY CASH Golden Hits, Vol. 1 Sun 100 | | | | | NA |
| 11 | 78 | 96 | SOUNDTRACK True Grit Capitol ST 263 (S) | | | | | NA |
| 16 | 99 | 97 | STEVE MILLER BAND Brave New World Capitol SKAO 184 (S) | | | | | |
| 3 | 101 | 98 | JOHNNY CASH Golden Hits, Vol. 2 Sun 101 | | | | | NA |
| 1 | — | 99 | JETHRO TULL Stand Up Reprise RS 6360 | | | | | |
| 27 | 98 | 100 | GLEN CAMPBELL Galveston Capitol ST 210 (S) | | | | | |
| 1 | — | 101 | JANIS JOPLIN I've Got Dem Ol' Kozmic Blues Again Mama Columbia KCS 9913 | | | | | |
| 12 | 88 | 102 | TONY JOE WHITE Black & White Monument SLP 18114 (S) | | | | | NA |
| 1 | — | 103 | TAJ MAHAL Giant Step Columbia GP 18 | | | | | NA |
| 15 | 85 | 104 | ROY CLARK Yesterday When I Was Young Dot DLP 25953 (S) | | | | | |

midnight concert in harlem

for the benefit of the

HARLEM JAZZ MUSIC CENTER, INC.

Midnight, Friday, October 17, 1969
at the APOLLO THEATRE

★
253 West 125th Street
(Between 7th & 8th Avenues)

Featuring

MILES DAVIS QUINTET
GIL EVANS ORCHESTRA
HERBIE HANCOCK SEXTET
MILFORD GRAVES & SRP

GLORIA LYNNE
DONALD BYRD QUINTET
MISS BLACK AMERICA
(G. O. SMITH)

Masters of Ceremonies

ED WILLIAMS

Special Guest Artists

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Please make checks payable to:

Harlem Jazz Music Center, Inc.,
221 West 116th Street, New York, New York 10026. (212) 666-9130.

