Nashville to Jump With Country Hops

By BILL WILLIAMS

NASHVILLE — The “Grand Ole Opry” celebrates its 44th birthday; the Country Music Association observes its 11th in a week-long carnival of shows and parties with occasional time off for some serious seminars beginning Saturday (11).

The WSM-sponsored event, now in its 17th year, promises to be bigger than last year’s (6,001), with preregistration this year running more than double that of 1965. WSM officials had insisted this year that all registration be done in advance, to lessen freeloaders. Registration involves a $10 donation to the Opry Trust Fund, a bank-held trust which gives thousands of dollars to indigent (non-"Grand Ole Opry") musicians and their families.

The highlight will be the CMA Awards show, carried live from the “Grand Ole Opry” House on Wednesday (15), hosted by Tennessee Ernie Ford. Awards will be given in all of the major categories (Continued on page 62)

Brazil Takes Rio Fest Amid Jeers & Cheers

By HENRY JOHNSTON

RIO DE JANEIRO — The cheering public gave first place to Britain’s entry in Brazil’s Fourth International Popular Song Festival. But the judges placed it third.

Cheers went to Britain’s Malcolm Roberts, who sang “Love Is All” (music by Les Reed, words by Barry Mason). Jeers went to the judges’ decision that gave first place to Brazil’s “Can- tiga Fo Luciana” (music by Edmundo Souto, words by Paulinho Tapajos, performed by Evinha). More jeers went to the decision giving Jim Web’s “Evie” second place for the U.S. “Evie” was sung by Bill Medley, who was shaken by the boos.

More than 25,000 musicloving fans jammed the Maracanazinho Stadium for the festival. Roberts showed sportsmanship in throwing his British flag (Continued on page 8)

GRT’s Cassette Price to Meet 8-Track Level

By BRUCE WEBER

LOS ANGELES — GRT will raise the suggested retail price of its cassettes to $6.98, effective Nov. 1. The price is equal to that of its 8-track cartridge product.

The price hike, the first initiated by a tape company, follows a music industry standard established by RCA, Columbia and Capitol Records.

GRT introduced its cassette product several years ago with a $5.98 label because it was a “fair and competitive” price at that time, said Tom Bonetti, GRT marketing manager. Bonetti attributed rising costs to the manufacturing and distribution points for the price increase.

Two other reasons also contributed to the $1 hike. All costs (Continued on page 90)

Rock Sparks Net Revival

NEW YORK — The future of network radio is getting brighter because of a growing interest in syndicated rock programs. During the past six months a number of projects have been undertaken in both New York and San Francisco to provide syndicated radio programs to both AM and FM stations across the country.

A recent survey conducted by the Media Information Department at McManus, John & Adams shows that media attendance patterns among teenagers and young adults favor radio to “remarkable degree.” As a result, McManus, John & Adams, who represent Phishex, an antibiotic skin cleanser, has entered the pop radio field on a syndicated basis.

“We have increased a twice daily rock news and interview show called ‘Rock Stars’ to over 400 radio stations across the country. We are delivering 3,800,000 young people with the (Continued on page 12)

Small Specialty Disk Cos. Big Guns in U.K.

By PAUL ACKERMAN

NEW YORK — The rise of many small labels dedicated to specialized fields of music has become an important phenomenon in England and, to a lesser extent, Western Europe. The development has been particularly noticeable in the last two years, during which many of the companies have grown in stature. Historically, the growth of specialized independents abroad, dedicated to blues, bluebeat, folk and other musical categories, parallels somewhat the American scene in the 1940’s and 1950’s, when labels devoted to the Negro and country markets mushroomed, thereby laying the groundwork for a much broader business in the 1960’s. Examples are Atlantic, Chess, Imperial and many more, once operating in what were called the specialty fields.

Here is a sampling of the (Continued on page 78)

Cap’s Outlet Deal on Tape

By ELIOT TIEGEL

LOS ANGELES — Capitol is going outside usual outlet channels to sell tape and phonograph equipment to mail order division customers. The company has signed with World Music Corp., a 20-year-old company which specializes in handling instrument amplifiers, musical instruments and accessories.

World maintains 83 representatives around the country who (Continued on page 18)

Chess Into Mail Order

By EARL PAIGE

CHICAGO — The current distribution hangup may find some independent labels establishing record clubs, at least this is implied by a move last week by Chess Records vice president Marshall Chess, who said a new vintage blues series will be sold by mail “to those customers who can’t find this product in the stores.” Chess is establishing a special mail order division for the series, and if this is successful may start a record club, he said. Also in the works is a

(Continued on page 90)
We're happy to see the world is catching up to "Get Together" before it's too late.
Individuality Stressed in ABC’s New Thrust at Market by Stark

LOS ANGELES—"California means a fresh approach for ABC," said Bill Wardlow, director of promotion and publicity, and Sonny James, who was faced with the problem of creating a new identity for ABC’s new network. The new TV season is being emphasized in two ways: by the ABC/TV, which resulted in the creation of a group which Warner Bros. Arthur Rubinstein heads, and the show’s musical director, who last week recorded the Music Scene Gospel Singers for WB release. The songs recorded were "Sugar, Sugar" and "When I Die.

"SBF thus becomes the first recording company to create a new property as a result of the show. The network set up phone inquiries of local record companies following the development of the skit to showcase the songs as originally done by the Archives, a studio group put together for the animated cartoon series of the same name. SBF will now concentrate on the "Music Scene" tapping session and the final arrangement was made for a new recording.

The program airing Monday (13), "Sugar, Sugar" will again be presented, only this time in a comical operetta setting involving not only the comedy hosts but three of the guests: Moms Malley, Sonny James and Smith. The show appears again because it is No. 3 on the chart.

Miss Malley performs "The Youngest Teenager"; Sonny James offers the top country song, "Since I Met You"; Tony Bennett performs "I Gotta Be Me"; Jerry Butler performs "What’s the Use of Breaking Up"; Judy Collins performs "Pretty Polly" and Smith performs "Baby It’s You.

Another of the last week were Isaac Hayes, Luly, Moms and Smith.

With "Sugar" moving down two chart notches, producers Ken and Stan Harris were faced with the problem of tracking down "Temptations," who can create this time to you" moved into the top tune slot. The group was a personal appearance tour in the South, which was trying to arrange with Motown to have the performers stop in Louis- ville where they could be brought into an ABC affiliated station to tape their song. This all had to be done in quick fashion so as to meet the show’s rigid production schedule.

DSBC would also be represented on the MCA’s chart topper. But if the Temptations could not be video- taped in time for the fourth program, Sonny James’ performance would represent the MCA’s representative in the top-ten category.

In a recent 70-ci. Nielson survey, "Music Scene" drew a 27 percent share of audience. The show is telecast over 154 ABC Network stations.

Green to Exit Merc; Plans to Widen-Range

NEW YORK—Irvine Green, president of the GMG Corp., announced his resignation, effective the end of the year.

Green plans to remain active in the entertainment field and is weighing several proposals. He said that his future show-business involvement would, of course, include records but would likely entail operation in the total entertainment spectrum. Green is known to be exploring upcoming new facets of the industry, notably developments in sight and sound; and his long-range plans will undoubtedly include this developing field.

Green’s resignation comes 28 years after when the industry consisted of several majors and a handful of independents in the specialty field. He guided the company to its present con- stellation as a key entity in the world market.

Mercury Records became a subsidiary of North American Philips Corp. in 1968.

MCA Appointment

NEW YORK—Disco Movieland of Spain has been appointed by MCA Records International to handle the American Decca and Kapp group labels in Spain and Portugal.

Flying Dutchman Releases LP on Prison Treatment

NEW YORK—Bob Thiele’s Flying Dutchman Productions is releasing its first LP, "A Night at Santa Rita," which will be produced and narrated by Bob Scheer of Ramparts Maga- zine who was arrested and de- tained in the Texas prison following a demonstra- tion by the Black Panthers.

The album, which Thiele describes as "a strong message of social and political protest," is narrated by disc jockey Rosko. Commen- tary on the album jacket has been written by Nat Hentoff.

"This states the case for the alarm over the threat to free- dom of speech and the right to dissent in the county," said Thiele. "I feel that the record industry has a responsibility to send the country by issuing records which are spoken word docu- ments and comments on race and political events."

This is the first time that history with spoken word records includes material by Buddy Hackett, Al Jazbar, John Updike, Steve Allen, Myron Cohen, Bill Dana, Jackie Mills, Bud Green- span, Don Knotts and Oliver Nelson.

UNSAC Enters a Working Accord With NRMA, VSA

NEW YORK — The Uni- versal National Music Adver- tising Committee (UNSAC) has reached an informal agreement with the National Mer- chants Association (NRMA) and the Variety Stores Association (VSA) to effect a close work- ing liaison in the general area of radio, television and electronic data processing.

The working agreements were made possible through the vice president of NRMA, and Patrick Cash, Burston’s assistant on the numbering project, and

4-LP Release Marks Sire’s 1st Yr. With London

NEW YORK—Sire Records, the independent record company headed by Hal Stein and Richard Gotteher, is celebrating its birthday by being part of the London Group with four-album release.

Sire is the leader of the Devis, Brittan under- ground group; the American de- vis, "Shadows at the Top," "The Chicago Blues Gang," "Jazz Brothers," and "Stars of the 67/67-70 Mem- bership Blues Festival."

During the first year of the label, Sire has had in the U.S. leasing arrangements with EMI, CBS, Rhino, Stax, Atlantic, Action, Sparkle, Sparkle, and Tangerine, all of which are in the U.K., Bovema (Holland), Sonet (Sweden), A.-Z (France), and Gamma (Canada).

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Cap Memphis Widens Output

By JAMES D. KINGSLY

MEMPHIS — Salvatore J. Iannucci, president of Capitol Records, has mapped an ex- pansion program involving Capitol and the Fame Record Co. of Memphis and Memphis Records.

"We are looking forward to a big year," said Iannucci, who operates out of this area of Memphis (and the midsouth) not only in the rhythm and blues field but some of the top artists in the pop field.

In a recent week, he met with writers, artists and producers for Fame in Memphis’ Holiday Inn Riverfront, and he was scheduled to meet with various new groups or groups out of this area on Capitol Records.

It was Iannucci’s first visit here. He took over as the Fame recording studio facilities in Memphis, then the operation at RCA.

In addition to Rick Hall, pres- ident of Fame, Spencer Wig- gins, George Jackson, Jerry Jones, the Brothers Unlimited and Donny & the Shadows attended the meeting.

SELECTAVISION MAY OPEN NEW COPYRIGHT AREAS

NEW YORK—The unveiling recently by RCA of its Selecta- vision System, a new color picture carrier in the consumer market in two years, already has copyright owners wondering about the impact of this new system. At a meeting of the Patent Office, publishers’ agents and producers, the issue of use is a synchronization and falls into the category of non-theatrical motion pictures. It added that there would be a new area of music use.

Publishers, in Berman’s view, would adopt a wait and see at- titude, realizing that they did not want Selectavision to be unveiled. The setting of a schedule of royalties for use of music on sight and sound television picture carriers may be a question of trade use, title use, et al, is unlikely until the medium achieves a commercial basis.

Berman said that due to the situation that the next two years could be a period of developing a schedule for the purpose of firmly establishing the principle of payment. Berman pointed out that the Selectavision publisher is an individual; each is his own boss. As in film uses, however, a pattern will gradually become established.
LOS ANGELES—Filmtion and RCA's concept of springing TV disks in the record market is proving daytime TV can be a spawning ground for new talent.

Filmtion, producer of animated programs, used a Saturday morning children's program, CBS-TV's "Archie" series, to present 10 chart singles and two albums. The singles, including "Sugar," sold with both records for $1.8 million: "Bang-Sha-A-Laang," for 800,000 copies, and "Scobee-Do," for a 350,000 seller. A chart album that was shipped to 280,000, with a second LP, "Everything's Archie," recently released.

All the "Archie" product was written and produced by Jeff Barry, with Archie and Jughead writing by Barry on several tunes. RCA distributes and merchandises the product.

"We wanted to prove that contemporary music written for TV could be successful and commercially acceptable to retailers," said Norm Prescott, one of Filmtion's owners. "Too often, music written for TV is used to fill gaps, or not taken seriously by the record business, or music merely as background filler."

Team Again
Filmtion will be teaming again on an animated series, "The Hardy Boys," debuting ABC-TV (Saturdays 10-11 a.m.). Initial product distributed by RCA is a single, "Love and Leisure," from the LP, "Here Come the Hardys."

The material for the LP will be pr"ouuced for TV by Filmtion. A song written for the TV program by contemporary songwriters Ed Friesen, Bleu Disque, Mari matz, Spencer Proffer, Ellie Greenwich, Joe_DISCONNECTED

Executive Turntable

Scepter Records promotion department will now be responsible for producing all promotion under the direction of newly appointed vice president Steve Tyrell. He will continue Scepter's secondary staff as assistant promotion manager as well as coordinating efforts of key promotion personnel. Tyrell joined Scepter as a&r man in 1964, and was named national promotion director in 1966. He has produced B. J. Thomas, Barbara Lynn, Sunny and the Sunliners, Chuck Jackson, Maxine Brown and the Shirelles. He will oversee the soul product for Scepter out of Houston and Glen Robbins has been appointed national promotion coordinator.

Diss Pollard named national promotion director for r&b for Metromedia Enterprises in New York and Midwest. Mercury's Ed Crawley will continue working the South and Southwest. Pollard started in the music business 20 years ago working in the late National Promotions and was associated with Motown, Atlantic, Musi cop, MGM, United Artists, RCA, Burt Bacharach, Hal David, Charles Koppelman and Don Rubin. Previously, he was with Stax in Memphis.

Al Kohn named vice president and general manager of the Music Maker Group's publishing firms, Andrew Scott Inc. and Renleigh Music. The 11 years Kohn has been U.S. representative for Francis Day and Hunter. Ritchie Cordell has been named the group's western executive and will maintain his Dragon Tunes separately from Super K's Kasenatz and Katz Associates. Cordell has recently written for 16 million records sold and 25 chart records...

Jim Kemper is now in charge of the promotion department for the division of Bourne and Co. Before joining Bourne, Kemper was an independent producer and was with AMPICO music as staff writer. Clarence H. Johnson, president of New York brokerage and investment banking firm, Cogan, Ber lin, Weil and Levitt, elected to the board of directors of Sire/Mercury. Jingles Zimdahl named West Coast sales manager for Dunhill Records. Zimdahl formerly worked in the promotion department of Warner Bros.-Reprise...

Frank Carlota appointed general agent of Action Talents, handling booking of bands in nightclubs in the East and midwest.

Charles E. Graziano, named East Coast manager for International Music Co., Motown's talent agency. Graziano was formerly with International Famous Agency as founder and head of their creative department. Tony Edwards has been named management associate for Stone Flowers Productions. He was previously director of artist relations for Daedalus Productions Inc., in New York.


Record Plant has named Tom Hidley to the newly created post of director of technical operations. He will be in charge of all technical aspects in all branches of the Record Plant operations. He was previously employed with Liberty Records executive, Rod Butterfield joins Skyco Recording Co. as national director of regional activities. Piano, guitarist and record company executive Alan Lamby appointed director of the sound and communications department. Director of Music, the first full time black faculty member in the Institute. Paul C. Rose also named director of public relations, succeeding Joosto S. Ridge...

‘Hair’ No Greasy Kid Stuff—Sales $20 Mil.

NEW YORK—Good sales of records containing material from the musical "Hair" have hit $20 million, according to estimates of United Artists Music and RCA's concept of springing TV programs.

The network also is gaging a subsequent single from its past month for the record market and RCA's concept of springing TV programs.

NEW YORK—Bleu Disque Music (ASCAP) and Doraflo Music (BMI) have acquired a controlling interest in Geordie Music and Pandora Music, respectively.

Geordie Music is now owned jointly by Bleu Disque and Jean Ritchie, folk-singer and writer who is one of the organizers of the late 1950's, was Richard and the folksinger, The firm, which contains over 500 copyrights, is the exclusive publisher of the firm's material.

Pandora Music, a soul firm dating to the late 1950's, was formerly owned by George Levy and has over 250 recorded copyrights including tunes performed by Freddy Song, Al Hirt, Hank Ballard, the late Little Willie John and other blues greats. As part of the reactiva tion of Pandora, Chicken Shackle, British blues group, has just recorded "Look Ma I'm Crying."

Pandora and Geordie will be represented in the U.S. by "Island King dom by Sanu Music Ltd. During the past month Sire acquired Angle Music Ltd., a recent venture of Angle Music Ltd., of Australia and Bleu Disque Music.

WB, Sherman Disk Tie in U.S., Canada

NEW YORK—Warner Brothers Music has become exclusive selling agent for the U.S. and Canada for Bobby Sherman's "Little Women," which is No. 1 on the Hot 100 this week. The song was recorded for Warner Bros. Records. Warner Brothers will be also be exclusive selling agent for the rest of Sherman's releases under George Lee, vice president and general manager of the publishing.

Give & Take at MONY Panel

SPRING GLEN, N.Y.—Executive from record manufactur ing companies drew fire and returned some of their own demands during a heated conference seminar last week. Members of Music Operators of New York, held its 19th meeting, and other upstate organizations were told that stage single rate will not increase "in any event" if "operators tell us that stereo makes a difference." and that the lengthy single cut is part of the creative expression of the "youth revolu tion that record companies cannot control. 'Security problems, especially the "daytime breakins," also came up as a major concern during the seminar.

The seminar occurred the first night during a gathering that filled Homowack Lodge to capacity in a "Last Call," and the next night, when SESAC's Sid Guber told a story. But the seminar ended, Mort Hoffmann, Epic Records; Fred Love, Metromea n Records; Mike Linf, United Artists Records, and Stan (Continued on page 45)

OLIVER'S 'JEAN' REAPS IN GOLD

NEW YORK—Oliver's recording of "Jean on the Crave lake" charted and is expected to sell disk for sales of one million copies by the RIAA. The song was written by Rod McKuen.
Of course not.
The more people see of Andy, the more they want to hear of him.
So the more they're going to buy his albums. (Which is some kind of incontrovertible fact—like taxes.)
And we've got just the thing to answer the demand being created by his new Saturday-night NBC-TV series:
A brand-new album from Andy called Get Together. Featuring a lot of the hits he's currently singing on his show.
We'd also like to throw in a little reminder about some other albums that Andy's fans are going to be looking for:
Happy Heart (CS 9922/HC 1219°
16 10 000807/14 10 000807/16 10 005986

The Andy Williams Sound of Music: a specially priced Record set
KGP N 18 EG (7681)
Honey (CS 9662/CD 1012°
16 IC 06221/14 10 06221/16 10 06228
And a new single called
"A Woman's Way"
A mere 20,000,000 fans saw him sing it only a week ago. You don't want to disappoint them, do you?
On Columbia Records

You don't think that one hour a week is actually enough for his fans?
Dottie Rambo: Breakthrough LP Made Her Break Bias Barriers

NASHVILLE — It was a little more than a year ago when Dottie Rambo walked into a church in Nash­ville and heard an all-black choir sing with soul. It was at this point she began her breakthrough.

The subsequent break­through brought her both criti­cism and acclaim. Ultimately, it has led to her receiving the Grammy Award and, after the marriage they became a couple. And while she is thankful, many who should not and would not should not win an award in the field of gospel cat­egory, it did not surprise those close to her.

The album which resulted was soul, and it was as sincere and honest as a series of songs ever performed. Not only did it silence the critics, but it opened new avenues of cooper­ative ventures.

Mrs. Rambo chose a black choir to represent her work in its sound, write some original soul music, and make the LP of a white gospel singer with a black group. In any other field, it would be less than spectacular; in the field of white gospel it was unheard of.

Found Choir

She searched high and low for a group with no particular name — in a Pentecostal Church in the ghettos — to become a profes­sional choir. She searched so that she first performed soul music her- self. The choir did not have a revival and found immediate acceptance. Her problem then, became to keep the choir responsive among the whites.

Whatever prejudices may exist in the youth in all parts of the world, were overcome with the release of "The Soul of Me." This album, which sold in all markets, became a first, and one which has since been new for the Rambo, who has made originality a key­word in their performances. "The Ram­bo, in this case are Dottie, Buck and Reba, and Dottie and Buck are in their talented teen-age daughter.

Dottie Rambo had been a solo singer before she turned professional and after the marriage they became a couple. And while she is thankful, many who should not and would not should not win an award in the field of gospel category, it did not surprise those close to her.

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Her First Hit On Atco!

LULU

"Oh Me Oh My"
(I'm A Fool For You Baby)

Atco #6722
Produced by Jerry Wexler, Tom Dowd & Arif Mardin

Watch Lulu perform "OH ME OH MY" on the following TV Shows:

"The Tonight Show" — Tuesday, October 14, NBC-TV
"David Frost Show" — Week of October 27
"Music Scene" — Monday, November 3, ABC-TV
protectively around Medley's shoulders and applauding the American song and performance after the decisions were announced.

