Stiff Tape Laws to Sink Pirates Urged at Forum

By BRUCE WEBER

SAN FRANCISCO — A simmering tape industry headache — illegal duplicating and “off-the-shelf” recording — boiled over at the closing session of the third Billboard Tape Cartridge Forum Aug. 3-6 at the Mark Hopkins Hotel.

Calling for rigid laws to eliminate “tape pirating” and put “teeth” into existing legislation, industry leaders warned that failure to act promptly would “kill the goose in the very act of laying the golden egg.”

While courts in California and New York have cracked down on tape pirating by a score of illegitimate “labels,” said Earl Mintz, president of Mintz Stereo-Pak, the problem flourishes unchecked.

Mort Nasatir, publisher of Billboard, urged the tape industry to adopt a three-point program.

U.K. Mounts Major Tape Drive

By BRIAN MULLIGAN

LONDON — British record companies are preparing a major drive in the prerecorded tape field this fall. Comprehensive programs are being prepared for release on both cassette and 8-track stereo, and there are signs that the long-predicted battle between the rival systems may finally become a reality.

Previous doubts within the industry about the potential of tape to compete seriously with albums, strengthened by the imposition of a 55 percent purchase tax on tapes in the 1968 budget, now seem to have been replaced by widespread optimism.

There is no better evidence of this change of heart than the fact that British Decca, hitherto undoubtedly the strongest opponent of prerecorded tapes, is expected to announce details of its first releases on both 8-track and cassette later this year.

The company has already installed Gauss cassette duplicating equipment.

CATV Standoff May Snarl Bill on Copyright Revision

By MILDRED HALL

WASHINGTON — It looks like a whole new ball game for the massive copyright law revision under way in the Senate. Copyrights Subcommittee Chairman Sen. John McClellan (D-Ark.) has just about decided they will have to handle the broadcast-cable TV standoff in a separate piece of legislation.

McClellan announced his plans last week and introduced a resolution to protect existing copyrights one more year, because even without the CATV battle, the spacing and passage of the revision bill by both houses will undoubtedly run over into 1970.

As previously indicated in Billboard, McClellan has little hope for final agreement in the renewed set of conferences between the CATV association, the broadcast association and the movie producers. The latest round began after a staff agreement on communication and copyright terms was okayed by the cable TV negotiators, but turned down by the National Association of Broadcasters’ board.

The Senator pointed out that

Biggest NATRA Meet to Turn D.C. Into Soul City

WASHINGTON — The largest turnout of soul radio men in history will converge here on Thursday (14) for the 12th annual convention of the National Association of Television and Radio Announcers, reports executive secretary Del Shields.


This year, there will be twin conventions. Also meeting at the Washington Hilton Hotel will be soul executives and future executives of the record industry.

(Continued on page 26)

LONDON — The singles market in the U.K. is following the same pattern as in the U.S., with album output in 1968 exceeding singles pressings for the first time.

Indications are that in 1969 the album will pull substantially ahead of the single. The 1968 output of 49,184,000 albums was only 23,000 units ahead of singles production. But already in the first four months of 1969, album production has exceeded that of singles by more than three million.

(Continued on page 72)

U.S. singles market.

(Continued on page 74)
New Albums for August

VICTOR
- DAVE ANDERNICK
- JIM ED BROWN
- bonnie dohson
- SCHUMANN: Symphonies Nos. 3 & 4
- BACH: Orchestral Suites Nos. 1 & 2
- MOZART: Symphonies Nos. 36 & 41
- PORTER: ME AND MY BOYS

VINTAGE
- HANK LOCKLIN
- WE WERE LOVIN' BACK

RED SEAL
- ORFEO: EURIDICE
- BEETHOVEN: Symphonies Nos. 9 & 5
- RED SEAL: Complete Orchestral Works

VICTROLA
- PUCCINI: MANON LESCAUT
- SCHUBERT: Symphony No. 2
- C.P.E. BACH: Concertos for Solo Instruments

CAMDEN
- HOMER AND JETHRO: The Wizard of OZ
- KIDD ARMED: Christmas Carols

*Available on Stereo 8 Cartridge Tape.
Consent Judgment Filed Against 3-M

WASHINGTO N—The Justice Department has filed a consent judgment in a civil antitrust suit against Minnesota Mining and Manufacturing Co. (3-M), which involved alleged anticompetitive practices in the manufacture of product lines: pressure sensitive tape, magnetic recording media and pre-sensitized lithographic inks.

The government's civil complaint filed in 1968 alleged 3-M with attempting to monopolize the three product lines by, among other things, discouraging competitors through the filing of patent infringement suits and other restrictive licensing arrangements.

In the consent decree filed in U.S. District Court in Chicago, 3-M is barred for a period of 10 years from acquiring competitors or wholesalers of products in the pressure sensitive tape, magnetic recording media or pre-sensitized lithographic ink lines.