TOP LP's

Continued From Page 93

| Weeks on Chart | Last Week | THIS WEEK | ARTIST - Title - Label & Number | TAPE PACKAGES AVAILABLE | | | | RIAA Million Dollar LP |
|----------------|-----------|-----------|---|-------------------------|---------|----------|--------------|------------------------|
| | | | | 8-TRACK | 4-TRACK | CASSETTE | REEL TO REEL | |
| 18 | 105 | 105 | LOU RAWLS The Way It Was/The Way It Is Capitol ST 215 (\$) | NA | NA | NA | NA | |
| 41 | 84 | 106 | ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767 | NA | NA | NA | NA | |
| 2 | 190 | 107 | A GROUP CALLED SMITH Dunhill DS 50056 | NA | NA | NA | NA | |
| 14 | 81 | 108 | BILL COSBY 8:15-12:15 Tetragrammaton T 5100 (\$) | NA | NA | NA | NA | |
| 6 | 110 | 109 | LOVE Four Sail Elektra EKS 74049 (\$) | NA | NA | NA | NA | |
| 3 | 113 | 110 | IKE & TINA TURNER River Deep, Mountain High A&M SP 4178 | NA | NA | NA | NA | |
| 3 | 111 | 111 | RHINOCEROS Satin Chickens Elektra EKS 74056 | NA | NA | NA | NA | |
| 11 | 112 | 112 | ANDY KIM Baby I Love You Steed ST 37004 (\$) | NA | NA | NA | NA | |
| 18 | 102 | 113 | DELLS Greatest Hits Cadet LPS 824 (\$) | NA | NA | NA | NA | |
| 16 | 114 | 114 | POCO Pickin' Up the Pieces Epic BN 26460 (\$) | NA | NA | NA | NA | |
| 99 | 103 | 115 | WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions Inc. Presents Switched On Bach Columbia MS 7194 (\$) | NA | NA | NA | NA | |
| 13 | 104 | 116 | OTIS REDDING Love Man Atco SD 289 (\$) | NA | NA | NA | NA | |
| 24 | 121 | 117 | JOHNNY CASH'S GREATEST HITS Columbia CS 9478 | NA | NA | NA | NA | |
| 3 | 118 | 118 | THE JOHNNY WINTER STORY GRT 10010 | NA | NA | NA | NA | |
| 3 | 119 | 119 | JERRY LEE LEWIS Golden Hits, Vol. 1 Sun 102 | NA | NA | NA | NA | |
| 41 | 117 | 120 | JERRY BUTLER Ice Man Cometh Mercury ST 61198 (\$) | NA | NA | NA | NA | |
| 21 | 108 | 121 | ANDY WILLIAMS Happy Heart Columbia CS 9844 (\$) | NA | NA | NA | NA | |
| 3 | 198 | 122 | VOGUES Memories Reprise RS 6347 | NA | NA | NA | NA | |
| 3 | 123 | 123 | JERRY LEE LEWIS Golden Hits, Vol. 2 Sun 103 | NA | NA | NA | NA | |
| 8 | 120 | 124 | MOTHER EARTH Make a Joyful Voice Mercury SR 61226 | NA | NA | NA | NA | |
| 35 | 109 | 125 | IRON BUTTERFLY Ball Atco SD 33-280 (\$) | NA | NA | NA | NA | |
| 3 | 126 | 126 | DICK HYMAN Age of Electronic Command 946 | NA | NA | NA | NA | |
| 29 | 130 | 127 | VIKKI CARR For Once In My Life Liberty LST 7604 (\$) | NA | NA | NA | NA | |
| 18 | 100 | 128 | JONI MITCHELL Clouds Reprise RS 6341 (\$) | NA | NA | NA | NA | |
| 11 | 109 | 129 | WINSTONS Color Him Father Metromedia MS 1010 (\$) | NA | NA | NA | NA | |
| 2 | 140 | 130 | DEAN MARTIN I Take a Lot of Pride in What I Am Reprise RS 6338 | NA | NA | NA | NA | |
| 6 | 116 | 131 | RUBBER BAND Jimi Hendrix Songbook GRT 10007 (\$) | NA | NA | NA | NA | |
| 2 | 175 | 132 | ELECTRIC INDIAN Keem-O-Sabe United Artists UAS 6728 | NA | NA | NA | NA | |
| 8 | 106 | 133 | STOOGES Elektra EKS 74051 (\$) | NA | NA | NA | NA | |
| 9 | 122 | 134 | EDDIE HARRIS High Voltage Atlantic SD 1529 (\$) | NA | NA | NA | NA | |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST - Title - Label & Number | TAPE PACKAGES AVAILABLE | | | | RIAA Million Dollar LP |
|----------------|-----------|-----------|---|-------------------------|---------|----------|--------------|------------------------|
| | | | | 8-TRACK | 4-TRACK | CASSETTE | REEL TO REEL | |
| 22 | 136 | 135 | NEIL DIAMOND Brother Love's Traveling Salvation Show Uni 739-47 (S) | NA | NA | NA | NA | |
| 15 | 128 | 136 | COWSILLS In Concert MGM SE 4619 (\$) | NA | NA | NA | NA | |
| 29 | 134 | 137 | BROOKLYN BRIDGE Buddah BDS 5034 (\$) | NA | NA | NA | NA | |
| 2 | 138 | 138 | MIRIELLE MATHIEU Capitol ST 306 | NA | NA | NA | NA | |
| 16 | 96 | 139 | JR. WALKER & THE ALL STARS Greatest Hits Soul SS 718 (\$) | NA | NA | NA | NA | |
| 18 | 142 | 140 | MERLE HAGGARD Same Train, Different Time Capitol SWBB 223 (\$) | NA | NA | NA | NA | |
| 6 | 143 | 141 | NILSSON Harry RCA Victor LSP 4197 | NA | NA | NA | NA | |
| 5 | 151 | 142 | JEANNIE C. RILEY Things Go Better With Love Plantation PLP 3 (\$) | NA | NA | NA | NA | |
| 18 | 132 | 143 | PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1785 | NA | NA | NA | NA | |
| 15 | 131 | 144 | CAT MOTHER & THE ALL NIGHT NEWS BOYS The Street Giveth Polydor 4001 (\$) | NA | NA | NA | NA | |
| 23 | 149 | 145 | JOHNNY WINTER Columbia CS 9826 (\$) | NA | NA | NA | NA | |
| 2 | 146 | 146 | MOTHER LODE When I Die Buddah BDS 5046 | NA | NA | NA | NA | |
| 17 | 125 | 147 | DIANA ROSS & THE SUPREMES Let the Sunshine In Motown MS 689 (\$) | NA | NA | NA | NA | |
| 18 | 127 | 148 | MARVIN GAYE M. P. G. Tamla TS 292 (\$) | NA | NA | NA | NA | |
| 59 | 147 | 149 | BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700 (\$) | NA | NA | NA | NA | |
| 23 | 135 | 150 | VENTURES Hawaii Five-O Liberty LST 8061 (\$) | NA | NA | NA | NA | |
| 26 | 129 | 151 | DICK HYMAN Moog: The Electric Eclectics of Command 938 (\$) | NA | NA | NA | NA | |
| 15 | 152 | 152 | NANCY WILSON Son of a Preacher Man Capitol ST 234 (\$) | NA | NA | NA | NA | |
| 17 | 154 | 153 | SOUNDTRACK Goodbye Columbus Warner Bros.-Seven Arts WS 1786 | NA | NA | NA | NA | |
| 6 | 145 | 154 | RAMSEY LEWIS TRIO Another Voyage Cadet LPS 827 (\$) | NA | NA | NA | NA | |
| 22 | 155 | 155 | TRAFFIC Last Exit United Artists UAS 6702 (\$) | NA | NA | NA | NA | |
| 21 | 156 | 156 | YOUNGBLOODS Elephant Mountain RCA Victor LSP 4150 | NA | NA | NA | NA | |
| 17 | 124 | 157 | DAVID RUFFIN My Whole World Ended Motown MS 685 (\$) | NA | NA | NA | NA | |
| 28 | 147 | 158 | DIONNE WARWICK Soulful Scepter SPS 573 (\$) | NA | NA | NA | NA | |
| 18 | 148 | 159 | BOOKER T. & THE MG'S Booker T Set Stax STS 2009 (\$) | NA | NA | NA | NA | |
| 4 | 160 | 160 | MOBY GRAPE Truly Fine Citizen Columbia CS 9912 (\$) | NA | NA | NA | NA | |
| 41 | 150 | 161 | TOM JONES It's Not Unusual Parrot PAS 71004 (\$) | NA | NA | NA | NA | |
| 1 | — | 162 | BROOKLYN BRIDGE The Second Buddah BDS 5042 | NA | NA | NA | NA | |
| 1 | — | 163 | STEVIE WONDER My Cherie Amour Tamla TS 296 | NA | NA | NA | NA | |
| 1 | — | 164 | CHET ATKINS Pick on the Pops RCA Victor LSC 3104 | NA | NA | NA | NA | |
| 3 | 165 | 165 | PERCY FAITH & HIS ORCH. & CHORUS Love Theme From Romeo & Juliet Columbia CS 9906 | NA | NA | NA | NA | |
| 1 | — | 166 | MARX BROTHERS Decca DL 79168 | NA | NA | NA | NA | |
| 17 | 167 | 167 | JOE SIMON Chokin' Kind Sound Stage 7 SSS 15006 (\$) | NA | NA | NA | NA | |