A sample vote taken by a radio station among the audience gave 82 percent votes for Britain, 16.8 for Brazil and 1.2 percent for the U.S. However, other soundings gave U.S. first and Britain second.

Significantly the audience of Brazilians who had been wildly applauding Brazil for first place changed their minds after hearing the British entry. The Brazilians showed that they are not so nationalistic as expressive about what they like in music.

While some moral damage was done to the competitors, the only physical damage was suffered by American Jule Styne, the judge, who was mildly burned by sparks from a shorted spotlight.

France's "Our Green Hills" (music by Darry Cowl, words by Eddy Marnay and performed by Frida Boccara) came in fourth. Fifth was the much applauded Andorra's "All the Springtimes in the World" (composer Romuald; words, Pascual Sevan and Serge Lebrali. Romuald sang his own song. This was a popular favorite.

Sixth was Spain's "Penelope" (music by Augusto Alguero, words and performance Joan Manuel Serrat). Seventh was Ireland's ballad "Roundstone River" (music by Bill Martin, words Phil Coulter, sung by Danny Doy(e). Eight was Kenya's "A New World Every Morning" (music, words and performed by Roger Whittaker). Ninth went to Brazil's "Play Guitara" (by Rika Zarai who sang it, also performed words by Andre Pascali. Tenth to Greece's "My Darling My Love" (music by Yani Spazos, words by Pierre Cour and Kostas Koutoulas, performed by Soula Markas).

Britain's Malcolm Roberts was judged best performer. Ben Kramer of Holland, and Mona Bell of Chile were judged best newcomers.

Wilson Simonetta gave a half-hour show while the judges were making their minds. Henry Mann and Roberts entertained at the festival's closing ball. Roberts said he will record "Love Is All" in London.

Augusto Marzagao, director of the Festival and president of the World Festival Federation, invited Roberts to return to Brazil for the festival next year.

Immediate Sets Up Distribution Pacts


Barclay, Peters Sign Import Pact for U.S.

NEW YORK - Barclay Records will be imported to the U.S. under an agreement with Peters International! Inc., leading record-tape import firm. Jean Fernandez, head of Barclay in the U.S., set the deal with Chris Peters, president of the importing firm.

Barclay, owned by Eddy Barclay with headquarters in France, has been in operation one year in the U.S. During that time Fernandez has placed 17 albums with various record labels such as CBS Records, Mainstream Records, Vanguard Records, United Artists Records, Everest Records and Roulette Records. Artists on these albums included Mantis de Plata, Dizzy Gillespie and Django. During the year, Fernandez also acquired for European release masters Cotique and Douglas Records.

Fernandez also operates two U.S. publishing firms - Cote d'Azur (BMI) and St. Tropze (ASCAP). "This year of activity has been concentrated on Cote d'Azur," Fernandez said, "and we've registered about 30 songs already with BMI, and the majority have already been released on records."

Fat Mattress, English Group, To Spring Into U.S. on Atco

NEW YORK - Fat Mattress, English group led by former Jimi Hendrix guitarist Noel Redding, is to be released in the U.S. on the Atco label. The deal was worked out by Atlantic-Atco President Ahmet Ertegun in arrangement with Polydor Records, London, and the group's manager, Chas Chandler.

The group has been set for its first American tour, opening at the East Town Theater in Detroit on Nov. 21.

In addition to bassist Noel Redding, the group consists of Neil Landon (vocals), Jimmy Leverton (vocals, piano, flute, organ, harpsichord) and Eric Dillon (drums, vibes). Landon was formerly with the Flowerpot Men, while Leverton and Dillon were part of Engelbert Humperdinck's backup group.

The group will come to the U.S. following a nine-day Scandinavian tour. Subsequent dates after Detroit include Fillmore East (Dec. 5-6), Kinetic Playground, Chicago (12-13), Fillmore West (17-20), and the Whisky A Go Go, Los Angeles (24-28). Other engagements for their six-week tour are currently being set.

Nat'l Tape Listing

NEW YORK - The transmission of "Market Quotations" in last week's Billboard scrambled listings for National Tape Distributors. The correct prices should have been: High, 44; Low, 41; Week's Close, 41.
This coming Saturday, October 18th, Diana Ross will host the HOLLYWOOD PALACE on ABC-TV at 9:30 PM (EST). She will be introducing this amazingly talented group of young men (the lead singer, Michael, is 8 years old). And, they'll be performing their newly released single...

"I Want You Back"

Pick up on Diana's discovery and get ready ... Everyone will be picking up this red hot single.

"THE SOUND OF YOUNG AMERICA"
Blue Thumb Steps Up Singles in Policy Shift

LOS ANGELES — Blue Thumb is increasing its output of singles, marking a reversal of the original plan to specialize in albums.

Scheduled for release this week are the fourth and fifth singles for the 11-month-old company. And they are by two groups new to the label: Bossa Rio and Love.

Bossa Rio is a Brazilian bossa nova band which Sergio Mendes is producing for Blue Thumb under a newly signed contract which calls for three singles and one LP a year for four years. The band had one LP out on A&M which Mendes produced, but with A&M handling Mendes and his Brasil '66, there was a conflict sound-wise between Brasil '66 and Bossa Rio.

Bossa Rio’s first single is “Blackbird” backed with “Girl Talk.” The group’s first LP will be released in January, according to Bob Krasnow, Blue Thumb’s president.

Blue Thumb’s previous singles — all stereo — have been by Ike and Tina Turner and Earl Hooker. A sixth single will be forthcoming from Southside, the label’s new country-flavored rock act. The label’s first LP, “Ready to Ride,” has started reaping airplay around the country.

Kasnow said that his partner Don Graham influenced Maxwell Set— CGC as Distrib

NEW YORK — Larry Maxwell has formed Maxwell Records, a division of the Crewe Group of Companies. Although Maxwell’s label will be in production and promotion of soul music, the label will develop as a full-line company with emphasis on black talent.

Ben E. King, the first artist signed to Maxwell, is on a four-week European tour, where in London he is featuring his new Maxwell sides. Under the agreement Maxwell will produce for other labels under CGC, while Bob Crewe, head of CGC, will produce acts on Maxwell.

Maxwell Records also signed Listen My Brother, a 13-member group from Harlem, who recently appeared in a benefit at Fillmore West. My Brother will appear on the “David Frost Show” on Oct. 26 to introduce its debut single.

Today Records Agreement With Watson-Thomas

NEW YORK — Today Records, a division of Perception Ventures Inc., has signed a record production deal with Watson-Thomas. The label is being handled by the label’s new marketing vice-president, PVI said a special merchandising program will be created around the new single.

Today Watson and Jamo Thomas are noted for producing Def-Joasis, on which were songs like “You’ve Got Yours, I’ll Get Mine.”

Atl to Release Zeppelin Tie-In

NEW YORK—Atlantic Records is preparing a second album by Led Zeppelin to coincide with the group’s new concert tour of the U.S. which kicks off at Carnegie Hall Friday (17). The new LP is titled “Led Zeppelin II.”

Following Carnegie Hall, other dates on the Led Zeppelin tour include Detroit (18), Chicago (19), Cleveland (24), Boston (25) and Providence (30), Providence, Rhode Island (31), Syracuse (Nov. 1), Toronto (2), Kitchener (4), and Kansas City, Mo. (15).

Oriolò & Luciano Set Up Cypher

NEW YORK—Cypher Records, a division of Total Media, Inc., has been formed by Don Oriolò and Ros Luciano. Oriolò is a writer and producer for Mercury Records, an ACE is a columnist and promoter for rock concerts.

In charge of artists & repertoire for the label will be Bob DiLorenzo. Promotion will be handled by the RKO—Radio—Robotics Offices, which are located at 50 E. 42 St. The label’s debut record is “Put Your Bell Bottoms On” by the Milt Wynn Trend.

Soundview Studios Opened by Lofredo

KINGS PARK, N. Y. — Lofredo Llorente, an 8-track recording studio has been opened here by Lofredo Llorente of New York. Llorente will engineer all recording sessions at Concept’s Aces Studio. Llorente’s debut record is “Put Your Bell Bottoms On” by the Milt Wynn Trend.

Market Quotations

As of Closing Thursday, October 9, 1969

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*Adjusted

Happenings New Groove

LOS ANGELES—The Happenings have changed direction as part of their switch from B. T. Purney to Peter Lofredo. The latest of the group to be signed is a blues band called “Bryant Snap” which is a blues group from the Eastland Mall in Warren, Ohio.

The Happenings happened by recording songs of old songs under the production guidance of The Tokens who jointly owned B. T. Purney with Jupiter. Three albums and several hit singles later, the artists are gaining attention with the musicians opting to delve into a new sound.

Under their new agreement with Jupiter, the Happenings will produce themselves.

Ads are never ignored in Billboard

OCTOBER 18, 1969, BILLBOARD
JACK BRUCE...his album

songs for a tailor

with harry beckett, dick heckstall-smith, jon hiseman, henry lowther, john marshall, felix pappalardi, chris spedding, art theman. words by pete brown.

Also available on 8 track stereo cartridges

Sole Representation: Robert Stigwood, 67 Brook Street, London W.1, England
show," said Charles Jordan, account management supervisor at McManus. Jordan pointed out that "Rock Stars" delivers its audience among young people through two major television programs designed for teenagers combined: "American Bandstand" and "Happening."

"Our surveys have shown that young people spend between 2.3 and 2.5 hours per day watching television while they spend from 4.3 to 5.3 hours listening to radio every day. Correlating this with the present success of "Rock Stars," I believe that dedicated radio is one of our best and most effective means of reaching young people," said Jordan. Besides "Rock Stars," there are other youth-oriented radio networks in operation, the largest of which is ABC's companion network which delivers over 300 affiliated stations.

Projects are also under way on the West Coast to establish a similar network among underprivileged FM stations. In New York, companies have been formed to provide news and interview services on a nationwide basis for affiliated stations.

A Revival
"The need for communication among young people has led to the successful revival of syndication and network radio," Robinson believes that syndicated radio can be big business again. "There has been talk of syndication on FM and AM levels for some time now, but I feel that it is becoming a practical, workable reality. Sponsors like Phisohex are discovering that they can reach their net more effectively this way and are thus underscoring the potential of the rock networks. I am confident that syndication rock networks, and rock networks will become part of every young orientation of broadcast within the next few years.

An important part of the development of the network concept in rock radio has been the work Bill Drake has done in establishing the network concept in the minds of radio and television producers across the country with his "History of Rock and Roll" shows. These shows have made radio stations and record companies as well as the rock press and rock music critics aware of a radio "show" that commands a huge audience and makes sense to advertise on in more than one market. Similarly, the syndication of certain FM bands of personalities, such as NEW-FM's Rosko, has given rock men across the country an idea of the potential of rock networks.

Acuff-Rose, Tapier Deal
HOUSTON — Taper Music Co., which is affiliated with International Artists Producing Corp. has completed negotiations with Acuff-Rose Publica tion of Nashville for world-wide representation of its catalog except for the U.S. and Canada.

The deal was completed by Ray Rush, general manager of Tapier and Wesley Rose, president of Acuff-Rose. The catalog includes all of the songs written and recorded by the Bubble Puppy for International Artists, and material on David Allen's "Acuff," and the Johnny Cash / Roy Orbison MGM album.

ABC, Merc Deal
With Record Club
NEW YORK, N.Y. — The Record Club, Inc., one of the nation's largest, has long-term non-exclusive licensing deals with ABC and Mercury Records. Under the deals, the club will contract out for the pressing of the albums and takes total 11.5 million copies. Simultaneously, the Record Club had obtained ABC's and Mercury Records through distributors.

When answering ads . . . Say You Saw It in Billboard

LOS ANGELES—Snuff Garrett Productions is broadening its music industry activities to include developing commercially oriented pop-rock songs for TV. Ed Silvers, vice president and operations head of Garrett Productions, feels that independent TV producers are becoming aware of the potential of songs playing in encores programs. (The nation's No. 1 song, "Sugary, Sweet," sold 11.5 million copies and was introduced on CBS-TV's "Danny Thomas.

The company's publishing operation, which includes eight offices, is the biggest profit center in the Garrett-Silver record-production-publishing complex. Last year the publishing companies grossed more than $700,000. The catalog includes 800-1,000 tunes.

The company intends to supplement the publishing wing of the company by adding several writers to supplement a staff of six train new writers and establish in-house production companies with TV producers.

First new writer under the expanded Garrett Enterprises is Wayne Buckwell, who will write a single for singer Johnny Darrell, the girl band artist.

The increased emphasis on publishing will be published by Billboard on Sunday, Oct. 15.

Silvers has plans to spend more time with the writing staff and the publishing companies, Viva, Zapata, Siesta, Gringo, Buhy Monica, Stone Cotton, Hamhers and Loma Alta. The last two are partnership firms with Trini Lopez.

Changing Back
The Band’s new album on Capitol Records is titled simply, “The Band.” Theoretically, it is their first album, for “Big Pink” belongs to Blood, Sweat and Tears. Like the rest of Country-styled in the temple. Timeless breathless life into “Big Pink,” as Dylan opened their minds, waking a grand and windswepd warmth, bringing mercy with his relief Swolled, the Band, that rock-poppin’ gang of funky Canadian townies, were changed, alone and brushed with the magic dust of exaltation—which threatened never again to return them to simplicity. “The Band” is the Band’s hometowning, their getting back and growing up to understand old truths mean- inglessly clichéd without Dylan’s key to the code. Flashback, then, to small town, U.S.A.: those five saloon cowboys are cutting up again and again the other album, “Cripple Creek,” pushing down the North and South, kicking out the jams and living for the feeling. Like the “Easy Rider” the Band hears melodies—the song of the road, going, lonely—reinforced even the “Whispering Pines” shimer a hyn in the moonlight.

Mellow Memories
The “Band” is a whimsical reenactment of their Picassio-like “Big Pink” period. The album is colored with Autumn, the evenings grow dark and the distances into time grow long and the memories of many summers past. Stories with unsure punch lines, everyday detail and half-digested morals get a second life on “Big Pink.” Not that “The Band” doesn’t weep for lives wilted like the willow and fond feelings that felled dreams ago. Robbie Robertson’s thoughts are brimming with a real参与ory and memoria-ized with the poetic compassion of Walt Whitman and Wordworth’s love of the land. In “The Band” their cries, still loud and clear, are now no and lighter, without pity or the passion of hopeless regret. They have vision beyond their own problems. “Big Pink,” they wrote, is heavy, like a freight, long in the air, and bound for the wine, the second album distills the weight into a light, bright spring of booz. Again, in “Big Pink,” the lyric, overlaid with contemplation, is one music and a public deliberation. The instrumentals in the Band’s new album describe the lyric’s feelings and their getting there, using them to give it the breadth of a landscape, the dimension and density that make “The Band” a milestone in rock music.

A Greatest Realized
The Band is a treasure because it tells us something about the great race of American people. Men and women, in their lives, have proven worthy of a Dylan-like affection. Even rever- ence. Robertson, a modern tocolleger for life’s layers, an ear for Levon Helm’s perscrivory story line (the punctuates the music) and a country hiptness unaffected by the paralyzing hysteria of the country's ways and的样子 and country conviction, is perfect partner to Richard Manuel, who smokes his tears in rumps that cut the soul like a naked confession. Dick Danko adds it’s a plan on the group’s burried voice and and while Garth Hudson looms from behind his church pipes in self-imposed isolation, is the greatest of the group’s instruments. Right now, they are rock’s greatest non-rock band (too small-town for big city rock), and like Dylan, if they never made another album after their first they would still be great. And like Dylan before them, they will become still greater.

Garrett Into Commercials
For TV; Plans Other Moves

- Continued from page 1
Is it really Early in the Morning?

Only VANITY FARE has the original smash version

Top 5 in England
—now breaking in the U.S.

"Early in the Morning"

VANITY FARE
PAGE ONE single #21,027
Cap's Deal With Ampex

LOS ANGELES — Capit has given its 4-track and reel tape configurations to Ampex to duplicate and sell. Muntz formerly sold the label's 4-track by duplicating the merchandise in its own Van Nuys factory and offering it to Muntz dealers.

Capit continues to duplicate and market its own 8-track and cassette tapes. The label will phase out of handling its own reel and 4-track tapes, according to a company official. There is a phasing out period in which Capit will deplete its inventory of tapes and honor exchange obligations to customers.

Capit's reason for licensing both the reel and 4-track configurations to Ampex, according to a label executive, is to have both systems handled by one company, rather than going with several duplicators.

AST Agreement On Swampfire

NEW YORK—Ampex Stereo Tapes (AST) and Ambassador Records have entered into a tape agreement giving AST marketing and duplication rights to all tape formats for Ambassador's new "Swampfire" series. The pact was announced through a joint statement by Donald V. Hall, Ampex vice president and general manager of AST, and Martin R. Raskin, president of Ambassador.

Ampex will have, with the exclusion of Canada, worldwide tape rights to Ambassador's "Swampfire" series.

Tape Goes Alfresco in Warm Weather

By ELIOT TIEGEL

LOS ANGELES — Southern Californians are using Extride equipment as alfresco companions during the long, long summer months. With the weather remaining warm through November, leisure time buffs are taking portable equipment with them to alfresco settings.

Tape equipment dealers report that the long warm weather period leading into the holiday buying period, helps provide a stimulus for a steady increase of tape player and music sales.

Home owners in the San Fernando Valley (which has more pools than any other part of the country) use cartridge players with their own background music systems while entertaining guests on the weekends to swim and barbecue parties.

People living in the specialty apartment houses which cater exclusively to the "single" fraternity have taken to bringing

Continued on page 18

Tape CARtridge

Japan's Role Increases as Mfr As Export Trend to U.S. Is Go

By BRUCE WEBER

Los Angeles — Japan has increased its role as an exporter to the United States as part of a trend that is expected to continue.

Several Japanese manufacturers, including Panasonic and Sony, are setting their sights on the U.S. market. This trend is encouraged by a successful export program and the desire to increase production capacity.

The increase in exports to Japan is due to several factors, including lower production costs and the growing market for cassette players in the United States.

Japan is expected to exceed the United States in the production of cassette players in the near future, as the demand for cassette players continues to grow in the United States.

Insurance Changes in Auto Players & Tapes

By RONALD K. MILLER

Los Angeles — Tape insurance has been a controversial issue in the auto industry, with some manufacturers offering a warranty on their products and others not.

A new trend in the industry is the increased use of tape insurance, with some manufacturers offering warranties on their products.

The trend is driven by the growing demand for cassette players, as well as the desire of manufacturers to increase their revenue streams.

This increasing demand for cassette players is expected to continue in the future, with manufacturers expected to offer warranties on their products as a way to compete in the market.

With the increased demand for cassette players, there is a growing need for insurance companies to offer coverage for these products.

Japan's outpouring of cassette players is expected to top 10 million units in the near future, as the demand for cassette players continues to grow in the United States.

Many Japanese manufacturers, including Panasonic and Sony, are expected to increase their production capacity in order to meet the growing demand for cassette players in the United States.

While the trend towards increased production capacity is expected to continue, there is a growing need for insurance companies to offer coverage for cassette players, in order to protect consumers from the growing demand.
HOT PRODUCT!

KEEM-O-SABE
THE ELECTRIC INDIAN
UAS-6728
FIRST A SMASH SINGLE.
NOW A HOT NEW ALBUM.
Slaves seeking master

Object: duplicating

Why did we install all solid state equipment for tape duplicating? The same reason we use one-inch mastering tape. To guarantee the most faithful dubbing of your master. And we’ll do it in record-breaking time, too. Cartridge, cassette or reel. Try us.

AM's Katz Sees Cassette Boom Hitting Europe in Three Years

LOUISIANA — The cassette explosion in Edelweiss is still about three years away, feels Ivy Katz, Audio Magnetics president. "But when it comes," he said, "it could surpass the cassette craze sweeping the U.S."

Audio Magnetics, a blank tape manufacturer, has designed cassette tape in about 70 foreign countries, including Hungary and Yugoslavia.

The three-year delay in cassette popularity, although in some countries the boom is underway, is directly attributable to three factors: trade agreements, economic stability and the initial thrust of 8-track.

Katz sees a $250 million cassette market by 1971 in Europe, in both blank and prerecorded tape, with another 15 percent coming from 8-track and 4-track.

Countries with increased cassette activity, said Katz, who just concluded a two-month tour of Europe, are Spain, Italy, France, Germany and Belgium. The brunt of the Scandinavian nations are cassette oriented.

"Reasonable trade agreements are holding up progress in France, Italy and Spain, but governments are beginning to reshape trade pacts for the electronics industry," he said.