The consent judgment also requires that 3-M pay $250,000 if any, out of a pool of $1 million which is being set up by 3-M to compensate manufacturers of the three products 3-M has bought or has acquired as a result of the consent judgment.

The consent judgment is subject to final approval by the federal court.

500 Register for NARM Tape Meet

DALLAS — Registration for the organization's Tape Convention is now being accepted by Miss Mary Lou Worley, departmental secretary of National Association of Retail Music Merchants. The meeting will convene Sept. 5-7 at the Fairmont Hotel. Because of the large registration, the convention schedule has been changed, and registrants must register in advance.

MOA Awards to 'Harper Valley'

By EARLE PAIGE

CHICAGO — 'Harper Valley P.T.A.' has won the first MOA Golden Award. The David C. Gincl hit on Plantation Records which landed on Billboard's 'Hot 100' singles chart nearly a year ago, demonstrated the dramatic staying power of recordings on jukeboxes by being picked last week as the Music Operators of America (MOA) 'Jukebox Record of the Year' for 1969. Unusually heavy booking also involved another hit song of the year, 'Hey Jude,' as well as the 5th Dimension's 'Aquarius,' on the 'Galveston,' by Glen Campbell, which was won as 'Record Company of the Year.'

That record companies are now concentrating on releases (Continued on page 55)

Two Worlds Bows

NEW YORK—Two World Records have been set this year. At Caibolo and Erwin Leikie who heads Olympia Record and Tape Industries, respectively, recorded the first houses responsible for ad & arr hive arrangements on a world wide scale. They formed two World Publishing (ASCAP).

PICTURE COVERAGE OF COLUMBIA DECCA AND EPIC SALES CONVENTIONS ON PAGE 12

Capitol asks Senate on $ Data; Pubs Ask Percentage

Capitol Push on Lettermen

WASHINGTON—The National Music Publishers' Association has told the Senate Copyright Subcommittee for the request for more financial data on clients in music publishing "cannot be effectively obtained," and is not necessary. The music publishers flat turn down came in answer to a recent Library of Congress study urging in-depth study of current financial role of mechanics in music publishing and recording, to decide a proper rate in the copyright revision bill (H.R. 12, 1969).

Publishers say the whole concept of statutory cents-per-tone for record royalties and music under compulsory licensing should be replaced, with royalties for home recordings, retail prices rather than a flat fee. They also say it's the feeling that this could be arrived at without the financial data urged by the Library of Congress and study requested by Sen. John L. McClellan (D., Ark.), chairman of the Senate Copyright Subcommittee.

"Music publishing," says the NMPA, "is not a profession that can use service industry with little need for the types of cost accounting records."

The Senate Copyright Subcommitteel also requested data from 1970 which was not returned.

The New York Times says the study will only too and too old to decide a fair statutory rate. The publishers recommended a study in depth of a project of mechanics, with complete and complete analysis of the mechanics' franchise role in publisher and record industry revenues.

The music publisher statement says that this is the basis of the study conclusively proves that (1) the record industry is growing at such a rapid rate, and the data concerning it will necessarily be out of date when compiled; (2) no study currently under present be made of the music publishers' actual royalty of what Congress needs is not more data with which to fix rates, but rather more data with which to avoid the necessity of rate-making procedures by Congress.

The Library of Congress study pointed out that Senator McGee's low music publishers are paid a 70 percent manufacturers' fee to make sure that there are no mechanics on the opening sale. This fee is, the study concludes, a "question of which Congress means most or least to the music publishers."

The absence of instructions and guidelines explained for the study conclude that if Congress "what was wanted." The publishers were, in fact, surprised the proposal. They pointed out that the (Continued on page 88)

Elektra Has Hottest July

NEW YORK—July was the biggest sales month for albums in Elektra's 19-year history, according to Joe Jusko, general manager and director of sales, and Keith Holzman, production manager. The July releases included albums by Tom Paxton and the Dooms, and debut albums by Bread, the Stooges, and Bamboo.

Holzman denied RIAA certification for "The Soft Parade" by the Doors, whose first three albums also were $1 mil- lion sellers. The Stooges, who have released the only hard-drinking record in any consumer and underground press coverage, are forming a national sales force.


Galley Back To Business

LOS ANGELES—Jim Gayle, music publisher and producer of the 1950's, is back in business at Hollywood, along with two new and much higher new accounts is Shelly Feinberg's Independent and the independent and Sonic-based production-publishing-managerial entity with two new artists. Gayle, 66, has two albums to his credit, one of which is the currently on the air.