| Weeks on Chart | Last Week | THIS WEEK | ARTIST - Title - Label & Number | TAPE PACKAGES AVAILABLE | | | | RIAA Million Dollar LP |
|----------------|-----------|-----------|---|-------------------------|---------|----------|--------------|------------------------|
| | | | | 8-TRACK | 4-TRACK | CASSETTE | REEL TO REEL | |
| 8 | 144 | 168 | LETTERMEN Close Up Capitol SWBB 251 (\$) | NA | NA | NA | NA | |
| 2 | 174 | 169 | GUESS WHO Canned Wheat Packed By RCA Victor LSP 4157 | NA | NA | NA | NA | |
| 7 | 173 | 170 | CHARLEY PRIDE In Person RCA Victor 4094 (\$) | NA | NA | NA | NA | |
| 9 | 159 | 171 | BLUES IMAGE Atco SD 33-300 (\$) | NA | NA | NA | NA | |
| 1 | — | 172 | ROD MCKUEN At Carnegie Hall Warner Bros.-Seven Arts | NA | NA | NA | NA | |
| 2 | 182 | 173 | WAYLON JENNINGS & THE KIMBERLYS Country Folk RCA Victor LSP 4180 | NA | NA | NA | NA | |
| 58 | 170 | 174 | RASCALS Time Peace/Greatest Hits Atlantic SD 8190 (\$) | NA | NA | NA | NA | |
| 4 | 169 | 175 | HARVEY MANDELL Cristo Redentor Philips PMS 600-281 (\$) | NA | NA | NA | NA | |
| 5 | 178 | 176 | JOHN KLEMMER Blowin' Gold Cadet Concept LPS 321 (\$) | NA | NA | NA | NA | |
| 2 | 177 | 177 | CHRISTOPHER SCOTT Switched On Bacharach Decca DL 75141 | NA | NA | NA | NA | |
| 6 | 180 | 178 | KAREN BETH Joys of Life Decca DL 75148 (\$) | NA | NA | NA | NA | |
| 7 | 163 | 179 | ROGER MILLER Smash SRS 67123 (\$) | NA | NA | NA | NA | |
| 9 | 133 | 180 | TASTE Atco SD 33-296 (\$) | NA | NA | NA | NA | |
| 6 | 181 | 181 | MILES DAVIS In a Silent Way Columbia CS 9875 (\$) | NA | NA | NA | NA | |
| 3 | 186 | 182 | MOOG MACHINE Switched On Rock Columbia CS 9921 | NA | NA | NA | NA | |
| 5 | 162 | 183 | DAVID HOUSTON David Epic BW 26482 (\$) | NA | NA | NA | NA | |
| 5 | 187 | 184 | ARCHIES Everything's Archies Calendar KES 103 | NA | NA | NA | NA | |
| 2 | 197 | 185 | ANTHONY & THE IMPERIALS Out of Sight, Out of Mind United Artists UAS 6720 | NA | NA | NA | NA | |
| 1 | — | 186 | JOHNNY CASH Harmony MS 11342 | NA | NA | NA | NA | |
| 6 | 164 | 187 | ROGER WILLIAMS Love Theme From Romeo & Juliet & Other Great Movie Themes Kapp KS 3610 (\$) | NA | NA | NA | NA | |
| 4 | 194 | 188 | PHAROAH SANDERS Karma Impulse A 9181 | NA | NA | NA | NA | |
| 1 | — | 189 | KENNY ROGERS & THE FIRST EDITION Ruby, Don't Take Your Love to Town Reprise RS 6352 | NA | NA | NA | NA | |
| 1 | — | 190 | SOUNDTRACK Hell's Angels '69 Capitol SKAO 303 | NA | NA | NA | NA | |
| 14 | 191 | 191 | RAMSEY LEWIS Mother Nature's Son Cadet LPS 821 | NA | NA | NA | NA | |
| 2 | 195 | 192 | LDU DONALDSON Hot Dog Blue Note BST 84218 | NA | NA | NA | NA | |
| 3 | 193 | 193 | DAVID CLAYTON-THOMAS Decca DL 75146 | NA | NA | NA | NA | |
| 1 | — | 194 | AL KOOPER You Never Know Who Your Friends Are Columbia CS 9855 | NA | NA | NA | NA | |
| 1 | — | 195 | TEMPTATIONS Puzzle People Gordy GS 949 | NA | NA | NA | NA | |
| 1 | — | 196 | MIKE BLOOMFIELD It's Not Killing Me Columbia CS 983 | NA | NA | NA | NA | |
| 1 | — | 197 | JOHNNIE & JONIE MOSBY Hold Me Capitol 286 | NA | NA | NA | NA | |
| 1 | — | 198 | ORPHEUS Joyful MGM SE 4599 | NA | NA | NA | NA | |
| 2 | 199 | 199 | MERRYWEATHER Word o' Mouth Capitol STBB 278 | NA | NA | NA | NA | |
| 1 | — | 200 | FERRANTE & TEICHER 10th Anniversary Golden Piano United Artists UAS 70 | NA | NA | NA | NA | |