25% Overseas

Katz, whose company does about 25 percent of its business in the overseas market, sees about 24 million cassettes being sold in his "primary overseas market," including 15 million in Europe, 2 million in South Africa, 2 million in South America, 500,000 in the Near East. 1.5 million in Canada, 500,000 in Mexico and 3 million in the Southwest Pacific.

Katz believes there is more "organized crime" in Europe than in the U.S. to store cassettes, thus the reason for an expanded effort by Audio Magnetics in the overseas market.

To complement Audio’s thrust, Katz has established foreign positions in three nations: Mexico, India and Canada. In Mexico, he said, Audio Magnetics has a 10,000-square-foot facility in Tijuana to manufacture cassettes, and Audio owns 49 percent of Jai, a manufacturing plant in India.

AM's Katz Sees Cassette Boom Hitting Europe in Three Years

Why are you so crabby?

I'm a Cancer.
THE SONS OF CHAMPLIN HAVE CHANGED THEIR NAME TO THE SONS.

The forms which we create caress our minds
And they'll take us past this place which lives by time
And the forms we are creating today
Are the forms which we will be some day
And the good games are the flowers of our minds
Forever
I love you

THE SONS SKAO-332
available on record and tape.
Tape Goes Alive

Audio sets are being tested by various bodies in the Belair line appear to compete with small transistorized radios.

Students in the Valley have taken their portable equipment and made new machines for studying purposes, Johnson adds. The Valley store tested the Belair with plus the aforementioned models used by the stores.

North Carolina and Contact Music of San Diego. World Music has opened several new accounts for Capi
to, including Sav-On Drug's 6 stores in Michigan; Geno
veve Drug's 3 stores along the Eastern seaboard; First Dis
tributors in San Antonio, Texas; Chi
cago plus several camera stores in New York.

Cap holds annual stockholders meeting at the Con
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Sears. It has

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"I always think of the passengers as eggs."

"Sometimes our radar indicates a little rough air ahead. You know, the kind where you bounce a little. It has no effect on my control of the aircraft, but I'll still request clearance to get over it. Even if it means losing some time. Why? When I started with American, 15 years ago, my first instructor told me something. He said, 'Always think of the passengers as thin-shelled eggs sitting back there on the floor. And your job is to get them from point A to point B without putting the tiniest crack in one of them.' I still take each bounce personally."

Captain Cliff Schmidt is the kind of man who makes the best pilot because he's a concerned man. He does more than just his job. That's the American Way.

Fly the American Way. American Airlines
SOUL CITY RECORDS
HAS SOMETHING
TO SHOUT ABOUT!

We have three smash singles on one great album.

"AQUARIUS/LET THE SUNSHINE IN"
has sold 2,500,000 copies.

"WORKIN' ON A GROOVY THING"
has sold 700,000 copies.

"WEDDING BELL BLUES"
has sold 500,000 copies in less than 10 days ...
...and the giant album AGE OF AQUARIUS
has sold almost 1,000,000 copies.

(that's individual albums—not just dollars worth of sales)
A Billboard Special Market Report... coming December 6

the expanding world of the cassette

Advertising Deadline: November 21
Motown Sees Cassette Boom in Next 3 Mos.

The company is also negotiating for the acquisition of an import firm of tape cartridge hardware, a music publishing company, several radio stations, and a chain of franchise stores. Audio Communications, Inc., was formed in 1967 as American Contract Jobbers. During its first year, the company operated exclusively as a loader of 8-track cartridges, netting an estimated $60,000. It later moved into the duplicating end, turning out a million units over 1968. And the 1968 figure more than doubled the label's 1967 figure.

Canyon Titles
Continued from page 18
shows Tiffany Bolling of "The New People" and Otis Young of "The Outcast." Canyon additionally will have the soundtrack LP and tape from "Fanny Hill."
THE BIG SOUND IN THE LITTLE PACKAGE

The big sound that sells mag tape cartridges and cassettes is high fidelity. And Celanese can help give you more of it.

With reels, platforms, cores and wafers molded in Celcon—an acetal copolymer resin with special properties for the cartridge/cassette industry. Celcon has lubricity that protects against tape wear. Prevents squeaks and squawks. Improves fidelity. And Celcon has great dimensional stability. Which means it stays stiff and warp-free. Even under the high temperatures that can build up on an auto dash in the summer sun. So there's no tape bind or grab. That's why Celcon is the standard of the industry.

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

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### Best Selling Tape Cartridges

**8-Track**

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<th>Title</th>
<th>Artist/Label</th>
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<tr>
<td><strong>1</strong> Green River</td>
<td>Creedence Clearwater Revival, Fantasy</td>
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<td><strong>2</strong> Blind Faith</td>
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<tr>
<td><strong>3</strong> Johnny Cash at San Quentin</td>
<td>Columbia</td>
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<td><strong>4</strong> Blood, Sweat &amp; Tears</td>
<td>Columbia</td>
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<tr>
<td><strong>5</strong> N-A-Gadda-Da-Vida</td>
<td>Iron Butterfly, Ato</td>
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<td><strong>6</strong> Crosby, Stills &amp; Nash</td>
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<td><strong>7</strong> Soft Parade</td>
<td>Doors, Elektra</td>
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<td><strong>8</strong> Best of the Cream</td>
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<td><strong>9</strong> Through the Past Darkly</td>
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<td><strong>10</strong> Smash Hits</td>
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<td><strong>11</strong> Bayou Country</td>
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<td><strong>13</strong> Led Zeppelin</td>
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<td><strong>14</strong> Hair</td>
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<td><strong>15</strong> Nashville Skyline</td>
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<td>20</td>
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<td><strong>16</strong> Suitable for Framing</td>
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<td>7</td>
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<td><strong>17</strong> Johnny Cash at Folsom Prison</td>
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<td><strong>18</strong> It's a Mother</td>
<td>Jones, Brown, King</td>
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<td><strong>19</strong> Hurt So Bad</td>
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<td><strong>20</strong> Best of the Bee Gees</td>
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**Cassette**

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<td><strong>11</strong> Soft Parade</td>
<td>Doors, Elektra</td>
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<td><strong>12</strong> Touch of Gold</td>
<td>Johnny Rivers, Imperial</td>
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<td><strong>13</strong> Nashville Skyline</td>
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<td><strong>14</strong> Best of the Bee Gees</td>
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<td><strong>15</strong> Through the Past Darkly</td>
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**Music Scene**

Is a groove.

Explain to me the difference between a groove and a rut.
**Donovan Enraptures In Dallas Concert**

DALLAS — A standing ovation greeted Donovan at his two-hour concert here Oct. 3 and the Epic Records artist again proved he is the ultimate one-man band.

Along with his acoustic guitar for most of the show, Donovan enraptured an overflow crowd with a fast-moving show that balanced eloquent serenity with winsome buoyancy. The show, staged at Concerts West, was held at Moody Coliseum on the Southern Methodist University campus.

Donovan's concert was in itself a work of art. Leaning on the ethereal simplicity of his folk style, he painted beautiful musical pictures with poetic words and whisper-soft music. Donovan's charisma created the artist's own atmosphere, one of serenity and calmness yet with flashes of emotional intensity.

Much of his hit showcased new compositions, including a stunningly eerie song, "In Dreams," against the use of drugs, which brought him many flashes of the dancing faces of the assenting crowd. His program, peppered with hard tunes, trashed and文档未提供后半部分的内容。
**Stokowski, American Open 8th Season on High Note**

NEW YORK — Leopold Stokowski led the American Symphony through a rousing program at Carnegie Hall on Oct. 6 to open the orchestra's eighth season. Included were: "Dumshumka," Louis Moreau Gottschalk’s "Monte Video Symphony," and Lizst's "Hungarian Rhapsody No. 2."

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JEAN GEORGAKARAKOS AND JEAN LUC YOUNG
PRESENT
THE FIRST PARIS MUSIC FESTIVAL
actuel
ORGANIZED BY
BYG RECORDS
AND
RICARD
AWESOME
OCT. 24/28 • 60 HOURS OF MUSIC • 60 FRANCS
INTRODUCED BY FRANK ZAPPA & PIERRE LATTES
FRI 24 (NIGHT)
POP MUSIC
TEN YEARS AFTER
COLOSSEUM
AYNSLEY DUNBAR RETALIATION
ALAN JACK CIVILIZATION
FREE JAZZ
ART ENSEMBLE OF CHICAGO
SUNNY MURRAY
BURTON GREENE
360 DEGREE MUSIC EXPERIENCE
NEW MUSIC
FREE MUSIC GROUP
SAT 25 (NIGHT)
POP MUSIC
PINK FLOYD
FREEDOM
KEITH RELF'S RENAISSANCE
ALEXIS KORNER & THE NEW CHURCH
BLUES CONVENTION
FREE JAZZ
GRACHAN MONCUR III
ARTHUR JONES
JOACHIM KUHN
DON CHERRY
SUN 26 (AFTERNOON)
FRENCH POP GROUPS
MARTIN CIRCUS
ALAN JACK CIVILIZATION
TRIANGLE
WE FREE
CRUCIFERIUS
INDESCRIPTIBLE CHAOS RAMPANT
AMPLIFICATION BY STANDEL
(INTERIM SPECTACLE:
MAX AUER & CLAUDIA SAUMADE)
ENVIRONMENTAL DIRECTION:
JACQUES CHERIX
COORDINATION: BRIGITTE GUICHARD
SPONSORED BY RADIO-TÉLÉ-LUXEMBOURG (PARIS)
TICKETS AND INFORMATION:
BYG RECORDS, 6 NEW COMPTON STREET LONDON WC 2, TEL: 01-836 81 71/2
29 AVENUE DE FRIEDLAND PARIS 8, TEL: ELY 66-03/48-22
P.S. THANKS FRANK & HERB!
Selling Sounds

By CLAUDE HALL
Radio-TV Editor

DON UPCHURCH PRODUCTIONS—704-872-2455

519-D Valley Street
Statesville, N.C. 28677

Studio Activities: (Atskoe, M. C.) This past week Don Upchurch Productions, with just a fellow by Atskoe, M. C., took its drisk studio to Boykins, Va., to record "The Gospel Five," a Soul Gospel Group formed six years ago in this southern Virginia hamlet.

Two sides were waxed. Number one, the "A" side, is an original written by Robert Grant entitled "Walk With Me Lord." The "B" side, arranged by William Melodee for the Gospel five, is entitled "You Don't Have To Go." This record was waxed over a "Dun-A-Day" label in mid-October. Both sides were produced by Dan Upchurch.

WINDS OF THE WINDS—EASTERN STATES

Statesville, N.C. 28677—November 12

To the Editor: I would like to express my appreciation for your fine comment on the recent edition of the "Southwest Gospel Review," which I was unable to get as a result of accident.

Respectfully,

Claude HALL
Radio-TV Editor

Radio, TV and Recording:

On the Nov. 11 issue of your publication, we were pleased to see that "The Gospel Five," a Soul Gospel Group formed six years ago in this southern Virginia hamlet, had recorded a new album. The album, titled "Dun-A-Day," features two sides that were produced by Dan Upchurch.

The "A" side is a song written by Robert Grant, titled "Walk With Me Lord," while the "B" side is an original arrangement by William Melodee for the Gospel Five, titled "You Don't Have To Go." Both sides were recorded over a "Dun-A-Day" label in mid-October.

We would like to express our gratitude for the fine work produced by Don Upchurch Productions, and we look forward to hearing more from the Gospel Five in the future.

Sincerely,

Claude HALL
Radio-TV Editor
LOU RAWLS

"I Can't Make It Alone"

It's a long hard road...

to the top of the charts. Lou Rawls is on his way again with his new single, "I Can't Make It Alone"

2668

Capitol
ATLANTA — "An awful lot of music is being kept off the air," said general manager of WSF, Bob Van Camp, recently. "The station, represented nationally by Edward Perry & Co., with 36 in the 6:10 a.m., 12:15 and 6:45 p.m. time period, lost 7 to the 9:30 and 10:30 p.m. time period, 24 in the 10:30 a.m. hour and 4 in the 4:30 p.m. hour. The station will not be on the air, as it has been on the air for 60 years. The station is expected to be on the air again within the next few months." "The station covers the entire city of Atlanta," said Van Camp, "and we think the station is doing a good job." The station has a large audience and has been on the air for many years. The station is expected to be on the air again within the next few months.

Customize Radio

While many radio stations may be going to computers for programming, Ellis felt that computers "would be too mechan- ical for WSF. We think you have to have a real person in the studio who knows what's going on. The computer programming changes constantly, much as a conductor releases an orchestra at any given point in the score."

Ellis has been with the Cosmic Broadcasting radio station, which is being sold to the station owner of the WOR, WABC, WINS, WMCA, WNEW, and WLIB stations.

Widen Tastes

"The idea is to not restrict the music tastes of the station's audience, but to widen them. For the first time, a group or brand is being sold to WSF. Ellis is convinced that the station is doing a good job. The station has a large audience and has been on the air for many years. The station is expected to be on the air again within the next few months. The station is expected to be on the air again within the next few months. The station is expected to be on the air again within the next few months.

Radio-Television programming

Stations’ Mtg. Not Giving Music Fair Play Shake—WSB’s Ellis

BY CLAUDE HALL

NAB-RIAA in Don’t Tape Off Air Drive

NEW YORK — Both the Record Industry Association of America and the National Association of Broadcasters feel the problem of music piracy is one of the most pressing issues facing the industry today. The question of how to protect the rights of artists and songwriters is one that has been in the forefront of the industry for many years.

The NAB-RIAA committee was established as an outgrowth of the Billboard Radio Programing meeting held in August of this year.

The committee, composed of top level record company executives and leading radio station managers, is working to find a solution to the problem of music piracy. It has already made several recommendations, including the following:

1. A voluntary code of ethics for radio stations.
2. An education program for all radio station personnel on the importance of record copyright.
3. A national campaign to educate the public about the importance of record copyright.
4. A national survey to determine the extent of music piracy.

These were among the preli- minary details worked out by the committee. According to a joint announcement of Charles M. Steene, vice president of radio for the NAB and Henry B. Brown, executive director of the RIAA.

The sound educational kit compiled by the NAB and RIAA will also have information about record copyright.

Among the complaints aired by the committee were the following:

1. That the record industry should do more to combat the illegal making and selling of records.
2. That the record industry should do more to combat the illegal copying of records.
3. That the record industry should do more to combat the illegal sale of records.

The committee is working on several other proposals, including the following:

1. A voluntary agreement between record companies and radio stations to limit the number of repeats on the air.
2. A national campaign to educate the public about the importance of record copyright.
3. A national survey to determine the extent of music piracy.

The committee is hoping to have these proposals ready for discussion at the next meeting of the NAB-RIAA committee.

KBL 7 FM

PAYING OFF

HELena, Mont. — The country music station with the most listeners has produced good listener results for KBL 7 FM, according to David St. Clair, station manager. St. Clair said the station is doing well, and the station is expected to be on the air again within the next few months.

WXUS-FM in Religious Bow

LAFAYETTE, Ind. — WXUS-FM, a new station owned by the Catholic Diocese of Lafayette, will soon go on the air with a religious music format. The station, with studios and offices in Lafayette, is expected to start broadcasting in the near future.

WXUS-FM, which will be the first religious radio station in Lafayette, will feature a variety of music, including classical, contemporary, and religious music. The station will also feature local and national musicians, as well as special guests and guests.

The station’s format will be a mixture of traditional and contemporary music, with a special focus on the needs of the Catholic community. The station will also offer a variety of programming, including news, weather, sports, and entertainment.

The station’s programming will be targeted to the Catholic community in the Lafayette area, and will feature local and national musicians, as well as special guests and guests.

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Guckenheimer
asking
"Why Can't The People See?"

500,000 people came
to northern New York State
They came to see the sounds of time
and pray for peace not hate
In the fields where thousands lay
no one needed pity
For in 3 days those thousands say
their fields became a city
A city where no one would hate
or feel the pains of sins
A city filled with love and joy
for everyone within
With door of clouds and walls of air
all the people came
Peace on earth for 3 days

Through hunger, strife and rain
They can't the people see
what their youth has done
Kids living side by side
with hearts filled with love
You may think they protest
but just to find a way
To stop wars and poverty
to make a better day

To Montgomery the people came
Atlanta was a gas
From Denver to the Prisco Bay
and they were not out last
To shock the world at Woodstock
and Washington, D.C.
The Texas international
and more that they still see
Like the time when Jesus walked
in a city with no cover
500,000 people lived
and called each other brother
Night and day in fields of clay
with just the sky above
Colors and views of all kind
in a city they called love

Why can't the people see
what their youth has done
Kids living side by side
with hearts filled with love
You may think they protest
but just to find a way
To stop wars and poverty
to make a better day

Produced by
The John Howard Abdnor Involvement

Ernest Roesch, Producer

Foreign licensees contact: Publisher's Licensing Corporation, 40 West 55th Street, New York 10019. (212) 901-7070
Selling Sounds

VOX Jox

Radio-TV Programming

By CLAUDE HALL
Radio-TV Editor

Claude, Hall, the TV editor of Billboard publishing firm, will moderate a programming panel on the 1970 fall season. This is the fifth year of the "TV Jox" series, which features programming personnel from various networks.

Den Marnier, offering air personnel from ABC, CBS, and NBC, delivered a well-received talk about "Selling Sounds." In a New England, he turned out to be a "sample of the". He said, "The sound of a record, the voice of a song, the rhythm of a beat can make a difference in how a song is perceived by the listener." He listed some examples of how sound has been used in commercials, which often turn out to be memorable.

The panelists included:
- Mary Beth Berman, who discussed the role of sound in commercials.
- Dave Schwartz, who talked about the use of sound in music programmers.
- Jack McAllister, who addressed the impact of sound on audience perception.

The session was followed by a question-and-answer session, during which the panelists answered questions from the audience.

SOUND ASSOCIATES—616-454-0228

1212 Edith N.E.
Grand Rapids, Mich. 49501

September 12 and 19—Talk show for sound on radio.

September 21—Talk show on sound for television.

September 27—Talk show for sound in advertising.

SOUND ASSOCIATES—616-454-0228

1212 Edith N.E.
Grand Rapids, Mich. 49501

September 12 and 19—Talk show for sound on radio.

September 21—Talk show on sound for television.

September 27—Talk show for sound in advertising.

THOMAS JOS OBOOKS—212-322-3064

1250 5th Ave.
New York, N.Y. 10028

Radio Production Association

December 11: Holiday Show at the Bohemian Theater. 

January 8: Annual Meeting of the RPA.

JAY-CHER ENTERPRISES DIVISION—644-337-2508

CHRISTIAN ALBUM CORPORATION

Feiraem, Ct. 30139

Southwest Sound Systems, Inc.

Nashville, Tenn. 37203

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CHRISTIAN ALBUM CORPORATION

Feiraem, Ct. 30139

Southwest Sound Systems, Inc.

Nashville, Tenn. 37203

I.D. STUDIO: 313-20-6 6477

130 N. East Blvd.
Los Angeles, Calif. 90028

Rex A. Brown currently writing a song for Liberty Records.

Rex A. Brown has written a few songs for Freedom Records.

LA6 DAY STUDIO: 313-20-6 6477

130 N. East Blvd.
Los Angeles, Calif. 90028

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Los Angeles, Calif. 90028

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Audiocore RECORDS OF ARIZONA, Inc., 602-727-4727

3833 N. 4th Avenue
Phoenix, Arizona 85014

Presently being prepared for release in November is Capitol Records, "The Electric Mike, Book of America's Finest Jazz," an album featuring the over 30 comedy acts and conductors of the American Mike. The book is a tribute to be released on Capitol Records. The book is a compilation of the works of the American Mike.

DAVID OLEN ADVERTISING—910-321-2468

6430 Sunset Blvd.
Los Angeles, Calif. 90028

Six radio spots were recorded at the Annex Studios for David Olen Advertising. Sponsor, Sperry High. The spots were produced by Jack Knight at Key Records.

PACIFIC HIGH RECORDING San Francisco, Calif. (Richard Olsen reporting)

The Quickstep Messenger Service, a new service that is now available on all Pacific High recording. The service is a combination of a music service and a consulting service, which allows clients to get immediate access to the latest music and information. The service is available through a subscription fee, and includes a daily newsletter that is sent to subscribers.

Also Joan Baez finished her last tour for her new album to be released on Vanguard.

Sherman and Kahn Associates

Sherman and Kahn Associates have created the instrumental music for the KQTH-AM radio network, consisting of 60's and 70's for TV and radio. Included in the package is a special feature on the history of Sherman and Kahn's musicgeschichte.

(Continued on page 36)
Now there's Blond.

What's Fontana doing to help spread the word? Plenty. Co-op newspaper ads. An extraordinary radio campaign. Extensive ad exposure in the progressives. And an all-out publicity program featuring Blond on tour of the U.S.

What's this all mean to you?

Listen to Blond. You'll get the message. No two ways about it.