TOP LP's A-Z (LISTED BY ARTIST)

| | | | |
|-----------------------------------|----------|-------------------------------------|-------------------------|
| Herb Alpert & the Tijuana Brass | 84 | Carlos/Folkman | 115 |
| Anthony & the Imperials | 185 | Vikki Carr | 127 |
| Archies | 184 | Johnny Cash | 3, 33, 95, 98, 117, 186 |
| Association | 88, 106 | Cat Mother & the All Night Newsboys | 144 |
| Chet Atkins | 164 | Chicago Transit Authority | 25 |
| Burt Bacharach | 87 | Roy Clark | 104 |
| Beattles | 93 | David Clayton-Thomas | 193 |
| Jeff Beck | 66 | Joe Cocker | 92 |
| Beo Gees | 15 | Judy Collins | 32 |
| Karen Beth | 178 | Bill Cosby | 51, 108 |
| Big Brother & the Holding Company | 149 | Cowsills | 136 |
| Blind Faith | 4 | Cream | 7 |
| Blood, Sweat & Tears | 5 | Creedence Clearwater Revival | 1, 19 |
| Mike Bloomfield | 196 | Crosby/Stills/Nash | 22 |
| Blues Image | 171 | Miles Davis | 181 |
| Booker T. & the M.G.'s | 159 | Dells | 56, 113 |
| Box Tops | 82 | Neil Diamond | 83 |
| Brooklyn Bridge | 137, 162 | Lou Donaldson | 192 |
| James Brown | 29, 83 | Donovan | 28, 31 |
| Jerry Butler | 85, 120 | Doors | 9 |
| Byrds | 86 | Bob Dylan | 14 |
| Glen Campbell | 17, 100 | | |
| Canned Heat | 94 | | |

| | | | |
|-------------------------------|--------|---------------------------------|---------------------|
| Electric Indian | 132 | Waylon Jennings & the Kimberlys | 173 |
| Percy Faith & Orch. | 165 | Tom Jones | 13, 49, 52, 76, 161 |
| Jose Feliciano | 36 | Janis Joplin | 101 |
| Ferrante & Teicher | 200 | Andy Kim | 112 |
| Fifth Dimension | 27 | B. B. King | 90 |
| Flock | 68 | John Klemmer | 176 |
| Aretha Franklin | 43 | Al Kooper | 194 |
| Friends of Distinction | 89 | Led Zeppelin | 23 |
| Marvin Gaye | 148 | Lettermen | 18, 168 |
| Grand Funk Railroad | 65 | Jerry Lee Lewis | 119, 123 |
| Charles Randolph Greene Sound | 72 | Ramsey Lewis Trio | 154, 191 |
| Guess Who | 169 | Love | 109 |
| Herbie Mann | 38 | Rod McKuen | 172 |
| Dean Martin | 130 | Mamas & Papas | 81 |
| Marx Brothers | 166 | Merle Haggard | 45 |
| Mirielle Mathieu | 138 | Harvey Mandell | 175 |
| John Mayall | 61, 79 | Herbie Mann | 38 |
| Sergio Mendes & Brasil '66 | 41 | Dean Martin | 130 |
| Merryweather | 199 | Marx Brothers | 166 |
| Lee Michaels | 75 | Mirielle Mathieu | 138 |
| Roger Miller | 179 | John Mayall | 61, 79 |
| | | Sergio Mendes & Brasil '66 | 41 |
| | | Merryweather | 199 |
| | | Lee Michaels | 75 |
| | | Roger Miller | 179 |

| | | |
|-------------------|----|----------------------------------|
| Steve Miller Band | 97 | Kenny Rogers & the First Edition |
|-------------------|----|----------------------------------|

RCA Unveils Look & Listen Cartridge Player for Home

• Continued from page 3

laser or camera to videotape is flexible. And cheap lasers and TV camera can be used in the system, thus lowering the machine's cost. There is no flicker, even when the videotape is slowed down or stopped.

SelectaVision is the latest en-

SelectaVision's Task Force Set

• Continued from page 1

early," Bitting said, "we'll have to begin now to accumulate those 100 SV cartridges." He said the cartridges might all end up "albums" by artists. Music of all kinds will be considered, including pop, classical, rock, country and soul. "Music will play a very important role in the videotape SV cartridge project," he said.

Bitting's organization will be a program group. He will report to Chase Morsey Jr., executive vice president of operations staff.

Bitting is lining up a staff of 10 to 15, all at the corporate level. His project basically will tie in all resources of RCA, including the record division, radio-TV, hardware, etc.

One of the challenges of Bitting's new group "is until the record industry is moving along with us, we'll have to be involved in creation of new shows and actively obtaining new material because the videotape industry, at the moment, doesn't exist."

try in the accelerating race by several companies to devise audio-visual packages for easy home use. Other companies involved in the race so far include CBS, Ampex and Sony. The CBS EVR unit, which is expected to be on the market in black and white by 1970, is aimed primarily at the industrial market, with the player retailing at close to \$1,000, and \$14.40 for custom printing of 2,000 hours of a half hour of black and white programming.

RCA's president, Robert Sarnoff, does not feel that SV would be in direct competition with EVR. "They are completely different instruments," he said.

Early SelectaVision albums will be processed from movie films, videotapes, slides, and photographs. However, live productions are expected early in the unit's releases. Working titles of programs being considered for the initial album release include "Indianapolis 500 Highlights," "Great Moments in Baseball," "Moon Landing" and "Best of Broadway."

Holography, the process being used by RCA for its SV system, differs from photography in its means of recording actual images. In photography the image is registered as a pattern of intensity variations in the

light reflected by the subject, while in holography, the image is registered as an optical interference pattern that is indistinguishable to the naked eye.

The new SV tapes have been so processed as to be virtually indestructible under normal use. Picture image has been developed to a point where it is almost distortion free, and the tapes can be stopped, reversed, or played in slow motion for convenience and selectivity.

RCA will participate in all aspects of the manufacturing and selling of the new system. Other manufacturers have been invited to join, through non-exclusive licenses.

Harlem to Get Cultural Complex

• Continued from page 1

the mayor's wife, also attended.

The occasion, designed to launch an international fund raising campaign for the venture, as well as to promote a star-studded midnight benefit concert to be held, for the the mayor's wife also attended.

The occasion, designed to launch an international fund-raising campaign for the venture, as well as to promote a star-studded midnight benefit concert to be held for the same purpose, at the Apollo Theater on Friday (17), netted the coordinating committee of the center funds which will go towards the \$35,000 in seed money needed.

The ideal of a jazz cultural center based on the Lincoln Center concept, for Harlem, was spawned two years ago by Herbie Hancock, Donald Byrd, John Coltrane, Stephen Chambers, Fr. Norman O'Connor, Joseph Black, P.V. Bakshi, Edward Taylor and Milford Graves, who now form the Board of Directors of the Harlem Jazz Music Center, Inc.

Need for Outlet

The group, led by Brooks, Bakshi and Father O'Connor, have been pressing for the institution because of the need for a cultural outlet in Harlem which would nurture the heritage of black music by preserving its history.

The project will provide housing, and commercial and cultural facilities which are expected to stimulate the social, economic physical and cultural development of the Harlem Community.

The center, to be known as "The Gateway to Harlem," will include a 1,500-seat concert hall, a 500-seat music room linked to a music garden with a 250-seat capacity, integrally related radio, television and recording facilities, learning laboratories and composer workshops to be complemented by practice rooms, a music library and jazz archives and a museum and hall of fame.

The complex of buildings, which will be patterned after an award-winning design, also make provisions for administrative space to include offices, conference rooms and related facilities, special housing for performing artists, scholars and students, a housing and commercial complex consisting of approximately 500 new dwelling units for mixed income levels, attendant local services including day care centers; a residential hotel; rental office space primarily for people in



JOHNNY MAESTRO of Buddah Records' Brooklyn Bridge helps Transcontinental Investing Corp., parent firm of Transcontinental Music Corp., celebrate its move from the American Stock Exchange to the New York Stock Exchange. Brooklyn Bridge was part of a one-hour show on the steps of the Federal Hall building in Wall Street. Other attractions included MGM Records' Stoneman Family and Earth Records' Lois Walden.

Command/Probe To Accent Now

• Continued from page 1

these he will use underground and college radio and underground and college print media. "The promotional accent," he said, "will be on the youth consumer press."

The acts include Zephyr, originally sponsored by Barry Fey, big Denver concert promoter; blues singer Candy Givens; Frummo, described as cowboy rock; Morgen, a hard rock group from here, whose leader is Steve Morgen; Fat City, a folk rock group from Washington, which includes the vocal duo of Taffy Nivert and Bill Danoff, and Scott Bradford, a Beligan artist.

The deals for several of these acts, notably Zephyr, were substantial. Product by the acts will be released this month.

In explaining the creative thrust of his operation, Carlton said: "We are not interested in adult music as such—but only insofar as avant-garde ideas and thinking are concerned."

Philharmonic Opens

• Continued from page 11

galit; violinists David Nadien, Itzhak Perlman, Edith Peinemann and Maazel; cellists Lorne Munroe, Pierre Fournier and Jacqueline du Pre; sopranos Patricia Brooks, Heather Harper, Eileen Farrell, Catherine Gayer, Jane Marsh and Gundils Janowitz; mezzo-sopranos Jane Hobson, Olga Szonyi, Tatiana Troyanos and Carol Smith; contralto Norma Lerer; tenors Anastasios Vrenios, Ernst Haefliger, Jess Thomas, Werner Hollweg and Wieslav Ochman; baritones John Reardon and Andras Farago; bass-baritones Simon Estes, Raymond Michalski and Keith Engen; narrator Robert Montgomery; the Corky Siegel Blues Band; Schola Cantorum; Westminster Choir; and the Camerata Singers.

Action Records

Singles

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

★ REGIONAL BREAKOUTS

NA NA HEY HEY KISS HIM GOOD-BYE . . .
Steam, Fontana 1667 (MRC/HL, BMI)
(Houston)

Albums

★ NATIONAL BREAKOUTS

GRAND FUNK RAILROAD . . .
On Time, Capitol ST 307

JETHRO TULL . . .
Stand Up, Reprise RS 6360

JANIS JOPLIN . . .
I've Got Dem Ol' Kozmic Blues Again
Mama, Columbia KCS 9913

TAJ MAHAL . . .
Giant Step, Columbia GP 18

★ NEW ACTION LP's

JAMES GANG . . .
Yer Album, BluesWay BLS 6034

TERRY REID . . .
Epic BN 26477

FIRESIDE THEATER . . .
How Can You Be in Two Places at
Once When You're Not Anywhere at
All, Columbia CS 9889

BEST OF ED AMES . . .
RCA Victor LSP 4184

SOUNDTRACK . . .
Alice's Restaurant, United Artists UAS
5195

ISLEY BROTHERS . . .
Brothers: Isley, T-Neck TNS 3002

ERMA FRANKLIN . . .
Soul Sister, Brunswick BL 541472

New Processes Top Accessory Item

• Continued from page 57

said Van Derleedan, "and the interest shown by the operators in the process has been just fantastic. While we've demonstrated the finish on jukeboxes here in the booth, it can be used on any type of machine imaginable." Vendors Exchange has had the national franchise for nine months, he said, and leases the finishing equipment with a replacement guarantee. Both of the nylon finishes displayed are washable with soap and water.