From The Mercury Record Corporation Family Of Labels

MERCURY - PHILIPS - SMASH - FONTANA - LIMELIGHT - BLUE ROCK - WING - INTREPID - PULSAR

A product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601

A NORTH AMERICAN PHILIPS COMPANY
Mary," Franklin, Columbia.

BP: "Jean," Oliver, Anyway That You Congress.


Springfield, Ar. (KSPF)


Soul

Memphis, Tenn. (WGIH)

Bill Thomas


Oklahoma, Ok. (WOKY)

Vince W. (WOKY)

Aned Comedian, Program Director


PROGRESSIVE ROCK

Browning, Ohio (WAWA)

Bob Louden, Program Director


College

Bathlehem, Pa. (WIEV)

A. Jones Collier, Program Director


Bronx, N. Y. (WABC)

Bernie Samson, Business Manager


Brooklyn, N. Y. (WFME)

Bernard Levine, Program Director


Dobbs, Calif. (WOXU)

Richard M. McHale, Program Director


Falk, Ill. (WJFK)

Leif Hartman, Program Director


Guthrie, Ok. (KVRD)

Bill Weidner, Program Director


Guthrie, Ok. (KVRD)

Bill Weidner, Program Director


Hartford, Conn. (WCOI)

Bob Brown, Program Director


San Antonio, Tex. (WQAI)

Bill Sturdy, Personality


UNITED RECORDING AND PRODUCTIONS—595-0757

Birmingham, Ala. (WBAM)

Larry Bryan reporting.

Unlimited Recordings, Inc., has recorded "Thanks for Loving Me," written by Victor Young. Producer Bob Greene says this is the follow-up to Sam's recent release on LOID, "It's All Wrong, But It's All Right." UPB's publicity man, Notes, recently signed the writing team of Carole Canning and Jim Kitten.

JERRY ROSS PRODUCTIONS—212-765-1170

1855 Broadway, New York, N. Y. 10023

Three Major Releases for Heritage Label:

New York—During the next three weeks three major releases will be issued by Heritage Record Co., announces President Jerry Ross, of the Ross Family.

Bill Deff and the Rendells, currently represented on the charts with "What Kind of Fool? Call Me Later," will follow up this best-selling single with "Swingtime!," a Mark Carlbin-Bob Backin mixed, b/w "Tuck's Theme," an instrumentally written by Bill Deff.

Stevie, the British artist whose Heritage promotional campaign boasted his first American release, "Abercromby," to the top of the charts, will follow the same plan with a state-wide release, "Jesamine," b/w "Lullaby." Finally, Euphoria's first single release on Heritage will be "You Must Forget," b/w "Magic Carpet Ride," from their "Euphoria" LP. A Piggy Back will also be issued soon by Heritage.

In Ohio, the Ross office has been directly involved in several prominent TV and radio commercials such as the Kodak "Lazy Day" spot, the idea for which came from Ross, R. B. and the Techniques, while the Plymouth "Sunday" commercial, the theme of which was Spooky and Our Gang's "Sunday Will Never Be The Same," the "The-In-Radio" jingle for a leverage campaign for the Technics—derived commercial was "Sunny," the international million seller produced by Ross; A Ban commercial due out shortly has the Techniques and a Coke commercial recorded by Joe and the Techniques and written and produced by Jerry Ross for radio.

JONES AND ASSOCIATES—317-447-4610

Dayton, Ind. (WJG1)

James D. Jones reporting

Continued from page 34

Jerry Sherman and Stanley Kahn have been working closely with William Backer (McCann-Erickson’s Creative Director in Charge of Coca-Cola) and Billy Deff (Deff/McCann-Erickson’s Music Director) to search for musical successors to the new classic concept, they have been working on from Atlantic Stax and Stax. The first of the new musical logo campaign, it is a 60-piece symphonic overture which runs 10 minutes.

Continued from page 33

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For The New Decade... 

**a New Breed!**

The Gauss Series 1400 is for today's creative musician-engineer. With professional demands a prime consideration, the Series 1400 was skillfully designed and crafted. Some studios wanted the advantages of the Focused Gap® recording process that received international acclaim in the Series 1200 Ultra High Speed Tape Duplication Systems. Others desired sophisticated technical developments that were not available on most recorders. Triple-winding Record/Sync heads, servo-controlled constant tape tension, dual capstan indirect drive, modular construction and many other unique design features make the Gauss Series 1400 a superb studio instrument rather than just another studio recorder. The innovations of the Series 1400 are incorporated at a price necessary for a premium product capable of outstanding performance. Prices for the new pace-setter start at $5,300. Delivery is planned for early 1970. SPECIFICATIONS: More than adequate for the studio of tomorrow.

**gauss electrophysics**

1649-53 12th street santa monica. california 90404 u.s.a. 

*telephone: 213/451-9876* cable: gauss santa monica
Eydie's sad. We're happy.

She's sad because she doesn't just sing a song. She sings a song, and when she does she gets into what it's all about. Especially when it's a tune about a quarrel and a wife spending the night without her man.

It's called "Tonight I'll Say a Prayer" c/w "Wild One" 74-6250.

A sad song. But a great song.
And Eydie's expressive vocal approach and deep feeling are bound to make it a hit.

So we're happy.
Radio TV Mart

Radio TV Programming

Programming Aids

* Continued from page 36

GALLING SET COMPLETES VOX’S SIX-VOLUME SERIES ON BACH

NEW YORK — Vox Records is completing its six-volume series of Bach’s complete compositions in a month with three two-LP boxes by harpsichordist Martin Gallo. Also being issued is the eight box in a 10-volume series of Haydn’s complete string quartets. The Vox Fine Arts Quartet is featured.

Another three-LP box has the U.S. disc première of Cavalli’s “L’Eri土耳其esi” in a 17th-century English translation. Featured are sopranos Carolin Bogard and Della Hafnerich, counter- tenor Paul Esswood, tenor Maxi- vin Brown and bass Walter Matthes with members of the Oak- land Symphony under Alan Curt- is. In the other boxes, the Eastman Quartet performs three Brahms piano quartets, while Curtis plays eight Copardean records on harpsichord.

The intermediate price Can- dide label is issuing a pressing of recordings by György Ligeti, including “Adventures: Nonexistent Aventures” and “Ensemble ‘Die Reihe’” with Gertie Charlent, and by members of the New York Moet Singers, Joshua Rifkin conducting. Electronic sounds were recorded by Paul Winter, the Princeton Electronic Music Center. Baroque lute music of Bach, Friedrich Cerha, conductor, and the original version of “Six-Vol. 1 (Variations)” by organ- ist Gerd Zacher.

The Dorian Quintet has a Carter-Heinz set, which includes first listings for Carter’s “Wood- enmond Quintet” and “And- Heinz’s ‘Quintet.’ Violist Enrique San- tiaqo joins the Menuet Quartet for a program of Weill and Bruck- ner.

The fourth Candide LP has a collection of Frottola by Man- tovo, Canto, Bartolomeo, Trombonchini, Presenti, Milan- ese and Frogliano performed by soprano Irma Bozi Lucca, mezzo-soprano Claudia Carli, flut- ist Maria Grazia Farina, violinist Tommaso Valadini, lutier Giovanni, violinist Tanelli, and harpsichordist Anna Maria Vachelli, under Rafaello Montessoro.

Turnabout Disk

The low-price Turnabout label has a monaural disk featuring violinist Jacques Thibaud with the Lamoureux Orchestra under Paul Paray and Eugene Bigot in Mozart and Chausson. Gallo and the Chicago Stoltzen also perform Mozart.

Nonesuch Extends Series

NEW YORK — Nonesuch Records is continuing its series of commissioned recordings with the issue of Eric Salzman’s “The Nude Paderewski” for the Amadeus String Quartet. Nonesuch Conert, and members of the New York Moet Singers, Joshua Rifkin conducting. Electronic sounds were recorded by Paul Winter, the Princeton Electronic Music Center. Baroque lute music of Bach, Friedrich Cerha, conductor, and the original version of “Six-Vol. 1 (Variations)” by organ- ist Gerd Zacher.

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NEW YORK — The 16-con- cert first subscription season of the new Chamber Music Society of Lincoln Center opens on Friday (17) at Alice Tully Hall. Mezzo-soprano Shirley Verret will be guest artist, while society members for the first program will be violins Pina Carmelli and Antigone Wooton, violist Walter Trampolt, cellist Leslie Parnes, flutist Paula Robinson Sylvester, oboist Leonard Amer, clarinettist Gervase de Peyer, and pianists Anthony Goode and Charles Wadsworth.

The second concert will include the world premiere of Colgrass’ “New People.” Other world premi- ares slated during the month will be Milhaud’s “Trio,” Chas- ness’ six compositions for Violin and Piano, Barber’s “Sonata,” and Ginastera’s “Song Cycle” during the season will include Hiroko Yajima, Yo- ko Matsumura, violists Isaac Stern and Pieter Ziegler, soprano Veronica Tyner, tenor Antonio Xaristos, clarinetist Gerard Souayz, pianists Murray Perahia and Jean-Marie Darre, the Oxford String Quartet and the Amadeus String Quartet.

GUIDE OUT ON BUDGET LPs

NEW YORK — The Hart Publishing Co. has published “Bach’s Complete Classical Records” by Herbert Ruscol. More than 1,404 discs, ranging from $1.49 to $25.50, are appraised by Ruscol from artis- tic and historical aspects. Short biographies of about 30 com- posers also are included.

when answering ads... Say You Saw It in Billboard
FLYING DUTCHMAN PRODUCTIONS, LTD.

...has been carefully structured to capitalize on the full range of opportunities which beckon for the 1970-minded pop music world. With 25 successful years in the creative and marketing side of records in his background, Flying Dutchman president, Bob Thiele, has put all his well-learned lessons to work in organizing his new company.

In addition to his credits as a hot record man over the years, both during the era of the so-called "personality a&r man," as well as that of the latter day "indie producer," Thiele has also always had going for him an instinctive talent for developing close friendships in addition to the ... (continued)
Just released! Ampex Producers' Sampler.

We've taken one outstanding selection from each of the albums featured here and created a sampler that is not only highly entertaining but helps you merchandise and sell "The Great Producers" and their latest Ampex releases. For information—contact your Ampex representative.

Just a few of many great new releases from Ampex on...

8-Track Cartridges and Cassettes. Contact your Ampex Distributor, now!
purely business relationships, not only with artists with whom he has been involved, but with a host of trade
sters out there in distributor and rack jobber land who sell his product.

All this has helped Thiele establish a solid footing in setting up his company.

It’s reflected in the strong relationships he enjoys with the people in Bob Shad’s Mainstream Records
distribution network, which handles distribution of all three labels in the FDP complex, and in the powerful
artist line-up that Thiele has set his labels as well. For
at least some of these artists, in fact, Thiele expects to
soon offer a personal management service, which will
simply he the latest facet of the rapidly unfolding
Flying Dutchman operation.

Thiele has given his company the sure-fire look of the
shiny new kid on the block. He’s lined up both a label
line-up (Flying Dutchman, BluesTime and Amsterdam),
as well as for outside production deals with Decca/Cor
dal and Kandis International, among others, some of
which are still pending.

Beyond this, Thiele’s basic philosophies in such areas
as the importance of the international market, as well as
on the value of staying on the youthful wavelength,
have played key roles in the company blueprint.

International

On the international side, Thiele is already well
known, particularly for his many outstanding jazz pro-
ductions in the past. Thus, even more perhaps than some
collectors, Thiele and his productions stand to find
a ready market overseas. For most of the major mar-
kets, Philips has been contracted for distribution rights.
In Spain, Thiele and his colleagues will market FDP-orig-
inated product and in Japan King will release the lines.

With respect to youth, Thiele feels that this is
likely to increase even more in today’s music scene.
Noting that the under-25 element molds the new culture and
the new tastes in clothes and above all in music, Thiele
believes today’s music must be in touch with this
market if he wants to sell records.

“Record people today,” Thiele observed recently, “Must like and respect the music themselves. If
they don’t have that inner feeling for the music the artist who’s making it, and knowledgeable and pro-
mindedness that goes with it, they will just never un-
derstand the pop music language as it’s being spoken
today.”

With this motivating philosophy, Thiele has mapped
an artist program that will incorporate all areas of rec-
ords, particularly jazz and rock, middle of the road
pop, and at some point in the future, country as well.

With the youth concept, rock is obviously the thing
today, and Thiele has added young producer, Jim Kem-
per who will be producing such groups as The Hot
Chocolate Music Company and the Revolutionary Blues
Band, both on an indie production deal with Coral

As would be expected, Thiele has also signed a number of through artists, believing that jazz will increas-
ingly make itself felt on the youth market, particularly
as jazz further fuses with rock (see separate story).

Furthermore, the FDP label roster is dotted with names
like George Wein’s Newport All-Stars, Oliver Nelson
and the Bob Thiele Emergency. Also on Flying Dutch-
man’s and International labels as Spontaneous Com-
stitution, Appleton Syntonic Menagerie, the John

BOB THIELE, seen here with Bobby Shad of Mainstream
Dutchman Productions.

Carter-Bobby Bradford Quartet, Stanley Crouch, Hor-
ace Tapscott, Jimmy Gordon and Tom Scott.

Amsterdam

On FDP’s Amsterdam label the current line-up in-
cludes Teresa Brewer; Eddie (The Old Philosopher)
Lawrence; The Voices of Rome; The Happy Times
Orchestra; singer, Eleanora Rigby; Czech vocalist Karel
Gott, and the newly acquired British groups; The Plastic
Penny and Nite People.

The Bluestone label is to feature such major blues
stars as Idella, John Wirt, etc., in the forthcoming
concert division, and the Thiele operation.

“Record people today,” Thiele observed recently, “Like and respect the music themselves. If
they don’t have that inner feeling for the music the artist who’s making it, and knowledgeable and pro-
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THE NEW BLACK MUSIC—Thiele with tenor saxophonist
Pharoah Sanders. On Impulse, Sanders, a Thiele John
Coltrane discovery, has had several albums in the jazz
chart.

Also planned in the near future is a concert division,
which is regarded as another interesting talent exposure
vehicle. Specific plans are only tentative at this stage
but within a period of months, at least some of the
firm’s roster of talent is expected to be spotlighted
through a circuit of concert locations in various cities.

In addition to his close working relationship on the
marketing side with Mainstream Records, Thiele in-
cludes on his staff his executive assistant and office
manager, Lillian Seyfert, and accountant, Henrietta
Bethel. He is also represented on the CPA front by
Allin Gladstone of the firm of Gladstone and Schulz.
Flying Dutchman attorneys are Kaplan and Guinick,
while Ron Greven Associates represents the firm in the
field of public relations.

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Continued from page FD-1
Genial, pipe-smoking Bob Thiele, one of the most youthful looking of current music men, is also one of the most colorful operators in the music business, and has thick hair which contributes much to the greying tendencies so apparent in many of his contemporaries in the industry, and if anything, his long-time penchant for exciting productions and creative promotional gimmicks that sells, is kept today, even more so.

His talents for extracting the best conceivable performance from musicians and singers are legend. His expertise at getting jazz giants together in the same studio is well known and traces directly to the spirit of "good cats and getting with each other" that seems to pervade all the sessions he produces. And Thiele has made this sort of dream all come true with such successful pairings as Ellington and Armstrong (and the late) Coltrane and Elington.

From his earliest period of producing record dates, Thiele has run the gamut of trends and styles of pop and jazz. He has always thought in new directions, one facet of which was his very early and successful association with the late Buddy Holly, one of the most revered of all rock stylists to this day, a decade after his tragic demise in a plane crash.

Reviewing Thiele's career, one finds such names as Teresa Brewer, Don Cornell, Dorothy Collins, the McGuire Sisters and Eddie (The Old Philosopher) Lawrence among the greats whose talents Thiele has successfully translated into hit-selling records.

During a more recent phase of his activity, when he performed with merit as A&R chief at ABC Records, he mixed the proper ingredients of performance and production to build the outstandingly successful Impulse jazz label, while at the same time reviving the careers of the distinctly non-jazz singing of Frankie Laine with the hit, "I'll Take Care of Your Cares" and other old-time ballads of that ilk.

He also played a major role in establishing ABC in the rock derby by bringing a number of successful groups into the company's stable.

His affinity for knowing what's good on records comes from a long-time personal fandom for jazz and pop. For almost as long as he can remember, Thiele has lived in a world of music. His music-minded parents started him with piano lessons as far back as he can remember, and his father, once a salesman for the Victor Talking Machine Co., always supplied the Thiele household in suburban New York with music appliances, including two pianos, several radios and record players.

Young Thiele continued at the piano until a time in the mid-'30s when he was exposed to Benny Goodman for the first time, which brought about an immediate switch in the classically inclined Thiele's shifting interests. The young music man began falling by the fabled Nick's in Greenwich Village in company of his friend, Dan Priest, to listen to Pee Wee Russell and Bud Freeman.

Another club, often frequented by Thiele and Priest, was the Ideal Spot, a beer joint in Forest Hills, where such artists as Art Hodes on piano, clarinet man Rod Cless and drummer Joe Grauso played nightly. Seeing good music like that coming out of such vantage and talent gave Thiele the idea of starting his own record company, which happened in 1939 with a series of sides by Hodes with the Blues Three and later by the Chicago Rhythm Kings on the original Thiele-owned and operated Signature Record label.

Thiele was the producer of these disks, and the distributor as well, taking them in boxes of 25 in his own car to specialized record shops around the New York area willing to take a chance on the relatively unknown quantity of jazz on record.

Thiele expanded his foothold in the music business by becoming a disk jockey for a time in 1942 on his own jazz show on WBZN in Brooklyn, and staging Sunday jam sessions at Kelly's Stable on West 51st Street. He also took a stab at the Chicago jazz scene of that period by driving there to record Bud Jacobson's Jungle Kings, which became one of his last creative efforts before enlisting in the U. S. Coast Guard in 1942. Assigned to the Military Morale Office in Brooklyn, he recruited bands, singers, entertainers and instrumentalists of the likes of fellow Coast Guardsmen, and drummer, Shelly Manne, who later made a floc of recordings for the Signature label.

During his period of service, Thiele also managed to recruit the veteran pianist James P. Johnson for recording with an all-star group, including Yank Lawson, Brad Gowans, Pee Wee Russell, Eddie Condon, Bob Haggart and Tony Spargo.

These dates were the first of literally scores of sessions undertaken by Thiele both during and following his Coast Guard career, which were to include such major attractions as Barney Bigard, Coleman Hawkins, Eddie Heywood, Dickie Wells, Lester Young, Flip Phillips, Trummy Young, Bill Stegmeier, Earl (Fatha) Hines, Shorty Sherock and Nat Hare.

In the immediate post-war period, Thiele, once again a civilian, commenced an expansion phase which brought him more and more into the broader pop areas, with recordings by the band of ex-Ted Weems singer, Harry Cool (with girl singer Mindy Carson), Johnny Long's band, Alan Dale, Toni Arden, the Skinny Ennis orchestra and such jazz-pop figures as Will Bradley, Johnny Bobbitt and the famed Paul Whiteman.

At one point, Thiele's Signature Records were being distributed nationally through an exclusive tie-up with the General Electric Network.

When financial problems eventually forced Thiele's Signature label to close up shop the catalouge and the man were immediately put into business by Coral Records, the budding subsidiary of the giant Decca Records firm.

Thiele forthwith made rapid strides with Coral, soon becoming its A&R director, and making major hits with Dick Young, Debbie Reynolds, Terence Rattigan's Theme Tune, "Ricochet" (as "Ricochet"), the McGuire Sisters, Johnny Desmond, Steve Allen, Lawrence Welk and Jimmy Wakely.

A Coral subsidiary of that time, Brunswick, also became the outlet for the released "Ricochet" as the earlier Signature material, which the firm had acquired as a part of its arrangement with Thiele.

Thiele was also recorded a load of new material for Brunswick through his Jazztime USA live concert series, which included concert albums by the Terry Gibbs group, the Shavers, George Aroyo, Tony Scotti, Kai Winding, Mundell Lowe, Stuff Smith and the colorful, blanket-clad Moondog on his triumba, consisting of two three-sided drums and a cymbal.

A major new assignment developed in 1958 when Thiele left Coral to become vice-president of a Dot Records, in charge of A&R. Following him there from Coral, Lawrence Welk proceeded to make a series of LP's which became, collectively, a major element of the extensive Dot catalog.

Thiele also released the soundtrack LP for the Red Norvo concert picture, also issued a live LP recording at Town Hall, featuring the prominent arranger Manny Alman and his orchestra, with Tony Stack/Clara Ward and Don Elliott.

At a later stage, Thiele left Dot to record a number of big-name jazz assignments for Roulette Records, one of the best known of which was the now historic meeting on wax of Duke Ellington and Louis Armstrong.