Home and coin-operated pool tables were big items of interest at the MOA, a development which pleased manufacturers and distributors of pool accessories. Two-piece cues were everywhere, including the Adam Custom Cues distributed by Sutra Import ("we've had the franchise for three months and have sold 2,200 cues a month," according to a sales representative), and the "Cadillac of the cue line," from Wico Corp., Chicago. "Everybody may have knock-down cues, but ours are the best" a representative from Dynaball Co. modestly conceded. Eastern Novelty displayed new vinyl cue stick cases retailing for \$12 to \$15. Brad Co. demonstrated its new cue stick sharpening and cutting machine. One pool accessory representative summed things up with a shrug of his shoulders when asked about new equipment.

project are hopeful that the center could be a reality by 1972.

Commenting on the impact the center would have on the Harlem community, Black said that social progress, economic development, cultural enrichment and physical improvement in the area are likely to be enormous. "The jazz center will offer a place for musicians to improve their technique and for students to improve their skills," he said.

The project has been initially supported by the Architectural League of New York, and endorsed by the City Administration. It has also been included in the official Harlem Model Cities Plan submitted to the Department of Housing and Urban Development in Washington.

The center's fund-raising midnight concert will feature the Miles Davis Quintet, Gloria Lynne, the Donald Byrd Quintet, the Herbie Hancock Sextet, Duke Pearson's Big Band, Milford Graves, Gil Evans Orchestra and Miss Black America. Tax-deductible tickets range in price from \$3 to \$100.

"The table manufacturers can come out with new features on their stuff every year, he said, "new design, color change. But what can you do to a cue stick or a scoring rack?"

Yeats Appliance and Dolly Sales, Milwaukee, made its first appearance at the MOA with a one-man, 600-lbs., two-speed dolly, operated by a self-contained, rechargeable battery. Tommy Lift Gate displayed its standard 1,000 lb. hydraulic lift gate.

New from the Nadex Co. was a plastic "mini-money changer" that holds \$20 in change, and is designed for small businesses.

Wilson's Cut Wholey Tape

• Continued from page 30

the veteran columnist, Carlson hosted a luncheon at the swanky Maisonette here. Others at the luncheon were Brady Black, vice-president and editor of The Cincinnati Enquirer; Burch Ribber, WKRC-TV sales manager; Roger Reed, WKRC-TV vice-president in charge of management; Maureen Giller, talent coordinator for the Dennis Wholey show; Tad Reeves, executive producer of the Wholey show, and Bill Sachs, recently retired from Billboard after 43 years' service.

BUZZ CLIFFORD HAS ARRIVED!

Songwriter BUZZ CLIFFORD walks alone with a special kind of talent. He has turned his back on the old to create something new for today. Lqu Rawls, The Friends Of Distinction, Ruby & The Romantics, Glenn Yarborough, Anita Kerr, Clyde McPhatter, The Brooklyn Bridge - they walk with him - tomorrow others!

Buzz Clifford's
"ECHO PARK"
recorded by
KEITH BARBOUR
on EPIC

His First Album As A
Writer-Performer
**"BUZZ CLIFFORD
SEE YOUR WAY CLEAR"**
on DOT RECORDS
Dot DLP 25969



Produced by ROBBINS PRODUCTIONS
A division of
ROBBINS MUSIC CORPORATION



Published by
HASTINGS MUSIC CORPORATION

GWP, Purcell Assoc. Team on Campaign

NEW YORK — GWP Records president Jerry Purcell has launched an expansion drive for concert division of Gerard W. Purcell Associates which booked more than 261 concerts last year. For the label, Purcell has signed Al Hirt to a long-term exclusive contract. In addition, Lee Hartstone, former vice president and general manager of London Records, and most recently president of Recona distributor-rack complex, has joined the record company to key a worldwide campaign on GWP Records.

Hartstone will coordinate merchandising, sales and introductory promotions on the 12-LP series. The series, which was produced by Paul Robinson in conjunction with astrologist Carroll Righter, will be launched with promotions featuring the personal appearance of Righter, newspaper ads, spot radio ad records, and a 20-piece point-of-sale display kit in major cities in late October and November. Each LP is based on a sign of the zodiac. International Tape Cartridge Corp. is planning simultaneous release on 8-track tapes and cassettes.

Hirt's first single and album

on GWP Records will be released in early November, with a nationwide promotion campaign. Purcell, who also doubles as manager of the trumpet artist, said that for the first time the firm would be involved in all aspects of Hirt's career. "We do about 75 percent of all of the concerts of Hirt. Now, we'll be able to make his concerts definitely record-oriented, as well as his television appearances." He said that Hirt would be involved in all aspects of planning his career and predicted that other major artists would soon be joining GWP Records.

KHJ-TV Drops 'Groovy' Format

HOLLYWOOD — KHJ-TV's "Groovy" teen show hosted by Robert W. Morgan shifted gears Sept. 29 to become "The Robert W. Morgan Show" with a slightly different format. The new daily TV show will feature in-depth interviews with an artist of the day including Canned Heat, Paul Revere and the Raiders, John Stewart. Morgan's radio show is heard 6-9 a.m. daily on KHJ.