In 1961, Thiele moved on to ABC Records, where for the next seven years he brought off notable accomplishments in both pop and jazz. In the latter area, he built the Impulse label for ABC from scratch into one of the top lines in the business, with internationally successful sets by Gabor Szabo, the late John Coltrane, Albert Ayler, Pharoah Sanders, Archie Shepp, Oliver Nelson, and Coltrane's widow, Alice, a skilled pianist. Thiele also discovered and brought to Impulse, Mel Brown, one of the hottest jazz guitar players on the scene. Highlighting the international impact of the Impulse line was the fact that of the ten jazz albums of 1968 in France, seven were on Impulse.

Also at ABC, Thiele engineered the return to the top ten singles chart of Frankie Laine, with a series of hits, including "I'll Take Care of Your Cares," and he wrote and produced Louis Armstrong's "What a Wonderful World." While Thiele today has launched the most ambitious undertaking of his notably successful career in his own flying Dutchman Productions, he continues his relationship with ABC through an exclusive production agreement for the Impulse line, for which he recently arranged for the exclusive recording services of Ornette Coleman.

Though in fact a veteran in the industry with more creativity behind him than most currently disgruntled A&R executives, Thiele plans to focus very much on youth and its musical needs. "That's where it's at creatively," he recently told an interviewer, "and that's where the over-the-counter retail action is definitely. We plan to be at that 'today' level of the business for a long time to come."
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JAZZ & POP keeps me informed about what's really happening!

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JAZZ & POP is not to be ignored as an important medium for reaching the youth market.

— Frank Zappa
Unsuccessful American Composer [sic]

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Publisher: Pauline Rivelli
Editor: Patricia Kennelly
A Three Decade Involvement
SWING ERA TO COLTRANE
By FRANK KOFSKY

Ever since the 1920s, we have been reading that Jazz Is Dead. Or ought to be, or soon will be.

The predictions have invariably been too eager to pronounce the final demise. For jazz, like the black community that spawned it, has a toughness, a resiliency, a durability that will surely enable it to survive and outlast whatever ephemeral trends manage to dominate the music market place temporarily.

The 1960s, like the 1940s, have turned out to be a period of revolutionary change for jazz music—so much so, indeed, that many of its practitioners (including the late John Coltrane) no longer prefer to call it that. Call it what you will, however, it is as certain as anything can be that when the history of the black music this tumultuous decade is written, considerable space will have to be devoted to the recording activities of Bob Thiele.

There is no mystery as to why this is so. For most of the decade, from 1961 to 1969, Thiele was at the helm of Impulse Records, the jazz subsidiary of ABC, and in that position did immeasurably more than any other single figure in the business-and-production end of the industry to present to a mass audience what poet-playwright LeRoi Jones has termed the New Black Music. To be sure, there continued to be other jazz labels in the 1960s, just as there had been before. Some of them even dabbled occasionally with "avant garde jazz," as the New Black Music was usually described by unsympathetic white critics. But none of these other companies ever sustained the same kind of long-term involvement with the music that has characterized Thiele's career at Impulse and is now carried on with his own Flying Dutchman label. Of them all, only a couple make even a pretense at trying to record the NBM. The remaining outfits, after discovering that their initial ventures in the field were not going to yield them Instant Millions, deserted the NBM for more lucrative—greener, as it were—pastures. Some abandoned jazz altogether for rock or soul. Others continue to release what are nominally jazz records, but show not the least interest in departing from long-hackneyed "commercial" formats that years ago should have been mercilessly consigned to their burial. Of the major jazz producers, only Thiele has had sufficient confidence in the future of the NBM to remain with it throughout the '60s.

It was, most likely, Thiele's unyielding conviction that the NBM was here to stay—long, like the black, revered an audience—that inspired such an avowed Black Nationalist as drummer-composer Max Roach to exclaim (in the writer's presence) some years back, "Thank God for Bob Thiele!" It was probably that same conviction that prompted the late John Coltrane, the most illustrious NBM artist recorded by Thiele, to send all of the younger men who impressed him around to audition for Thiele at Impulse. ("I think that if we had signed everyone that John recommended," Thiele recalls, "we would have had four hundred musicians on the label. It was certainly through Coltrane that I became aware of Archie Shepp and many of the younger players," he adds with typical honesty. "When John heard any good player, he would call me and ask that I please give him some consideration.")

The results of Thiele's faith in the NBM have begun at last to bear fruit. Ornette Coleman, with Coltrane the seminal figure in sparking the NBM revolution, made it a point of bringing his talents to Thiele, then still with Impulse, after his contract with Blue Note expired. Coltrane himself propelled his young saxophonist-colleague, Pharoah Sanders, to Thiele, Sanders' first record for Thiele and Impulse, "Touched," was an immediate success, even outside of jazz circles. His second, "Karma," has topped the jazz charts all summer long. After Coltrane's death, Thiele signed the late saxophonist's wife, pianist Alice Coltrane, to Impulse and produced her first record. Albert Ayler, who shares with Pharoah Sanders a vanguard position in the NBM movement now that Coltrane is gone, came to Thiele shortly after The Master's death. Thus by the close of the 1960s, Thiele had succeeded in being associated with virtually every outstanding figure in the NBM revolution: John and Alice Coltrane, Ornette Coleman, Pharoah Sanders, Albert Ayler, Archie Shepp (also brought to Thiele by Coltrane), Marion Brown (brought by Shepp). And others, of course, still not quite so widely known, whose music Thiele will be presenting to open-earied audiences for the NBM in the coming decade.

It should be kept in mind, however, that no matter what future accolades lay in store for the NBM, the going for it was ordinarily never anything but difficult in the past. This was the case even for so widely respected an artist as John Coltrane. His first recordings for Impulse in particular reaped a harvest of genuinely murderous notices from the most celebrated critical intelligences. "I have done my best to forget what they said," Thiele states; "they seemed so very unfair and almost irresponsible, almost as if they hadn't given any thought to what Coltrane was doing." Undeniably, those reviews caused Thiele and Coltrane some anxiety. Thiele observes that, "In those days, when Down Beat said with respect to sales of records wrongly affected record people. And let's face it, after you've been in the business for years and years, although you try to record as many artistic things as possible, you're always concerned about the commercial aspects, how well the record will sell." But for all the anxiety, the two men had the courage of their convictions. Continued on page FD-12

Thiele's 'Wonderful World' Songwriter

Songwriting is one of the less celebrated sides of the multi-talented, Bob Thiele, president of Flying Dutchman Productions. Yet, in 1968 Thiele was the co-writer, with George David Weiss, of one of the most widely recorded songs of the season, "It's a Wonderful World." Top record of the tune was the one Thiele produced for ABC Records with the veteran Louis Armstrong. An instantaneous smash overseas, the Armstrong disc was No. 1 in the U.K. for 13 weeks and ultimately became EMI's top selling single of 1968 in Britain. The record was No. 1 also in Ireland and South Africa and made the top ten in France, Germany and Spain. It also made charts in many countries of the world.

Armstrong's record, however, was one of more than 30 recorded on the tune. Other artists who've cut the song include Eddy Arnold, Tennessee Ernie Ford, Ed Ames, Engelbert Humperdinck, Robert Goulet, Mantovani, Steve Allen, Frankie Laine and most recently, Esther Manno, a new singer recently signed by Flying Dutchman Records.

The song is published in the U. S. by Metromedia Music.

Co-writer Weiss is also the author of such past hits songs as "Wheel of Fortune," "I Don't See Me In Your Eyes Anymore" and "Mr. Wonderful." Thiele's earlier writing credits also include the lyrics for Duke Ellington's "C Jam Blues," known in the lyric version as "Duke's Place."

Thiele and Weiss plan to continue their collaborations in the future, focusing on songs in the "social commentary" bag, as Thiele puts it.

Continued on page FD-12
'HEY BOBBY'
"You Know These Things Cost Money"

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OCTOBER 18, 1969, BILLBOARD
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The whole idea is built around Allen's new Carousel keyboard instrument. (We didn't say "piano" or "organ"; there's a reason.) But we're not here to hype the Carousel, because in order to win you'll have to find one — at your local Allen dealer — and use it to make a six minute tape of you playing. So if you're going to enter, you'll find out about the new Allen Carousel by playing it. Which is really the only way.
But to be honest, it's going to cost you something:
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And the 6¢ stamp it'll take to write us for full details and rules on the "Carousel Brass Ring" contest.
That is, if you'd like it to cost us $1,000.

Allen Organ Company and RMI, a subsidiary, wish "Best of Luck" to Bob Thiele and Flying Dutchman Productions with their new albums, "Head Start" by the Bob Thiele Emergency (FD-104), and "Soulful Brass #2" by Steve Allen (FD-101).
Think International

— Says Bob Thiele

Bob Thiele thinks International. Regular visits to Europe and all over. His Flying Dutchman Productions goes mainly through Philips in most world markets. Spain and Mexico are taken care of by the Hipavox company. Japan is handled through King Records.

Talking to Thiele about the international market you find he divides himself between the boss of Flying Dutchman—with its pop product as well as jazz and blues—and the producer for the Impulse line, which is mainly now jazz. No pop.

Right now Flying Dutchman’s Thiele is very excited about the reaction he is getting from Europe over singer Esther Marrow. Miss Marrow is the singer who sprang to fame as the soloist in Duke Ellington’s celebrated sacred concert series in 1965.

“The people in Europe consider Esther to have great potential. We are going to take her over there in January and give her the full promotion treatment—television, radio, personal appearances—the full treatment.

“Although we tend to think of the record business as basically a one world market, it isn’t that simple. And with pop product, compared to jazz or blues, it is that much harder. Nobody wants to miss out on a potentially international artist. Success in Europe also has a reverse effect—news seeps back to the U.S. and it all helps.”

The Philips executives are particularly pleased with the Flying Dutchman productions. They are including the Dutchman trademark on the logo of product released—not just stating its origins but using the man in the flying helmet with the flying scarf.

Also Thiele will make available for promotion purposes copies of his successful “Flying Dutchman News”—a monthly magazine dealing with the affairs of FDP artists that Thiele brings out monthly.

—Up to the present—the really big promotion of Flying Dutchman Productions is about to start outside of the U.S.—Thiele rates Japan as the strongest market for the jazz product, namely the New Black Music of the late John Coltrane and of Pharoah Sanders, which Thiele himself considers firm reply to those U.S. critics who say that this brand of jazz music does not sell.

After Japan it’s France—where Thiele’s Impulse product won many awards in the French polls—and then, equally, U.K. and Germany.

Promotion Thiele likes to leave to licensee, but his experience is that if you have one individual in the foreign company who is sympathetic with the product this is a big contributory factor.

“I have found that we have individuals all over the world who believe in what we are trying to do,” said Thiele. “They work with the records in the clubs, on radio and television and with the record shops. Rather like the popular image of the American record man.”

SWING ERA TO COLTRANE

Continued from page FD-8

“I don’t think they really affected what he was doing and what I wanted to do initially. Now,” Thiele concedes, “I think one world market, in the things they said at that time—and even the things they say now—amount to nothing.”

Thiele’s help to establish that particular fact, for in persevering with the NBM where others were seemingly too timorous to tread, he demonstrated once and for all that there is indeed a sizable and growing market for the work of musicians of this persuasion, regardless of what the white critics may happen to proclaim as orthodoxy at any given moment. Since he and the artists associated with him accomplished this in the face of near-unanimous opposition from the philistine “critics,” it is no mean achievement. “You know,” Thiele reflects, “we all used to be realistic, and the only reason you make records is to sell records. Coltrane happened to sell an awful lot of records, and most of the musicians in the new movement happen to sell records too. I don’t say that they all sell in the quantities that Coltrane sold, but they do sell records and there is a market for them, not only in the U.S., but all over the world.” It appears, therefore, that the survival of the NBM is no longer open to question, if ever it was. Nor can it be said to hinge solely on the popularity of one man, John Coltrane. The spectacular sales figures of records by the younger NBM-men, especially Pharoah Sanders’ “Karma,” is evidence enough of that. So the artists’ determination in sticking with their music in the face of all adversity and critical hostility has been amply vindicated; and so, too, has the judgment of Bob Thiele.

Characteristically, Thiele is quite modest about his own role in consolidating the gains of the NBM. With respect to his work with John Coltrane, for example, he commented with a shrug, “You know, I’m not looking to take credit for very much. The only thing I felt was a contribution on my part was in the area of good recording. And encouragement.” In point of fact, Coltrane’s morale and self-confidence had been considerably shaken by the wave of critical rejection unleashed against his work. “That was a funny period in my life,” he told me, “because I went through quite a few changes, you know, like home life—everybody man. I just went through so much. . . Yes, and all of this was at the same time, so you can see how it was. I needed all the strength I could have at that time.” The “encouragement” supplied by Thiele was thus probably a source of considerable support to Coltrane during this period. As Thiele relates it, “Encouragement is really the word, because there were many nights that we recorded when I felt that he was really into something and there was a subtle situation where I had to get to continue. To me, that is the major contribution that I made with respect to Coltrane—getting him to record and, once in the studio, having him continue work when maybe he didn’t want to or maybe some of the musicians didn’t want to.”

Thiele is equally—and refreshingly—candid about his own indebtedness to Coltrane. “John Coltrane was probably the greatest musician in the history of popular music and I was lucky enough to be involved in his recordings. Many people ask me about John and what he was like and what is like to record him.” Though this has afforded Thiele the chance to glory himself by exaggerating his own importance, he deliberately has refused to do so. “I don’t really want to build up some sort of mystique about my relationship with John Coltrane. It was a very, very friendly and warm relationship and, not to sound corny, I think that he opened up a lot of things for me.” And, Thiele hastens to add, “I think that if I had never met Coltrane, I could be in serious trouble with respect to the real crappo economic aspects of my own career, and so I think that I owe a lot to Coltrane and I think a lot of people [who also do] ought to admit it. The young musicians admit it, but some of the old-time critics won’t admit it and they should. He was a terrific guy, he really was.”

As far as those same young people are concerned, it is probable that their familiarity with the name of Bob Thiele deserves mentioning his involvement with the NBM and also, though to a lesser extent, with various of the new rock groups such as San Francisco’s Salvation. It may come as something of a surprise to them to learn that his career in different aspects of the music world in fact extends back into the late days of the Swing Era, when Thiele, then a schoolboy in one of the fashionable Eastern private schools, fell under the spell of the Benny Goodman clarinet. The infatuation was so severe that the young Thiele sneaked off to New York to hear his idol, and shortly after that decided to leave school in pursuit of his career.

That was in 1937. The following year, duly enrolled in another prep school, Thiele managed to convince his parents that his piano lessons should be abandoned for the clarinet. One thing led to another, as is frequently the case, and soon Thiele had organized a 14-piece band that rehearsed in his basement—the first of a number of organizations that he was to front, albeit sometimes fleetingly. (The latest is the Bob Thiele Emergency, produced by the leader for his new Flying Dutchman label.) Meanwhile, the scope of his interests had begun to broaden from simply performing music to recording it as well. The upshot was that by 1940 Thiele had gone into quondam production with two labels, Signature and Jazz, the latter tied-in after 1942 with a magazine of the same name (unrelated to the Jazz magazine of the 1940s, which he edited.) His first release was a pair of sides by blues pianist Art Hodes, who was then playing in a local beer garden near the Thiele home in Forest Hills, N.Y. Operations steadily expanded, as Thiele recorded such jazz luminaries of the period as James P. Johnson,

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Bob Thiele has been very active in the area of blues, and recordings produced by him of such artists as B. B. King, T-Bone Walker, Otis Spann and Jimmy Rushing have made an important contribution to the new wave of interest in that music.

BluesTime is representative of this new feeling toward the blues in the inception of its new label, which will handle the whole spectrum of that music. As long as it's "blues", there will be plenty of room to move around inside the category. So far, we've signed Joe Turner, T-Bone Walker, Otis Spann and Eddie "Cleanhead" Vinson to do their thing on BluesTime and we're not going to mess around with name-tags. Blues are a FEELING and the yardstick they are judged by is the excellence of their expression.
SWING ERA TO COLTRANE
Continued from page FD-12

the late Pee Wee Russell (one of his earliest idols, along
with Goodman); the late Coleman Hawkins, Yank Law-
son, Eddie Condon, Lester Young, Barney Bigard, Flip
Phillips, Earl Hines, Trummy Young, Dickie Wells and
innumerable others. By the end of World War II, Thiele
still not quite 25 years old, had branched out
into straight popular music in addition to jazz, and had
enjoyed sufficient success to convince a subsidiary of
General Electric to become national distributor for his
Signature Recording Corporation. His ambitious plans,
however, were soon sabotaged by the inevitable eco-
nomic recession that arrived in the wake of the end of
the war and the cutback in military spending. Ce plus
ça change . . .

The predictable result was the liquidation of Signa-
ture and the absorption of Thiele in 1951 by the
a&r department (we should today call it produc-
tion) of Decca. That company released much of the
Signature material as long-playing albums, then still
only recently invented, on its Coral and Brunswick divi-
sions. Thiele, himself, however, was assigned to produce
such pop performers as Don Cornell, Debbie Reynolds, Teresa Brewer (still a Thiele favorite), the McGuire Sisters, Steve Allen (another old associate who followed
Thiele to Flying Dutchman), Lawrence Welk (a Thiele
discovery), Buddy Holly, Jimmy Wakefield and others.

The year 1958 brought a move to a vice presidency
and head of a&r at Dot Records, where Thiele con-
tinued with both popular and jazz production. But one
of his brainstormsgun unexpectedly culminated in a
incident that led Thiele to split with Dot. Thiele has always
had a taste for recording apparently unlikely combina-
tions; while at Impulse, for example, he teamed John
Coltrane with Duke Ellington; and while at Roulette,
Ellington with Louis Armstrong. With the Beat Gen-
neration at the height of its notoriety in the late 1950s,
Thiele thought to record an album of Jack Kerouac reciting the works of several Beat poets backed by the
piano of Steve Allen. The poetry, however, proved to
be too far from Edgar Guest for the management of
Dot to swallow, and it was decided not to release the
album. At that point, Thiele decided he had had it—he
does not easily brook this kind of meddling—and he
resigned from Dot, taking Steve Allen with him in the
process. From Dot, Thiele went briefly to Roulette,
where the much-prized Ellington-Armstrong collabora-
tion was cut. The stint at Roulette was a short one, as
it turned out, and by 1961, less than two years after
leaving Dot, Thiele was offered the leadership of Im-
pulse, as ABC-Paramount moved to build a separate
jazz catalog.

It would be conventional, if trite, to say, “The rest
is history.” As it happens, it would also be untrue, for
the rest is not history—at least not yet. After leaving
Impulse in 1966-67 to head his own firm once again,
thus turning the wheel full circle, Thiele has embarked
on a new round of jazz recording activity. Some of this,
including his own first Flying Dutchman album, the
Bob Thiele Emergency aims at a kind of jazz-rock
synthesis, other bands to share this orientation towards
contemporary pop music are those of Tom Scott and
Spontaneous Combustion, a Los Angeles/studio-based
organization led by percussionist Gary Coleman. But
this is only the beginning and not the end of the new
Thiele inventory, inasmuch as the New Black Music,
with which Thiele has become so firmly identified in
jazz circles, occupies a prominent place in his plans.
Two of the first groups signed to Flying Dutchman are,
in fact, those led by Watts artists. The John Carter-
Bobby Bradford Quintet is one of them: Bradford was
trumpeter with Ornette Coleman for two years in the
early 60s; Carter was twice the conductor for Coleman
for a pair of concert appearances in Los Angeles in the
mid-60s. Together, Carter and Bradford (and their
sidemen) comprise an impressive team. The other
NBM band is that led by pianist Horace Tapscott, who
has worked with Hampton and Leroz Alexandria,
as well as Carter and Bradford; he is also the founder
of Los Angeles' Underground Musician Association.
Although as yet it isn't widely realized, there is a com-
munity of NBM artists in Los Angeles worthy of every
bit as much respect as that accorded the Eastern play-
ers. The first NBM releases on Flying Dutchman, if
nothing else, serve to demonstrate this fact with un-
mistakable clarity.

But in all likelihood, they will do something else
besides, as they extend Bob Thiele's more than three-
decade involvement with recording the most uncom-
promising jazz artists into the upcoming 1970s. Indeed,
given his past accomplishments, it isn't too much to
speculate that perhaps the veteran producer has more
than a few surprises still up his sleeve in a remarkable
career that spans the gap from Benny Goodman and
Art Hodes to Pharoah Sanders and Horace Tapscott
and appears none the worse for wear.

THEILE'S TOTAL VIEW
Continued from page FD-3

was regarded as an adulteration of the pure jazz
product."

The market for jazz, Thiele believes, is building on
an international as well as domestic level, and he regards
this as one more indication of the global orientation
of the entire music/recording industry.

"A great challenge today is the finding and building
of artists who can sell in all markets of the world,"
Thiele stated. "Record men and music publishers must
think along these lines," he said, adding "that many
American companies did not as yet fully grasp this.

Fully one-half of the total music market, record-wise and
publishing wise, can be the foreign market."

Thiele's publishing plans in conjunction with Flying
Dutchman Productions are already set. They include
these firms: JPB Music Corp. (ASCAP), PAB Music
(BMI), Nessie Music Corp. (ASCAP) and Hot Chocolo-
ate Music Ltd. (BMI). "We are building catalogs of original music of our blues,

Thiele's Mixed Bag

BOB THIELE with one of his big pop suc-
cesses, a million seller for Debbie Reynolds
and "Tammy."

FRED ASTAIRE and the McGuire Sisters with Bob Thiele and Johnny
Mercer.

A REALLY mixed bag, left to right, Thiele, Mickey Mantle, Teresa Brewer and Dick Jacobs.

SINGING FOR the a&r director, left to right, Alan Dale, Buddy Greco, Johnny Desmond—and the a&r man.

A LONG association—Lawrence Welk, center, with Randy
Wood and Bob Thiele.

STEVE "N" EVIE Lawrence and Gorme, with arranger
Dick Jacobs and Thiele.

OCTOBER 18, 1969, BILLBOARD
Thanks... Flying Dutchman Productions for being part of the Incredible New Excitement on Decca Records with "The Revolutionary Blues Band"

SANTA RITA IS AMERICA, and that's why this album is so important. This is an album that should be dispersed widely, like Thomas Paine's broadsides. Share it. Play it at meetings. Bring it into classrooms. Play it for parents. YOU WON'T HEAR IT ON THE AIR SO YOU HAVE TO MAKE YOUR OWN NETWORK.

POLYDOR RECORDS CANADA LIMITED

is proud to announce its association with BOB THIELE as the exclusive distributor of FLYING DUTCHMAN PRODUCTION LTD. for Canada.

POLYDOR RECORDS CANADA LIMITED

DISTRIBUTED IN THE UNITED STATES EXCLUSIVELY BY MAINSTREAM RECORDS, INC.
Contemporary Taste-Blues Heritage

The interrelationship of jazz and the blues was a fact that survived the segregation of the "race" catalogs, and most early jazz enthusiasts were as well informed about the blues as their pocketbooks and availability of the records permitted.

While they were often led to her by the presence of such superior accompanists as Louis Armstrong, Joe Smith, Tommy Ladnier, Frank Newton, Charlie Green, Jimmy Harrison, Jack Teagarden, Buster Bailey, Benny Goodman and James P. Johnson, the sovereignty of Bessie Smith was then unquestioned. She was recognized not merely as the supreme blues artist, but also as a worthy pattern for aspiring jazz singers like Billie Holiday.

Bessie Smith's authority resulted from exceptional natural talent and temperament plus a professionalism and a relative sophistication acquired through theatrical experience. Her supremacy, in fact, was such that it tended to distract attention from the virtues of lesser artists and those with different backgrounds. The publication of John A. Lomax's book on Leadbelly in 1937 was undoubtedly important in influencing the broader examination—that has persisted ever since—of the blues as folklore. Today, the blues and jazz are contiguous, friendly states with no customs barriers, neither the vascal of the other, yet each with the capability to nourish the other.

Bob Thiele knows all the phases of blues and jazz history. Attracted to jazz as a youngster by Benny Goodman, he was soon made aware of the position Bessie Smith occupied when he found his idol accompanying her. Subsequently, he investigated those blues series that bore such euphemistic category tags as "race," "sepia" and "rhythm and blues" on labels like Vocalion, Decca and Bluebird.

That he was soon well versed in the blues is indicated by the fact that among the artists he recorded for Signature over twenty years ago were Cousin Joe, Walter Brown and Dicky Thompson. The understanding of the connection between jazz and blues was emphasized in his discerningly chosen supporting groups, which included such notable players as Billy Kyle, Dicky Wells, Tiny Grimes, Pete Brown, Shad Collins and John Harder.

In the years that followed, the blues were often mused and mangled by cash-register policies, but the strength of their roots is such that they inevitably re-sided and flourished. Young people here and in England "discovered" their essential honesty all over again. Where jazz was becoming, for them, too esoteric and eccentric, and acid-rock too commercial, the blues spoke of simpler, basic truths in a clear, uncompromising language. There was more variety of accents, certainly, but that was because the blues sang and cried of woes in urban settings as well as rural, in British cities as well as American.

Setting up a separate label for the blues was a typically astute and logical move on Bob Thiele's part. Attuned to contemporary tastes, and familiar with the blues heritage, he anticipated the present burgeoning situation with BluesWay while still employed by ABC. Now, with his own BluesTime label, he has already contracted some of the greatest living blues performers, among them T-Bone Walker, Joe Turner, Eddie "Clean-head" Vinson and Otis Spann. The talents of these, as singers and instrumentalists, will be showcased separately and in pairings, while Turner, Walker, Spann and George (Harmonica) Smith will be heard together in a unique, all-star package entitled "Super Black Blues."

Thiele is not, of course, solely concerned with those established proven artists whose potential he knows from long experience. On the look out for new groups and singers with a contemporary sound and image, he has already organized and signed the Plaster Caster Blues Band. In this case, too, experience is invaluable, for built-in durability is vital to a blues catalog such as BluesTime is planned to be. The here-today-gone-tomorrow principle is inoperable with this kind of material. Just as with jazz, it does a demand exist for the re-issue or availability of the best blues recorded in the past half century. There are quick returns, but the blues can also be an excellent long-term investment. Since there is no sign of the millenium, it looks as though blues are not going out of style for a long time to come. BluesTime, in short, is Now—but also yesterday and tomorrow.

There’s a DOME on the Capitol in Washington, D.C.
There’s a DOME on Taj Mahal in Agra, India
There’s a DOME on St. Peter’s in Rome, Italy
But there’s only one DOME that has
FLYING DUTCHMAN RECORDS
and that’s DOME in New York

Bernie Block—Stan Drayson
DOME DISTRIBUTING CORP.
32-02 Greenpoint Ave.
Long Island City, N.Y. 11101

LILLIAN SEYFERT
September 29, 1969

Dear Boss,

I just had to get into the act, because I felt that after working for you for some years, I should be included amongst your "friends."

What can you wish a man that you can only feel proud to work for? Just this... MAY THE DUTCHMAN FLY HIGHER AND HIGHER.

Love,
Lil

Lamont Cranston is looking for the Flying Dutchman
"WHICH WAY DID HE GO?" "UP!"

A & R RECORDING, INC.
322 West 40th St.
New York, N.Y. 10018

OCTOBER 18, 1969, BILLBOARD
"What is the Flying Dutchman?" The name belongs to a new record production company, headed by Bob Thiele.

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

Besides these burgeoning avant-garde jazzmen, Thiele has signed a number of other artists to Flying Dutchman, including the popular Steve Allen who has recorded a number of tunes arranged by Oliver Nelson; a Los Angeles jazz/rock group appropriately called Spontaneous Combustion; young multi-reedman genius Tom Scott, also of Southern California; Stanley Crouch, a Watts poet whose work has been anthologized in several recent collections of black poetry; and Jon Appleton, director of electronic music at Dartmouth College. Flying Dutchman has recorded a two-album set directed by Thiele himself, to be released as the Bob Thiele Emergency.

In addition to all of these, be sure to dig Esther Marrow from Newport News, Virginia. She is a black soul singer destined to become an international star! Dig guitarist Ron Anthony's Oh! Calcutta! and Rosko's A Night at Santa Rita which can't be played on the air, but as Nat Hentoff says, "I cannot conceive of a more important album than this being released this year." You'd better Fly with the Flying Dutchman!
From the very beginning, Bob Thiele and Philips had a mutual respect for each other. That's why Philips' Phonographische Industrie are going to distribute FLYING DUTCHMAN - as well as BLUES TIME and AMSTERDAM - in Canada, Europe (excluding Spain and Portugal), South America (excluding Mexico), Australia, New Zealand and the Far East.
Label Executives Pace Lively MONY Seminar

* Continued from page 4

Snyder, branch manager, Columbia Records Dist., were all on the docks at operators' fiery questions. Hoffman, responding to questions about stereo singles and overly long records, took note of the fact that record manufacturers were being contented during the meeting in a direct manner. "We normally do not see so many operators, since you men deal with one-stops and one-stops deal with distributors.

STRIKE ENDS IN CHICAGO

CHICAGO—At presstime last week, a strike here between 33 vending companies and Local 761 of the International Brotherhood of Teamsters appeared to be just a matter of hours away from a complete settlement. As of Monday night, Oct. 6, the union had reached agreement with companies paying drivers by hourly wage. However, ARA Services, which accounts for about half of the vending machine sales in the Chicago area, remained out of business pending further negotiations. ARA is one of the few companies that pays its drivers by commission.

Meanwhile, Commissioner Douglas Brown of the Federal Mediation and Conciliation Service said Tuesday morning that he was hopeful of a complete settlement by that evening. The agreement with the hourly rate employers provides for an immediate 85 cents an hour raise to $4.25 and an additional 25 cents on Oct. 1, 1970.

Julius Sturm Leaves FAMA

TALLAHASSEE, Fla.—Julius Sturm, executive director of the Florida Amusement & Music Association (FAMA), has announced his resignation Oct. 31. Sturm has held the post for the past three and one-half years. Meanwhile, the association has selected Danny Motor Inn in Daytona Beach as the site for its 1972 convention. Committee chairman for the convention is Sol Tabb. FAMA recently held a board of directors meeting in Trierre Verde. Those who attended included James Tolsito, Wes Lincoln, Herman Owen, A. W. Fuller, Glenos Stambaugh Jr., James Mullins, Eli Rose, Ron Road, Bert LeeFlug, George Peoples, Tommy McKewen, J. T. Elliot, Charles Crum and Harvey Duckett. Mullins, chairman of the board, presided over the meeting.

Mo. Council Honors Fling

KANSAS CITY, Mo. — John Fling, founder and president of the Missouri Coin Machine Council, was honored here Oct. 7 at a meeting of the association held at the Quality Motel. The featured speaker was Music Operators of America president Lou Pasek, who paid tribute to Fling. "Just 20 years ago, John was the gentleman who made it possible for me to get on the MOA board. Later, we got our Kansas association off the ground, following what he had done in Missouri." In his remarks, Pasek told the Missouri members that phase II of the 1971 program would soon be put into operation. "We're going to knock out any details. Pasek will officially launch the program at the summer meeting of the Music Operators of Virginia in Richmond.

NAMA Ready for New Orleans Show

NEW ORLEANS—An estimated 8,000 persons are expected to participate in the annual convention-exhibit of the National Automatic Merchandising Association (NAMA), which is scheduled to get under way here Saturday (18) at the Riverfront exhibition hall.

Richmond, Ind.—Airtorn Records is moving on several fronts in its attempt to establish itself in the jukebox market. The label, which has adopted the slogan of "Go Airtown for the Jukebox Sound," currently has three jukebox 45's in modley form. Selling equal to coast, the records feature Tommy Wills, sax artist; Billy Smith, Hammond organist, and Dumpy Rice, pianist.

Airton will soon release a Little LP from Wills' latest album, "Soulful Modes of Man." The company has already received advance orders on it for more than 1,000 copies.

Later this month, two recording sessions will be held at Air- town. One release will be a single by Wills, a follow-up to his recent release of "Telling Time/Release Me." The other will be a single by Sonny Hines, recording several of Nat King Cole's greatest hits with updated arrangements. The two singles are scheduled to be released in November.

Meanwhile, Airtown has been sampling operators with return cards. According to the company, this practice has been very beneficial. At the recent Music Operators Congress of America (MOA) exposition in Chicago, Airtown had an exhibit and featured Wills and Hines in the banquet show. The label has already announced that it is going to be at the next MOA convention.

Many Games For Arcades

CHICAGO—Several new exhibitors displayed arcade or arcade-type equipment at the recent Music Operators of America (MOA) exposition here. Others showed new or modified models of skill games.

The Auto Photo Co., Los Angeles, a division of Photone International Ltd., London, returned to MOA again this year. Since its first appearance four years ago with prototypes of two new studies, a color photo studio which develops four head shots in four minutes drew more operator interest than either of the company's other machines.

Martin Fenner of Photone said that the color machines are being tested in selected locations in the U.S. and Europe and have yet to be either priced or marketed.

In addition to seeing a record number of 170 exhibitors, visitors will have the opportunity to attend a series of discussions and speeches during the four-day event. Meeting discussions, under the title of "Better Ways for Vending," will center on profit.

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A new "CAROUSEL" provides easier and faster tile selection with Seeburg's stereo console. The innovation permits instant, effortless viewing at half music titles. The "coin accumulator," a new system and easy installation and service. The new console is changing an easy job on the coin machine. The new coin machine is easily accessible from the front for service with no special tools required.
during the evening, all the record executives pointed out that this was a creative factor in today's market. "This creativity is part of the youth revolution and record companies cannot control the artists' creativity. If the Beatles feel they need months, they need months in which to make an artistic statement this is what they want to do," said Tommy Greco, Glensco, New York.

During the discussion on records, Hoffman said Epic had not produced Little LP's "in the past nine months. The minute we feel that a switch in our policy will be profitable we will make the switch and start producing Little LP's."

The direct communication between operator and manufacturer, as exhibited during the discussion on records, was also apparent as the subject of security flared up again and again. At Denver, MONY president, told operators to write manufacturers directly but to send carbons of their letters pleading for burglar alarms and locks to distributors. That a communication gap exists between operators and manufacturers seemed evident from the contradictory statements made during the discussion.

"It's asinine to sit here and talk about the cost of security devices," said Irving Kaye, a pool table manufacturer and major stockholder in Bally Manufacturing Corp. "Will you operators pay for this kind of equipment? If you want good security devices we will give you three doors and locks, but we're not talking about a bell and a battery—you apparently need good security features.

As the discussion on security problems brought emotional responses from all sides of the room, Murray Kaye, Atlantic New York Corp., said, "We've had a double security door feature on our phonograph and I would venture to say we haven't sold a dozen of these security accessories.

At one point Tommy Greco, Glensco, New York, rose and said, "You're all missing the point about break-ins. We're not so concerned with the break-ins after closing—our problem is the break that occurs in the middle of the afternoon as four or five guys group around a jukebox and break the door in."

Someone shouted: "Yeah. It's the bartenders." For a moment there was general agreement that two types of break-ins plagued the industry, the daytime break-in and the midnight break-in. Someone even told of an employee suggesting the players leave the machines be electrified so that the next morning after a burglary "there will be a corpse." Every operator in attendance seemed to have his own horror story concerning security.

AMONG AMERICAN GAMES displayed by Sega at the 1969 Japan Coin Machine Show was Williams' Paddock. Model Yuki Amamiya, Sega president David Rosen are shown here with the company's new racing game, Derby Day.

THE SEGA BOOTH was well-staffed at the recent Japan Coin Machine Exhibition in Osaka. Shown here, from left to right, are Ted Holle, special assistant to management; John Kano, operations division director; Yuki Amamiya, model; Agnes Kataoka, model; Shinichi Shishita, sales division director, and David Rosen, president.

THREE ROOK OLA 440 shared the spotlight with models Agnes Kataoka (left) and Yuki Amamiya (right) at the Sega exhibit.
Musical Instruments

Anthony & Imperials Change Image by Adding Instruments

CHICAGO—Anthony and the Imperials, a group that today's over-25-year-olds remember primarily for the vocal treatment on such hit recordings as " Tears on My Pillow," is building a new image with the mass audience in mind, much of the building process concerns the addition of new instrumentation. In time, all three of the Imperials will play their own instruments, according to conductor Harold Jenkins, who pointed out that Anthony himself, given at times to grab a tambourine as his famous group builds up to the excitement of "Let the Sunshine In," a number from "Hair" that serves as a climax for the act.

Appearing here at the Sherman House before embarking on a month-long college tour, the group is backed up by the Peter Palmer Orchestra, along with the Imperials own percussionists Pat Sharard and organist Mickey Tucker. Anthony is careful to describe Sharard as a "percussionist and Jenkins as "edged the versatility that the term implied. Tucker is also versatile. Equally at home on such numbers as "Theme From Exodus" and "Gracida." Equally at home is Kenny Seymour, newest member of the group and the vocal ranging, who plays piano, vibes and three different guitars, including what Seymour calls his "main gun," a Les Paul Gibson. Seymour also uses the Wurlitzer pedal and fuzz tone, which Jenkins criticizes as giving the group a new image both musically and in terms of choreography. Bartonne Clarence Collins and first tenor Sammy Strain also play guitar. Collins adds significantly to the group's approach to all types of music when he, for example, plays the cowbells during "Look of Love." Jenkins pointed out that the use of various instruments gives a new dimension to songs that have long been the trademark of the United Artists Records' recording group. As an example, early in the act the group sings eight bars of "Tears on My Pillow" and then repeats it along with other 1964-vintage numbers later in the act.

"People have never heard these numbers with all the new instruments that obviously were not in use during the group's formative years. The same could be said for the Hammond B3 organ," he added.

"The B3 has really given us a full sound, especially at college concerts where we do not have an orchestra backing us up," Jenkins said. The group's sound will probably be further enlarged during the upcoming concerts as Collins and Strain introduce their guitars.

GAMA Report: A Healthy Guitar Outlook

CHICAGO—Guitar playing is once again on the upswing, according to the Guitar and Accessories Manufacturers Association (GAMA).

In its findings, the association notes that there has been a sustained upswing in guitar interest since the annual sales for that year looked like they might dip below the million-unit mark for the first time in four years. Sales that year ended at 1.1 million and re-tailed dollar volume was $115 million.

In 1968 climbed behind 1,310,000 units at a retail value of approximately $130 million, only $4 million below the 1965 record high. GAMA points out that there's a little question in the music industry, at that point, that guitar sales would stay above the million-unit level for a long time—if not forever.

According to GAMA, the accessories firms have also done well since 1964, with many accessories and instruments growing as fast or faster than almost every other part of the musical instrument industry. The American accessories firms that traditionally do the bulk of the guitar making and accessories business report, while sales slowed down after record guitar year in 1965, accessory sales did not decline.

The reason is believed to be that young guitarists generally stay with guitars longer than other instruments and that their guitars are in constant use.

The GAMA report also notes that guitar unit sales have increased approximately 300 percent since 1962, while all other major instrument unit sales combined showed a gain of only 70 percent. For the same period, the annual retail sales of guitars rose 310 percent, while the combined retail value of all other major instrument (pianos, organs, bands and orchestral instruments, accordions) rose 45 percent.

W. Coast Assn. To Represent Publishers

LOS ANGELES—The West Coast Publishers Association has been set up here to represent music publishers who do not maintain offices in the city. Red Steagall and Richard Burns are operating the new enterprise. Clients already include the Sheloby Singleton publishing firms, Terrace Music, Comix Music, and Clyde Otis' Eden Music, among others. Burns and Steagall, who lived in New York last week searching for songs for Jimmy Bowen's Amos Records.

"Our philosophy is not to wait for the publisher to come to us," Burns said. "The reason is that Amos' production firm has about 40 artists and we need at least 400 songs a year for the singles and albums we turn out. Every six months you have to change the type of tune they think you might use. But there's no such thing as a 'Jimmy Bowen tune' any more. We cover every field of music, show pop, rock, progressive rock, and country music.

Bowen is the key producer for the firm, but Tom Thacker, Mike Lost, and Burns also are producing.

Audio Magnetics' $ Deal

LOS ANGELES—Audio Magnetics, black tape manufacturer, is providing expansion capital to Sound Electronic Specialties, Ltd., a Toronto-based tape producer.

In exchange for the investment, Audio Magnetics has been given an option on all or part of the common stock of the Canadian company. Audio Magnetics can exercise its securities for any time during the next three years.

Sound Electronic, nine-year-old company, produces cartridges and cassettes under the Bel Clear, Chantecler and other private labels. The firm has the capabilities to produce instrument taping and plastic components for cartridges and cassettes.

Audio Magnetics will be given representation on the Sound Electronic board of directors. The Canadian company is privately owned by Elias Hawa, president; his brothers, Asher, manufacturing vice president, and Fred Howard, sales vice president.

Billboard has the..."11" side story on Audio Retailing Billboard

TUNE-IN TO TEMPO... . . .

Lots of new and exciting "sounds" are making music... both in your customer's homes and in YOUR register! Host your profit center with the newest, latest "sounds" that are bound to be on top of the times!

Here's the latest. . . they've just hit the "apple-cast" in England (A for APPLES) . . . all of the groovy "apples" are rolling your way! Just to spotlight a few... for the pickin'.

HARE KRISHNA MANTRA

FOR THE SPIRITUAL MASTERS

"Prayer To The" will be done by (are you ready?)—The Rhaba Krishna Temple!!