CLUB REVIEW

Gladys Knight & the Pips Put on a 'Pip' of a Revue

NEW YORK — A charge of excitement filed the Copacabana with the opening of Gladys Knight & the Pips Oct. 2. Miss Knight and her Pips dispelled any doubt that their talent is limited to grinding out hit after hit on Motown's Soul label. There is a highly polished club act with a versatility of repertoire and consistency of performance that dazzled the opening night crowd. Despite brief mike difficulty, the set went beautifully. Miss Knight dominated the evening with a powerful voice and a natural stage presence. Her dramatic solo on "Can't Take My Eyes Off You" was a big crowd pleaser. The Pips complemented her with the vocal backing and applause-grabbing footwork for

which Motown groups are famous; their shining moment vocally came in the standard "(I'm Afraid) the Masquerade Is Over." But clearly the set was most satisfying when Miss Knight and the Pips sang those free-rhythm songs in their silk 'n' soul style. These included "Ain't No Sun Since You've Been Gone," their recent smash "Nitty Gritty," and a dynamic finale of their own "I Heard it Through the Grapevine."

Contributing toward the group's successful set were Maurice King, who arranged the songs and led the rhythm section, and Al Foster, who conducted the house orchestra. Jackie Gayle, the hilarious cynic, rounded out the evening's entertainment. **IRA TRACHTER**

Master Buys Put GRT Into the Chart Groove

LOS ANGELES—GRT Records effort to concentrate on acquiring masters rather than building an artist roster is paying off for the recently-formed label.

Of the five albums released on GRT Records, three of the LP's have been on the charts. The company plans to continue to go the master acquisition direction rather than get involved with artist contracts, recording studio fees and advances.

By working with independent production companies and acquiring masters from independent producers, GRT Records is able to keep its overhead down and put more emphasis on product promotion and merchandising, said Alan Mink, GRT general manager.

Two of the labels chart albums, "The Hendrix Songbook" by the Rubber Band and "The Cream Songbook" by the same group, were acquired from the Bob Fitzpatrick Corp. The third LP, "The Johnny Winter Story,"

was purchased from Ken Ritter and Bill Hall.

Awaiting release is a George Martin produced album by Edwards Hand, which was acquired from International Management Combine.

In all cases GRT acquires the master, distributes the LP and obtains tape rights for its parent company, GRT Corp.

GRT Records has signed an independent production deal with International Management for six albums a year covering five years. The production company has formed Hobbit Records under the agreement.

Mink also concluded independent production arrangements with Ross-Neuman-McQuade Productions in Philadelphia and with Scharf-Dorough Ltd.

The deal with Stu Scharf and Bob Dorough, who produced Spanky & Our Gang for Mercury, includes two albums by Dorough. The Ross-Neuman-McQuade contract is for three years, with the initial product an LP.

IMIC 2 in Flying Start

• Continued from page 1.

first conference—with the management, marketing, financial, legal and creative subjects that are of pressing and current interest to the record companies and their associates. Speakers will be drawn from all sections of the international music industry.

The 1970 program has been planned so that sessions will take place on each of the five mornings—leaving every afternoon free for personal business appointments, discussion of recreation.

Owing to the great number of private business discussions held at the first conference, the Mallorca conference will anticipate this. In each of the seven de luxe hotels used by registrants, a special area will be set aside for these appointments.

Global Copyright Facing Overkill

• Continued from page 10

own recordings the same rights in this country unless and until our copyright law gave such protection. Copyright experts at that time warned the gathering that world-wide satellite broadcasting would one day drench the world in so much copyrighted music, broadcasts and other material that it would be almost impossible to protect it all without international agreements.

Those attending the current international copyright study sessions here were well aware of the probabilities for savage battles. Dr. Mumford noted that "there are sharp differences among you in the interests you are called upon to serve," and in the ways to achieve the goals, but he added "I am confident you will succeed in the end." The extreme sensitivity of the talks was implicit in the State Department's hosting of the sessions: there were no arrangements for reporters to be present, and all documents were "internal"—i.e., for use of the delegates only, with no press releases planned, beyond the joint State Department-Library of Congress announcements.

Writer Davis as Singer on Col

NEW YORK — Songwriter Mac Davis will extend his activities to the disk field as a singer for Columbia Records. Davis recently debuted as a singer at Las Vegas' International Hotel.

Davis, who wrote Elvis Presley's "In the Ghetto" and "Clean Up Your Own Backyard" and O.C. Smith's "Friend, Lover, Woman, Wife," is writing material for his first Columbia album, which will be produced by Jerry Fuller.

French Committed

• Continued from page 85

Amont, Jacques Debrancart, Michel Fugain, Marie Laforet, and Line Renaud. Among artists present were Maurice Chevalier, Mlle. Laforet, and Joe Dassin.

CBS international representatives present were: Harvey Schein, international division president; Peter de Rougemont, international division European operations vice president, Bunny Freidus, manager of promotion and information services, Pascal Robiefroid, Francis Devos (Belgium), Keith Howell (Britain), John Williams (Canada), Gerald Hulsebosch (Holland).

Executive Turntable

• Continued from page 4

Records in Detroit. . . . Dennis Laventhal named Dunhill's national sales and advertising manager. He has been with the label in its sales department. . . . Lou Stewart named national pop promotion director for ABC/Bluesway and Impulse in addition to handling APT. . . . Don Thorn, former Western region sales manager for ABC Records, named to the newly created post of national marketing director for ABC, Bluesway, Impulse and APT. . . . Moe Preskell becomes director of special projects for ABC Records in New York.