Also in this "bit"

THE FIELD'S OF ST. ETIENNE (Mary Hopkin)
BIG HIT SOUNDS . . . . .
"YOU FOOL" (Eddy Arnold)
RING OF BRIGHT WATER (Dee Dee Warwick)
THAT SEE ME LATER LOOK (Bonnie Guitar) C&W
SLIM BABY (Booker T. & The M.G.'s)

BILBOARDS—MELODY MAKER . . .

Trade papers (especially the music trades) are read unanimously on both sides of the Atlantic, particularly in England, and it would amaze you how closely related the chart lists are! Just as the English Charts are permeated by American artists and their hits, . . . these Charts are listed in the Melody Maker), so are the Billboard Charts filled with British artists. "Watch" all of the songs from "Promises Promises" (the Bacharach and David stage production which opened in London) hit the English charts as in the U.S.A. (Note) Hats off to Brits and a truly International SMASH!!

WALLCICH MUSIC CITY REPORTS THE WINNERS . . .

EVERYBODY'S TALKIN' (OP)*
HARRY'S IN (OP)*
BOTH SIDES NOW
JEAN
SUGAR
SUGAR
ROME & JULIET (Mancini)
GAMES PEOPLE PLAY
IS THAT ALL THERE IS (OP)
A TIME FOR US

Happy music to all!!!

GOLD MARK ASSOCIATES
PUBLIC RELATIONS

New York—Bevier Hills—London
we've broken a record. again. again. again.

We'll help you break records in your market.
Take out a personal subscription to Billboard, today!

Billboard, I'm ready to break records.
☐ 1 year $25 (52 issues)
☐ 2 years $40 (104 issues)
☐ 3 years $50 (156 issues)
Please enter my subscription for the term checked below.
☐ payment enclosed    ☐ bill me later

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Billboard
2160 Patterson Street, Cincinnati, Ohio 45214

Again. Billboard is the leading paper of the international music-record industry. Paid circulation now totals 30,808*, breaking last year's record for the same 3 months period by 1,950.
It figures.
When you're first to give members of the industry exclusive editorials and features, first-hand reports (and scoops), insights into trends—and foresights, authoritative charts, and analyses...when you're first to help members of the industry break records of their own,
then they help you break records, too!

*June 1969 Publisher's Statement as filed with ABC. Subject to audit.
Distributed by

All South Distributing Corp.
New Orleans, La.

Arc Distributing Co.
Detroit, Mich.

California Record Distributors
Los Angeles, Calif.

Davis Sales Co.
Denver, Colo.

Empire State Record Sales Corp.
Long Island City, N.Y.

Helicher Bros., Inc.
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IMMEDIATE

presents

THE HIT FROM ENGLAND

ATURAL BORN WOMAN

HUMBLE PIE
happy to be a part
of the industry of
human happiness
Sherman Designs Studio, Sees Operation Set by Dec.

LOS ANGELES — Vocalist Bobby Sherman has designed his own 16-track recording studio. Sherman, one of Metromedia Records first hot artists, will hand-construct many of the components. He is looking for a building locally to house the equipment and hopes to have it in operation by the end of the year. For his new studio, Sherman will hire an engineer who will be paid on a session basis. There will be no clocks and no place to force people to operate under pressure, he said. Sherman, who is married, is living with a young woman. He plans on installing low-keyed lighting ("not psycho") and is thinking of creating a room for small groups with a psychological mood that will inspire their performances. One such touch will be to install a spot-light to recreate the feeling of working live onstage. Sherman will incorporate features in the studio which appeal to him as an artist. To achieve an atmosphere of freedom, he said, client who rents the studio from 9 a.m. to 5 p.m. will not have to leave if there is more work to be completed. "I just won't rent the room after 5 p.m.," Sherman said. "This way people won't feel rushed because it's getting close to 5 p.m. It will really lessen the pressure."

Middle Road Blue Thumb Route for Southwind Push

LOS ANGELES—Having begun a series of promotions with rock and roll promotions, Blue Thumb is now turning toward the middle of the road broadcaster. The company plans developing a series of promotions for Southwind, a more liberal-oriented firm, with general manager Don Graham says crosses over between the rock and middle of the road stations.

Graham will be contacting program directors to develop a list of events at which the country oriented labels play, like the series of charity events in San Francisco KASO sponsors.

Graham has already worked several promotions with country broadcasters for the British rock soft duo, Tyrannosaurus Rex.

In both instances, Graham customized his "T. Rex" promo to the station. In each instance, country oriented winners were flown to see "T. Rex" perform at a country music show. WMAK ran a contest to bring a winner (plus a station personality) to the recent New Orleans Pop Festival. KPRI-FM in San Diego had a similar promotion with the winner flying to Los Angeles along with program director Ron Middendorf. Graham says the duo perform at the experience.

The Southwind is the first product to be promoted by Blue Thumb, since joining the company as a partner in May of this year. The debut LP is "Ready to Ride."

Buttercup Will Be Handled By Buddah

NEW YORK — Teddy Randazzo's Buttercup Records will be distributed by the Jubilee group of labels, according to Mickey Eichen, vice president, and director of a&r and national promotion for Jubilee Records.

Randazzo, producer - writer - arranger, is the writer of "Hurt So Bad," a Letterman chart item. No. 1 on the Hot 100 this week, Randazzo will supervise Buttercup recording activities and develop new talent. The first product on Buttercup is expected next month.

Roi-Roberts in Expansion Move

NEW YORK — Roi-Roberts Associated Music, a publishing firm, has been formed by Roi-Roberts Talent Enterprises here. Headed by Phil Roi, president, and Dave Peiser, vice-president and treasurer, the organization will specialize in country and standard pop, but also will branch into rock 'n roll and soul music. Bob Plummer is manager and ad director.

WB Pub Deal With Big Sky

NEW YORK—Warner Bros. Music will administer all publishing in the U.S. of Dylan Big Sky Music in the U.S. and Canada. George Lee, vice president and manager of Warner Bros. Music, explained that the firm now represents all Albert Grossman publishing enterprises with folios slated for James Thompson, head of the Big Sky.

Warner Bros. also is concluding publishing arrangements with Reprise Records and Fontana Records. The company also is lining up several projects right into a followup on Rod McKuen's Carnegie Hall concert and also to the McKuen somewhat controversial release of "In The Man Alone" album on Reprise.

Fontana's Giant Push on Blond

CHICAGO — Fontana Records is employing one of its heaviest promotion and merchandising campaigns to launch its new acts, Blond.

Print and radio ads are bringing the rock and roll group's first LP, "Blond," which was just released in a deluxe package. Also available is a single, "Deep Inside My Heart."

According to Lou Simon, corporate vice president for sales and marketing, the group's pending tour, which should begin before the end of the year, also will be backed by a major public relations campaign.

The group, managed by Rich and Reese-Edmonds of London's Impact Music of Scandinavia Ltd., is made up of Lasse Bengtson, vocals and bass; Bjorn Linder, vocals, guitar, piano and organ; Laser Svensson, vocals and drums; and Anders Nordh, lead guitar, piano and organ.

Merc's Print, Radio Ads Go to Frank

CHICAGO—The Marvin H. Frank Co. has been retained by the Epic Records Corp. to handle all print and radio advertising. Robert Smith, vice-president of the Chicago-based ad agency, will report directly to Epic Records' vice president for sales and marketing, on all matters relating to advertising, promotion, and publicity.

Intrado Acquires Master of 'Baby'

NEW YORK—Intrepid Records has obtained the master of "When a Woman Has a Baby" by "Baby," which was written and produced by Arnold Caplanelli and Robert O'Connor for Arnold J. Productions.

LORBER SLATES GROUPIE BOOK

NEW YORK—Alan Lorber, producer of "Earth Records. The "Groupies" album, has prepared a book on the subject, which will be released this fall. West Coast Publications is handling the book, while Capitol Records (with whom Lorber is affiliated) is handling the album.

The book includes a transcript of the disk, excerpts from a "recent" David Susskind Show showing groupies featured in the album, tells from a new groupie movie, and other material.
“Things For You And I”

by BOBBY LEWIS

EXCLUSIVELY ON UNITED ARTIST RECORDS

PASSKEY MUSIC, INC.

801 16TH AVE., S.

NASHVILLE, TENNESSEE 37203

OUR THANKS TO THE EVER GROWING COUNTRY AND WESTERN INDUSTRY!

Country Music Nashville Scene

By BILL WILLIAMS

Chuck Wooten of Cedarwood Publishing has produced a new session for Diana Duke for Dolle Productions. "Johnny Denver," a next Columbia release was written by Chuck Wooten, exclusive writer for Cedarwood. Bill Mack of WRAP, Fort Worth, said that in a poll of his late-night listeners, the Williams Brothers topped all vote-getters in the favorite group. The poll was sponsored by Loretta Lynn's the most popular female vocalist. Just a few weeks ago she won an identical tribute on the Ralph Emery show at WSM. Quentin (Redd) Wofford, president of B-W Music, Inc., of Ohio, has been named to the faculty of Kent State University to teach a basic course in Radio-TV communications. David Rogers has just returned from his third series of dates at Las Vegas. Next, the Hacienda Inn in Fort Lauderdale.

Epic artist Mac Curtis, who formerly programmed WPLO, Atlanta, and then did a stint briefly in Florida, has been appointed program director of WENO in suburban Nashville, to head up and will "modernize" the country sound of that station. He's considered one of the best in the business.

Leroy Van Dyke's new single, "Crack in My World," has everything going for it. It was written by the writers of "That's Life" (Hilton & Kay), was arranged by Don Twomey, was produced by Gene Nash, and was cut for Kapp, hence, with the Nashville Sound it may be his biggest yet.

Fred Carter Jr., president of Nugget Records, announced the signing of Wyatt Webb to his label. His first number was written by Ray Pennington.

Wesley Rose, president of Acuff-Rose publications, announced the appointment of Jerry Byrd to the professional department of Acuff-Rose and its subsidiary companies. Jerry has been active in the scene here since its inception, and has scores of albums and singles to his credit. His work with Acuff-Rose will be basically that of placing material with artists and record companies, and will aid in the signing and development of new artists.

Dick Flood, Pat McKinney and The Pathfinders take off for Hamilton, Bermuda, next week for a couple dates of tourism bookings. All four versions of the current hit recording "Jesus Is A Soul Man" were recorded and all at Music City Recording Studios. The original version, by Lawrence Reynolds on Warner Bros., was a demo session. Pro-Sound Productions has leased space for additional expansion. It will house the publishing companies, under the direction of Gary Walker. Merle Kilgore, general professional manager of the Hank Williams Music publishing complex, has appointed Rusty Adams as his assistant. Adams at one time was with the Harris & Bailey Circus or "Reko the Clown." Lamar Morris has signed a contract with MGM Records.

In the 1940's and 1950's, Dallas Turner spent many years on the Mexican border stations as Nevada Slim. Turner, who now heads a finance company in Las Vegas, has recorded eight albums of the old time "Authentic Cowboy Songs" for Uncle Jim O'Neal. He asks that any disk jockey wishing a Nevada Slim album can get it by writing him at Box 121 in Las Vegas. In spite of a minor accident, Stu Phillips was on hand at Metro airport to greet 45 country music fans who arrived on the WEEZ Radio tour. The group was accompanied by program director Mike Rose and music director Bob White. Owen Bradley has just concluded sessions with... (Continued on page 73)

A DOUBLE R PRODUCTION U.K. BY KENNY YOL’NG
METHUSELAH/MATTHEW, MARK, LUKE AND JOHN/EXS 74052
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX
London is in the last of its LP in conjunction with his U.S. tour, started last week. And the Mantovani music is as fresh and bland for itself. Those fascinating strings, those tuneful arrangements and well-produced tunes are all here. "Windmills of Your Mind," "Rhapsody," "This Way," and "Thieves from Romaine and Juliet" are examples.

The Mantovani... at her best. "Ike and Tina Turner--"NT" and "Whispering Hope." "Live," "LSP"... and "The Best of the London Symphony Orchestra." ...More... and "The Best of the London Symphony Orchestra." ...More... and "The Best of the London Symphony Orchestra." ...More... and "The Best of the London Symphony Orchestra."...
The cover of this issue features a detailed review of the album "Sacred Songs," which highlights its musical quality and historical significance. The review is written by a music critic who benedicts the album's divine harmonies and celebrates its spiritual resonance.

The critic also delves into the album's historical context, discussing its influence on subsequent musical compositions and how it has been interpreted over time. The review concludes with a recommendation for listeners seeking a transformative musical experience.

Additionally, the issue includes other reviews of various albums, focusing on their artistic merit, technical execution, and emotional impact. Each review is accompanied by a rating system, indicating the critic's overall opinion of the album.

The issue also contains advertisements for various music-related events and products, such as a symposium on classical music and a festival celebrating contemporary music. The advertisements are designed to engage readers with opportunities to explore diverse musical genres and experiences.

Overall, the issue provides a rich and diverse array of content, catering to music enthusiasts with varying interests and preferences.
SPECIAL MERIT PICKS

• Continued from page 71

SPOKEN WORD


GREAT AMERICAN SPEECHES, Vol. 2—RCA Records. This second volume of "Great American Speeches" is an admirable set of recordings with many standbys such as Thomas Jefferson's "Declaration of Independence," Roosevelt's "Four Freedoms," and "The Negro's Case." The record is a high-quality set.

Yesteryear's Hits

Change of pace programming from your libran's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts for that time.

POP SINGLES—5 Years Ago

1. Ray Doll—4 Seasons (Philips)
2. A Hard Day's Night—Beatles (Columbia)
3. I Get Around—Beach Boys (Capitol)
4. Memphis—Johnny Rivers (RCA)
5. The Girl From Ipanema—Getz/Gilberto (Verve)
6. The Little Old Lady From Pasadena—Jan & Dean (Liberty)
7. Can't You See That She's Mine—Dave Clark Five (Epic)
8. Dang Me—Roger Miller (Smash)
9. Richin' and Havin'—Dusty Springfield (Philips)
10. Keep On Pushing—Impressions (ABC-Paramount)

R & B SINGLES—10 Years Ago

1. There Goes My Baby—Dorothy (Atlantic)
2. You're So Fine—Fatman (RCA)
3. Want A Day—Ray Charles (Atlantic)
4. What A Difference A Day Makes—Dinah Washington (Columbia)
5. There Is Something On Your Mind—Johnny Horton (Columbia)
6. I Only Have Eyes For You—Flammingos (Epic)
7. Lonely Boy—Anka (ABC-Paramount)
8. I'll Be Satified—Jackie Wilson (RCA)
9. The Battle of New Orleans—Johnny Horton (Columbia)

POP SINGLES—10 Years Ago

1. Lonely Boy—Paul Anka (ABC-Paramount)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Tiger—Fabulous (Chancellor)
4. Waterloo—Stone Wall Jackson (Columbia)
5. A Big Hunk of Love—Elvis Presley (RCA Victor)
6. My Heart Is An Open Book—Cari Dokhrin (Decca)
7. There Goes My Baby—Dorothy (Atlantic)
8. Lipstick On Your Collar—Connie Francis (M-G-M)
9. Forty Mile Of Bad Road—Duane Eddy (Jamie)
10. Personality—Lloyd Price (ABC-Paramount)

LP's—5 Years Ago

1. The Beatles—A Hard Day's Night (United Artists)
2. Hello Dolly—Original Cast (RCA Victor)
3. Hello Dolly—Louis Armstrong (Kapp)
4. Funky Girl—Original Cast (Capitol)
5. Getz/Gilberto—(Verve)
6. The Dave Clark Five Return—(Epic)
7. Cotton Candy—Al Hirt (RCA Victor)
8. Barbara Streisand—Her Third Album—(Columbia)
9. The Beef—Second Album—(Capitol)
10. Honey In The Horn—Al Hirt (RCA Victor)

Yesteryear's Country Hits

Change of pace programming from your libran's shelves, featuring the disks that were the hottest in the country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts for that time.

COUNTRY SINGLES—5 Years Ago

1. dang me—Roger Miller (Smash)
2. My Heart Skips A Beat—Buck Owens (Capitol)
3. The Cowboy In The Continental Suit—Marty Robbins (Columbia)
4. Memory—Warnefel (Decca)
5. Wine, Women and Song—Loretta Lynn (Decca)
6. Together Again—Buck Owens (Capitol)
7. Burning Memories—Ray Price (Capitol)
8. I Don't Love You Anymore—Charlie Louvin (Capitol)
9. Looking For More In '64—Jim Nutton (Columbia)
10. Circumstances—Billy Walker (Columbia)

COUNTRY SINGLES—10 Years Ago

1. Waterloo—Stone Wall Jackson (Columbia)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Headaches By The Dozen—Ray Price (Columbia)
4. The Big Midnight Special—Willie Nelson (Capitol)
5. Tennessee Tweed—W. S. Love & Floy Cooper (RCA Victor)
6. Somebody's Back In Town—Willie Nelson (Columbia)
8. Black Land Farmer—Frankie Miller (Starday)
9. Long Black Veil—Lefty Frizzell (Capitol)
10. Who Shot Sam—George Jones (Mercury)

when answering ads... Say You Saw It In Billboard

3-for-2 Split At Certron

LOS ANGELES—Certron, blank tape manufacturer, has declared a 3-for-2 stock split. The stock distribution will be payable Nov. 12, 1969, to shareholders of record Oct. 3, 1969. The 1,803,340 shares of common stock outstanding will be increased to 2,705,010 shares.

The company reported record sales and earnings for the nine months ended July 31, 1969. Sales were $8,603,000, compared with $5,352,500 for the previous nine month period. Net income amounted to $895,000, or 56 cents per share, compared with $577,000 or 28 cents per share for the same period the previous year.

OCTOBER 18, 1969, BILLBOARD
Company to Make Film With True Country Music Feeling

NASHVILLE — The Nash-ville Co., a newly formed corporation established to produce a film with the "true feeling" of country music, will do most of its shooting during the 44th Birthday Celebration of the "Grand Ole Opry."

Working in cooperation with the Country Music Association, the American Federation of Musicians and others, the film will be produced through Amram Nowak Associates of New York City.

Harry Wiland, director, was the organizer and associate producer of the Johnny Cash documentary film shown nationally on the Educational Theater. This film, by the way, will be premiered at a downtown theater during the festivities of this week.

Director—photographer for the film will be Robert Elfrstrom, who served in this capacity for the Cash film. Others are Edwin Wilson, an independent Broadway and film producer, Amram Nowak, president of the company, and David Hoffman, vice president.

The film is scheduled to be shown in theaters across the nation as well as under special arrangements for universities and schools. Wiland said the film seeks to capture not only the highlights of the events of the week, but to capture the deep feeling of country music. The artists will be filmed in actual performances, in backstage and backroom conversations, and mingling with the public.

PICTURED ABOVE is the architect's drawing of the Mercury recording studio to be located on Hawkins street in the heart of music row.

Stuckey, RCA, Motor Co. Deal

NASHVILLE — Country re-cording artist, Nat Stuckey, RCA Records and the Harley Davidson Motor Co. have announced a joint, nine-country promotional campaign to be launched this month. According to Dick Heard, Stuckey's personal manager, RCA has scheduled a new Nat Stuckey LP for release in late October. The teen and country-oriented cover features Stuckey, his lead guitarist, Dale Weaver, and several friends riding Harley Davidson motorcycles.

The Harley Davidson Motor Co. provided the 1970 model bikes for the cover photos and will display album cover sticks on the counters and in the windows of its nationwide dealer networks throughout the U.S. The company also plans additional use of Stuckey's name and picture in its advertising and promotion programs.

RCA will release the album in the U.S. and nine other countries this month, and will coordinate the release with a European tour this month and in November, starting Chet Atkins, Connie Smith, Nat Stuckey, Skeeter Davis, George Hamilton IV, and Bobby Bare.

when answering ads... Say You Saw It in Billboard

Nashville Scene

* Continued from page 68

Loretta Lynn and is set to cut the Wilburn Brothers. Harry Sil-verstein is doing Decca sessions with the Osborne Brothers. The first annual Mid-South Country Music Fest at Clarksville, Tenn., was held Saturday (11) at the Municipal Stadium. The show headlined Jennie E. Riley, Cline Webster, Billy Grammer, Linda Mackett, Janey Ryan, Jacke Burns, David Wilkins, Ronnie Prophet, Alice Joy, Roger Soving, Connie Eaton, Roy Pennington, Bill Goodwin, Jeffrey Clay and others. Lee Dorman handled all details for the program. Included in the estate of the late country singer-composer Lew Payne were long royalties valued at $40,000. Probate value of the estate was listed at $58,000. George Jones & Tammy Wynette obtained an injunction from a San Antonio woman from "uttering or writing false or derogatory statements" about Jones and Miss Wynette. The woman also was prohibited from representing herself as president of the San Antonio George Jones Fan Club.

Mike Hight, vice president of LAD Talent Productions, Inc., announced the addition to the roster of Marion Worth, Decca artist and "Opry" member. Miss Worth's personal appearance schedules will be handled exclusively through the agency, which is owned jointly.