. . . Don Shain, publishing director at Tetragrammaton, has left. . . . Doug Cox has joined Smo-Bro Records as general manager. He was formerly program director at KRLA, Pasadena. . . . Vic Creatore named national sales and promotion director for TA Records. Ronny Merenstein appointed artist relations manager based on



the West Coast for MGM Records. He was previously a sales and promotion executive with ABC Records. Gerry Dubin named national underground promotion manager, covering the underground radio scene. . . . Stephen D. Shelton appointed finance vice president of Magnsync Craig Corp. . . . Tim Alvarado joined Reb Foster Associates as music publishing coordinator and production assistant. . . . Louis Dughi elected secretary and general counsel of Triangle Industries, Inc. Dughi, who joined Triangle earlier this year as assistant secretary and assistant general counsel, succeeded Morton Peyser, who has retired after more than 40 years with the company.



DUBIN

LSS Sells Posters of Acts Via Distribs, Rack Jobbers

NEW YORK—Leisure Sight and Sound, which has chalked up two million poster sales recently, will now be selling posters of its recording artists through the record marketing channels of independent distributors and rack jobbers. LSS, which is licensed to distribute all the poster product created by the West Coast firm, the Visual Thing, has issued two-by-three foot, four-color posters on 28 artists, primarily associated with the contemporary music field.

Photography and art work is being done by the Coast's firm of graphic-arts specialists, including photographer Ron Raffelli. The printing is being handled exclusively by Globe Album and Productions Inc. (a division of Viewlex Inc.). Lee Halpern, Globe president and consultant to LSS, has leased a new warehouse to house the volume of poster product now rolling off the presses.

Posters, which carry a suggested list price of \$1.50 come

pre-packed in sets of 280 (10 each of 28 posters), with each individual poster in its own tubular wrapper. Each pre-pack comes complete with window streamer and counter easel, with dealers also provided with a self-contained floor display for rack product.

Larry Sikora, LSS president, plans new poster releases on a bi-monthly basis. Each poster has a tear-off inventory tag which dealers mail back to distributors for automatic inventory control.

LSS also plans to branch out of the poster business into the record business and film production. Moves into these areas are being set in motion by Jerry Goldstein, in records, and Steve Gold in films.

Sikora noted that the poster business is not limited in its appeal to the U.S. He said that orders have been coming in from over 30 different countries, ranging from England and the Western European nations to Australia and Argentina.

BLACK PANTHERS HELPING PREPARE 'TIME' ON VAULT

By ELIOT TIEGEL

LOS ANGELES—The Black Panther Party is working with Vault Records in preparing the album "Seize the Time" by one of its officials, Elaine Brown.

Panther artist, Emory Douglas, has designed the LP's cover from his San Francisco headquarters. Eldridge Cleaver, the party's minister of information, is writing the liner notes from Algeria, where he presently resides.

For Douglas, designing the album's graphics marks his first effort in the record field. Cleaver's prose also mark his initial efforts for a music property.

Proceeds of the album of politically oriented songs will go toward building the party's coffers and helping to maintain its program of providing free breakfasts for ghetto area children.

A small insert photo of Miss Brown is also included on the cover. All the songs in the LP are her original compositions offering the world an insight into the way the Panthers view their own society and the world at large.

Miss Brown, who dedicates one of her songs to Cleaver, recently sent him copies of the tapes, and Vault officials are waiting for him to return his liner notes. Cleaver has been living out of the country as a result of being wanted by the state of California on a parole violation charge.

In case his notes do not arrive within the next few weeks, Miss Brown will assign the notes to another Panther official.

IT'S BEEN A WILD SUMMER AT MADISON SQUARE GARDEN

—where the world's greatest audiences
hear the world's greatest music!

JULY 4 JAMES BROWN \$106,040*

*ALL-TIME, ONE-NIGHT SHOW GROSS RECORD-BREAKER

JULY 12 BLIND FAITH \$101,473

JULY 25-27.. ALL STAR CALYPSO \$101,781

AUG. 8 JOAN BAEZ \$39,322 (ALL SEATS \$2.00)

SEPT. 5-6 . . . RAPHAEL \$67,409 2-NIGHT RECORD
FELT FORUM GROSS

—AND THE BEAT GOES ON!

OCT. 17 DONOVAN

OCT. 24 RAPHAEL IN HIS TRIUMPHANT RETURN
AT MADISON SQUARE GARDEN

NOV. 15 THE ISLEY BROTHERS

(FELT FORUM)

THE NICE • DAVE (BABY) CORTEZ

NOV. 19 HERB ALPERT and the TIJUANA BRASS*

ALSO O. C. SMITH

*ALL-TIME, ONE-NIGHT SHOW ATTENDANCE RECORD-BREAKER—20,068 (JUNE 15, '68)

NOV. 28 SLY AND THE FAMILY STONE

DEC. 5 JOHNNY CASH

DEC. 20-21 . . . THE EVERLY BROTHERS

(FELT FORUM)

—AND MORE GREAT ONES TO COME!



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Pennsylvania Plaza, 7th Ave., 31st to 33rd Sts.

Hot seat.



You're a tape distributor, and a hot new record comes out. Retailers start yelling for the tape. Now. Right now. Suddenly you're on the hot seat.

GRT is the company that takes those hot records and puts them on tape almost instantly. While they're still warming up. So they're ready for distribution. Now.

When retailers yell, "Where's that tape?" GRT has the answer ready. GRT takes the heat off of the hot seat.

GRT

THE GREAT TAPES

Contract duplicating and licensing on 8 track, 4 track, cassettes and reels from GRT Corporation, Sunnyvale, California. GRT of Canada, Ltd., London, Ontario.