(Continued on page 74)

A Tribute To The Greatest Songs & Their Writers

Miss WENO Is Selected

NASHVILLE — Jo Amalong was recently elected Miss WENO of 1969 in a contest held at the WENO Ranch, Madison. She will represent the station at various functions throughout the area for one year. Jo is employed by General Shoe Co. of Nashville and has served as a hostess for the Music City Golf Tournament. Her first official duties as Miss WENO will be to represent WENO radio during the Opry birthday celebration and the Music City Golf Classic.

DJ DOPES! P.O. BOX 375 PORT COLBENS, COLORADO (303) 482-3348

TAKING OFF FOR NUMBER 1

"take off time"

by Claude Gray

WRITTEN BY AUTRY INMAN
PUBLISHED BY TREE PUBLISHING COMPANY EXCLUSIVELY ON DECCA RECORDS

BOOKINGS: WRIGHT TALENT AGENCY BOX 503 GOLDFIELD, TENNESSEE (615) 859-2446
Hutchinson's LP sold and played. Two Beatles Sparrow, tour. It disk LP. It sales don appear instant reaction after controversial Bourgeois, 27. in U.S. planning for Modern Tape A hardline attitude taken company."

Continued from CFTO. 80 pace of work to the term of Lewis, Ross. Motherlode group from STONES will be released next to the label page wall sleeve to the network CFTO.

Recent reports that Baldry, a comment on the special "Sunday Concert" series, which "guarantees to the term of Lewis, Ross. Motherlode group from STONES will be released next to the label page wall sleeve to the network CFTO.

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HITS OF THE WORLD

ARGENTINA

This Last Week
1. LA VIDA CONTRA/EL TIO BOMBON (EMI)
2. LITRITANDE—Donald (RCA)
3. AVE MARIA—Ruperto (RCA)
4. PROUD MARY—Condor (Columbia)
5. ROSA ROSA—Antonito (CBS)
6. LA EXPIRADA DE LAS POBRES—Juan ATV Guardiola (RCA)—Regal
7. CUMBIA DE MAXIMO (CBS) (RCA)
8. SUGAR SUGAR—Archie Bunker (Parlophone)
9. MOULAY EM AMIZADE—Sung by the Maids of Multan (CBS)
10. -YO EN MI CASA ANITA EN LA ESCUELA (CBS)—Mecolico

BRITAIN

(Courtesy Record Retailer)

This Last Week
1. I 'M LOVES TOO BUSY—The Beatles (Parlophone)
2. MINE HUMBLE PLACE—David Gibb (Parlophone)
3. HONKY TONK WOMEN—Frank Sinatra (Reprise)
4. TURN AROUND (I'LL BE YOUR EVERYTHING) (TECHIO)
5. OUR RESTLESS HEART—Billy Joe (Polydor)
6. IN THE YEAR 2525—Zager and Evans (RCA Victor)
7. ROLLING HILLS—Joe Black and His Orchestra (RCA Victor)
8. SPIRIT IN THE DARK—Joe Black and His Orchestra (RCA Victor)
9. I'M NOT SORRY—Jane Asher (RCA Victor)
10. THE CALLING—Johnnie Ray (Parlophone)

WEEKLY CHARTS OF THE RECORD INDUSTRY

HOLLAND

(Courtesy Record Retailer)

This Last Week
1. BLOODY MARY—Tony & Dick (Philips)—Daybreak
2. DON'T FORGET TO REMEMBER—Joe Evans (RCA Victor)
3. THE CARPET BAGGERS—Tony (Fontana)—Daybreak
4. EASY TO BE HARD—Three Dog Night (A&M)
5. NYMPH—Ken Samson (Corduroy) (Atto)
6. ACHIEVER—Tony & Dick (Philips)—Daybreak

ITALY

(Courtesy Musicisti di Milano)

This Last Week
1. DON'T FORGET TO REMEMBER—Bee Gees (RCA Victor)
2. I'LL FALL IN LOVE AGAIN—Bobby Maisey (Atlantic)
3. NOBODY'S BOY—Bobby Joe (Polydor)
4. CONSIGLIO—Nino Guarnieri (Corduroy) (Atto)
5. TOUCH ME WITH LOVE—Viva Bobby Joe—E lectra

MALAYSIA

(Courtesy Radio Maltairie)

This Last Week
1. I'LL FALL IN LOVE AGAIN—Bobby Maisey (Atlantic)
2. CONSIGLIO—Nino Guarnieri (Corduroy) (Atto)
3. TOUCH ME WITH LOVE—Viva Bobby Joe—Electra

PHILIPPINES

(Denotes local origin)

This Last Week
1. EVERYDAY PEOPLE—Aloha Quartet (Eula)—Victor
2. SABRA—Concerto (RCA Victor)
3. I'VE SEEN A MILLION FACES—Joe Bonvin (RCA Victor)
4. LOVE THEME FROM ROMANZA—Joe Bonvin (RCA Victor)
5. I'LL FALL IN LOVE AGAIN—Bobby Maisey (Atlantic)
6. I DON'T WANT YOU SO—Very Happy—Blind

PORTUGAL

(Courtesy Adorao V. Mello)

This Last Week
1. TIFAJO—One Monot (Monot)
2. ME QUERO—Costa-Muralia (Columbia)
3. HUMMEL—Roberto Carlos (Polydor)
4. LEを中心にシーグリーン—Ozawa (RCA Victor)
5. I'LL FALL IN LOVE AGAIN—Bobby Maisey (Atlantic)

SOUTH AFRICA

(Courtesy Record Manufacturers & Distributors)

This Last Week
1. SAVED BY THE BELL—Top (RCA Victor)
2. THE LITTLE LOVE IN YOUR HEART—Jackie De Vries (RCA Victor)
3. EDDY SEU—Mills/Moxon/Iphegalah (RCA Victor)
4. I'LL FALL IN LOVE AGAIN—Bobby Maisey (Atlantic)

NEW ZEALAND

(Courtesy New Zealand Broacasting)

This Last Week
1. SAVIO—Saint Paul—RCA Victor
2. SAVED BY THE BELL—Top (RCA Victor)
3. IN THE YEAR 2525—Zager and Evans (RCA Victor)
4. CONVERSATIONS—Cotta (RCA Victor)
5. RUBY DON'T TAKE YOUR LOVE FROM ME—Leone Rodgers and the First Date (RCA Victor)

JAPAN

(Courtesy Oriental Confidence Co., Ltd.)

This Last Week
1. イチヨシキノロマンス—All Stars
2. マイナス・ロー—Mokiro (Philips)
3. ハンカチ・デー—Mokiro (Philips)
4. アクアリウス—The Great Lakes (Polydor)
5. イチヨシキノロマンス—All Stars

NORWAY

(Courtesy Verdens Gang)

This Last Week
1. IN THE YEAR 2525—Zager and Evans (RCA Victor)
2. I'LL FALL IN LOVE AGAIN—Bobby Maisey (Atlantic)
3. SONGS OF THE STREET—Joe Bond and His Orchestra (RCA Victor)
4. SPIRIT IN THE DARK—Joe Black and His Orchestra (RCA Victor)

SPAIN

(Courtesy El Gato Musical)

This Last Week
1. MARIA ISABEL—Los Payares (RCA Victor)
2. EN EL PUEBLO—Los Payares (RCA Victor)
3. LA CHAIBAN—Juan Pardo (Mecolico)
4. THE HUNGRY JUICE—Johnny Cash and His Orch. (CBS)
5. CONVERSATIONS—Cotta (RCA Victor)
6. THE CALLING—Johnnie Ray (Parlophone)

OCTOBER 18, 1969, BILLBOARD
MAKE NO MISTAKE!
THIS IS THE BIG
ORIGINAL VERSION

WALKING IN THE RAIN
(Barry Mann-Cynthia Weil-F. Spector)

REPARATA AND THE DELRONS
Produced By Bill & Steve Jerome
Arranged By John Abbott

KAPP RECORDS • A DIVISION OF MCA INC. • MFED BY KAPP RECORDS, N.Y.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>45</td>
<td>&quot;NOADY BLUES&quot;</td>
<td>Doors of Future Past</td>
<td>Decca DL 10002</td>
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<td>46</td>
<td>&quot;STEPHENFOLLY&quot;</td>
<td>Donovan</td>
<td>Buddah BDS 4150</td>
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<td>47</td>
<td>&quot;PETER, PAUL &amp; MARY&quot;</td>
<td>Cover</td>
<td>Liberty Liberty 5040</td>
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<td>48</td>
<td>&quot;BELFAST IS FREE&quot;</td>
<td>John Lennon &amp; Yoko Ono</td>
<td>Apple AS 5010</td>
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<td>49</td>
<td>&quot;STEPPENWOLF&quot;</td>
<td>John Sinclair</td>
<td>Liberty Liberty 5040</td>
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<td>50</td>
<td>&quot;GREAT BROTHERS&quot;</td>
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**Top LPs A-Z (Listed by Artist)**

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  - RCA Victor
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**Compiled from National Retail Stores by the Music Sales Catalog Department and the Record Market Research Department of Billboard.**
Jackie De Shannon is one of the few ladies of song to record a million selling single. That's something special. Now, Jackie has a new album. "PUT A LITTLE LOVE IN YOUR HEART" LP-12442. From this love filled album comes her newest single: "LOVE WILL FIND THE WAY" #66419.

A very special album—a very special new single from a very special lady.

"Put a Little Love in Your Heart"

Jackie De Shannon

This album also available on eight track cartridges and cassettes.
**Spotlight on the top 20 of the HOT 100 Chart**

**Spots Predicted to reach the top 20 of the HOT 100 Chart**

**CREDENCE CLEARWATER REVIVAL—FORTUNATE SHOE/DOWN ON THE CORNER (Prod. John Fogerty) (Writer: Fogerty) (Javaura)—With "Their Green River" nicely stated on the "BM" chart, the powerful group makes still another bid for top honors. Two equally potent sides: the first is the leadoff single of the new winner, while the song is an infectious rhythm ballad (Reprise 5244).**

**DELLS IN YOUR ARMS (Prod. Bobby Miller) (Writer: Miller) (Cranio)—Hot off their smash revival of "Oh, What a Night," this group raps up the action with a smooth rhythm ballad with much of the sales propulsion of the former hit. Flip: "Promised Land." RCA 273725.**

**BOB DYLAN—TONIGHT I'LL BE STAYING HERE WITH YOU (Single) (Phil Spector) (Writer: Dylan)—"Tonight I'll Be Staying Here with You" and "A Hard Rain's A-Gonna Fall" are two of the best tracks of the second Dylan album, and chart prominence of the latter song is a sure bet. Flip: "Blowin' in the Wind." CBS/50014.**

**JERRY WALKER & ALL STARS—I'VE COME TO WIN A MANIC BACK (Prod. Norman Whitfield) (Writer: Whitfield-Stonog) (BMG)—The group's smooth, sultry R&B flavor is right on the money and sales and chart action for the swinging spring entry. Strong entry. Flip: "(What's the Matter) With Me Baby?" United 10229.**


**LOU RAWLS—I CAN'T MAKE IT ALONE (Prod. Robert C. Wright) (Writer: Wright-Calvin-Caldwell) (BMG)—Following up "Why Good Things Always End," Rawls comes on strong and ready for a big open on the charts. Strong pop and soul ballad with a strong rhythm ballad ballad nerved by Gaggie and King "Wake the World Go Away." (Verve). Capitol 2608.**

**NILLSON—DO YOU WANT ME IN THE BEDROOM? (Single) (Philles) (Writer: Nilsson)—The Nilson debut recording, and new material nerved by a strong rhythm ballad filled with a strong rhythm ballad nerved by a strong rhythm ballad ballad nerved by a strong rhythm ballad ballad nerved by a strong rhythm ballad. (Capitol). RCA 273725.**

**ANNIE GAYLE—YOU FEEL NO LOVE (Prod. Lenny Waronker) (Writer: Waronker-Ramey) (BMG)—A tough new one! "You Feel No Love" will score big for the group. Strong rhythm ballad filled with strong rhythm ballad filled with strong rhythm ballad. (Capitol). RCA 273725.**

**TOMMY DORSEY & HIS ORCHESTRA—AGAIN IT'S THE SAME OLD SONG (Single) (J. Rosner) (Writer: Rosner)—Following up "The Shadow of Your Smile," this one is made great by Dorsey's swinging band. Strong pop and soul chart action for the new season. Strong entry. Flip: "Home Is Where the Heart Is." (RCA). RCA 10229.**

**LITTLE ANTHONY & THE IMPERIALS—TIME Commandments of Love (Prod. Bob Goldsboro) (Writer: Goldsboro)—The follow-up to "Time Commandments of Love" will bring the group back to the charts and new material nerved by a strong rhythm ballad filled with a strong rhythm ballad filled with a strong rhythm ballad. (Coral). RCA 273725.**

**HAIR—SHAKE YOURSELF (Single) (Jim Rudder) (Writer: Rudder)—This one is made great by the group's swinging band. Strong pop and soul chart action for the new season. Strong entry. Flip: "An American Beauty." (RCA). RCA 10229.**

**BRUCE SPRINGSTEEN—THAT'S THE WAY SHE DANCES (Single) (Columbia) (Writer: Springsteen)—"That's the Way She Dances" will make the group's second hit. Strong pop and soul chart action for the new season. Strong entry. Flip: "Born to Run." (Columbia). RCA 10229.**

**THE ROLLING STONES—COMIN' UP (Single) (Mick Jagger) (Writer: Jagger)-"Comin' Up" will be a strong new hit for the Stones. Strong pop and soul chart action for the new season. Strong entry. Flip: "Street Fighting Man." (Decca). RCA 10229.**

**JOHN LENNON & Yoko ONO—MORE (Single) (Mike James) (Writer: James)—"More" will be a strong new hit for the group. Strong pop and soul chart action for the new season. Strong entry. Flip: "The Ballad of John and Yoko." (Epic). RCA 10229.**

THE BOOKER T. AND THE MG’S

BACKING THIS SIX-WEEK NATIONAL CAMPAIGN WILL BE:

(1) FULL-COLOR POSTERS FEATURING THE THREE ALBUMS FOR IN-STORE USE.
(2) LARGE “BOOKER T. AND THE MG’S FUNKTION” BUTTONS FOR IN-STORE USE BY CLERKS.
(3) COMPLETE SETS OF EASEL-TYPE DISPLAYS ON ALL THREE ALBUMS.
(4) A SPECIAL ONE-SIDED ALBUM OF “BOOKER T. AND THE MG’S GREATEST HITS” FOR IN-STORE USE.
(5) ADVERTISING IN THE TOP 30 COLLEGE NEWSPAPERS WITH FOUR INSERTIONS TO REACH NEARLY 4,000,000 COLLEGE STUDENTS.
(6) FOUR CONSECUTIVE FULL-PAGE INSERTIONS IN JET MAGAZINE.
(7) FULL PAGE IN THE NOVEMBER ISSUE OF EBONY MAGAZINE, ON SALE NOW.

CALL YOUR STAX DISTRIBUTOR FOR COMPLETE DETAILS AND IMMEDIATE STOCK! ALSO AVAILABLE ON ALL TAPE CONFIGURATIONS.

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, A G+W COMPANY.
The best of the best of...

Tim Hardin & Laura Nyro

Tim's collected so many hits we've put them into a big, new album. "Don't Make Promises," "It'll Never Happen Again," "Tribute To Hank Williams," "Misty Roses," "How Can We Hang On To A Dream," "If I Were A Carpenter," "Reason To Believe," "Black Sheep Boy," "Red Baloon," "Smugglin' Man" and "Lady Came From Baltimore."


Laura Nyro


All of the compositions in "Laura Nyro" written by Laura Nyro (BMI). Produced by Milt Okan.

Two sure sellers.
**Executive Turntable**

**A NEW BELLS RECORDS logo was unveiled last week by Larry Utzal, president of the Columbia Pictures Industries Record Division.**

**Walden to Bow Capricorn, Rock Label; Atl Distributor**

**MACON, Ga. Phil Walden, partner of the late Otis Redding, will launch Capricorn Records, a new independent rock company, in the Atlantic Records will distribute the label which will concentrate initially on progressive rock music.

The first album will feature the Allman Bros, Band revolving around guitarist Duane Allman. Allman has performed on many notable hits including Aretha Franklin and Wilson Pickett sessions. Johnny Jenkins, one of the members of Otis Redding's band, will also be on an Allman Bros record.

Frank Foster, formerly head of Atlantic Records operations, will be general manager. Fielding Cowles has been brought in from England to handle publicity.

The new label goes hand-in-hand with a new 8-track recording studio just completed by Yngve Schlberg (Fontana) back on the Swedish market.

**GRT Hits Caskets Prices In Keeping With 8-Tracks**

**related to the production and manufacturing of music are going up, and industry trends point to a $6.98 tape standard for both 8-track and cassette.**

Besides RCA, Columbia and Capricorn Records, several other major record companies also have announced a $6.98 tape standard. Liberty, A&M, Paramount, Decca, Capitol, and Warner Bros. all have tapes or tapes.

Warner Bros. has three cassette prices: $5.95 for its X series; $6.95 for its M series and $7.95 for its double album series.

Bonetti believes the price increase will have a beneficial effect on the industry. "It gives licenses a higher royalty, distributors a better profit margin, and consumers a competitively priced product at the retail level. Retailers have complained of a variety of prices for 8-track and cassette tapes. If it's difficult for them to know which tape buyer why there is a price difference between 8-track and cassette, this is asking anger at Wallichs Music City, a giant retail operation. What's the reason?"

Our marketing research shows that an important factor on price has no appreciable effect on sales," said Bonetti. "We expect that our major number of companies in the industry, both major independent record companies and tape duplicates, to follow suit."

**NEW DOORS SWING OPEN ON 'ALICE'S RESTAURANT'**

**NEW YORK—Arlo Guthrie's "Alice's Restaurant" is continuing to spread out of its original disk format. Now that the film version is on release, Doubleday is negotiating to publish a paperback version of the screenplay written by Artie Pinette. In addition, Apple House has published the "Alice's Restaurant Cook Book" by Alice Brock, and negotiations are underway to franchise a chain of Alice's Restaurants.**

The release of the film has also sparked sales for the Reprise album of the same name. It recently was awarded a gold disk for racking up $1 million sales. The United Artists Records release of the soundtrack album is also riding high.

The first of the three soundtracks earlier the cartoon book version of "Alice's Restaurant" published by Grove Press.

The film, which is being distributed by United Artists, was co-produced by Harold Leventhal, Guthrie's manager. Fred Helfman was musical supervisor on the film and artist & repertory supervisor for the soundtrack album. lead singer of a new showband, the Gamblers, who will debut here Oct. 10. **Billy Fury** was in for doors opened on Nov. 15, and the Stardust in Cork, **Another handbill prepared by the ranchers** will take to the route (the result of an apparent interest of country music applies more to Irish music than to record sales...**

Eleanor Dowdell and the Smithereens Showboat, a "Swan Song" to Cuba, which was withdrawn earlier for lack of a documented English translation, has been withdrawn. With the permission of the publishers, Bobbin, Jack Leonard has recently been named dmg a managing director of the Demenze Record Co., has bought a 49 per cent share in Flemings, London. **KEIN STERN**

**STOCKHOLM**

Marmalade (CBS) toured Sweden Oct. 1-5, brought by Thomas Johnsson of Lulea ("T'ainm... Man, Nio Piu Ru") by James Orton, a pk. Shoshun (Fontana) became an even bigger seller than expected since airplay ban on Swedish bands was first imposed by Philips—Sony sold over 37,000 units of the album before withdrawing it. CBS is heavily promoting the album with "Over and Over" since Swedish TV has the singer's hit single on BBC programs... Foundations (Pye) tour Scandinavia and Philips to do same... Capitol recently released a new album, "Digging the Foundations..."

He said about the new Swedish rock hit, "Moi non Plus" (Fontana), has launched strong press campaign for Capitol's new Swedish rock hit. Atlantic promoted Wilson Pickett release... coinciding with the screening of the singer's TV show show Oct. 1... EMI has signed a new band, called Meat, to be biggest of its kind in Europe.

EMI is also to release new budget series "Top of the Pops..." with a new Fat Mattress album (Polydor)... GP Records has signed with Claus Lennart, who has been selling good sales from Creepin' Creeper, water of Fire, (Bluebird)... Elektra promoting new albums byappar Raya and Frank Crumb... RCA, Elvis Presley's single "Can't Help Falling in Love"... EMI has released a new album, "Felipe Mujica..." and a new album by Bobbi Harrison (Columbia) back after a few years in "Tiefer..."
The Switch is to Bell!

Even Our Logo Has Been Switched!

You're looking at our new logo for the first time—a logo you'll be seeing more and more of because the industry's most talented independent producers and artists are continuing the swing to Bell where chart singles and hit albums are making today's biggest sounds—breaking tomorrow's sales records.

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