Legend, Feinberg is setting up an ASCAP publishing firm, Daily Music, and is activating his (Continued on page 88)

Capitol Push on Lettermen

LOS ANGELES—August is Lettermen month at Capitol. National radio spots are exploiting the group which recently (Continued on page 12)

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**Sire Raids England—Captures 6 New Acts**

NEW YORK—Sire Records' managing director, Frank Jones, has acquired six English acts. The deals were set during a recent trip to London. The acts and upcoming albums are:

- Ash, a blues-oriented group, has already cut "In The Morning" by John Lennon, according to Sire later this year. The group is headed by guitarist Bill Weston.

**Harmonic to Dig Congo**

COLUMBUS, Ohio—Harmonic Sounds, operated by Price Jr., will send a team of engineers to the Congo this month to record an album that will feature rhythms of that nation.

**MAM to Buy 4 Cos.' Holdings**

LONDON—Management Agency and Music is going to buy four music companies and music holdings in its four principal subsidiary companies: James Jones ( Enterprises), Engelbert Humperdinck, G. W. Mills and Shapiro . The 30 percent holdings in these companies have been purchased by Management Agency. Humper- dikck, and Shapiro will become shareholders with some of the MAM directors. As a result of this purchase, over these minority interests, MAM expects to earn another $500,000.

**Mirasound Studios Set Up; Plans Closed-Circuit TV**

NEW YORK—Mirasound Recording Studios has set up operations at 353 W. 57th St., where it will have its own recording studio on the second floor. Already in operation is one studio with 25-track in-and-output.

**Promotion Set For Ten New Years After Set**

NEW YORK—An extensive campaign on Ten Years After's fourth album is being initiated here and abroad. The set is being handled in the U.S. by Reid Associates, lead guitarist and vocalist.

**Riftkind Tie On Notable**

NEW YORK—The Julie Riftkind Organization will distribute releases by Notable Records, a subsidiary of Columbia Enterprises. The first release under the Riftkind formula is "Write Me a Love Letter" from "Sweet Charity" as performed by Steve and Carol Cole- man, a noted pianist-composer, also in plans on instruments and recording albums for Notable.

**Chicago Cubs' LP For Quill Release**

CHICAGO—"Cub Power," an album featuring the singing of the Chicago Cubs and the baseball Chicago Cubs and the cheering of thousands of fans, will be released in about two weeks, according to Peter Wright of Quill, the record label.

The album consists of songs and player interviews, cheers, sounds of the stadium and a team rendition of "Take Me Out to the Ball Game." It's expected primarily Midwest distribution of the $4.98 record, "but we don't know if the demand is there."

**DOORS RECEIVE 7TH GOLD DISK**

NEW YORK—The Doors' "The Soft Parade" on Elektra has been certified a $1 million seller by the RIAA, the fourth gold record album for the group, which also has three million-selling singles. Paul A. Rothchild produces the group.
Andy Williams introduces Mary McCaslin

Goodnight Everybody
Mary McCaslin
including:

Goodnight Everybody/Blackbird/Help!
A Satisfied Mind/You Keep Me Hangin' On

Barnaby Records
Distributed by CBS Records
Kass Sets MGM's Realignment Wheels in Motion; New Staffers

By ELIOT TIEGEL

LOS ANGELES—Ron Kass, MGM Records new president, has initiated his "streamlining" program. The company now has about 12 regional sales and promotion people. It will concentrate on the Los Angeles area and will not be opened in other major cities.

Joe Kasey, the veteran Coast staff, will be retained to work as the label's contact man between the studio and the disk operation. This is a role familiar to Kasey, but in recent months he has preferred to work in other than film projects.

For the past nine years Kass has successfully managed the California company will not be situated there.

Kass, moving here by Oct. 1. He is operating from New York. It is his decision, he says, that the record company's headquarters will be located in California. The company's studio property is in Culver City, but Kass admits that the move to the West Coast will not be situated there.

The new president will be in charge of special projects. "He will be auditioning and setting talent up just like he did for Apple." Kass said MGM has six staff producers, but he claims to have a more "streamlined" program, which will be "40% better" than the previous setup. "With a studio in Culver City," Kass said, "we have a lot more to offer." He added, "We'll be more efficient and more businesslike in our operations.

Kass has reorganized MGM's international department, shifting the focus from sales to marketing. "We've added a new position to the record company, Robert Ochs, formerly with MCA, who will be head of the international department. He will be working with the international department of the company's branches, and will be responsible for promoting the company's music abroad. He will also manage the company's foreign sales efforts.

Kass has named as the company's marketing director, Saul Sargent, former marketing manager for RCA Records. Saul Sargent, a former marketing executive with RCA, will oversee the marketing efforts of the company's domestic and international divisions. He will be responsible for promoting the company's music abroad and at home.

Along the analysis studies foraging Caesars are what to do with the music business. "There are so many people working in this industry," Kass said, "that it's difficult to find a financial trend within six months.

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CONGRATULATIONS TO NATRA

FROM THE FIRST FAMILY OF THE BLUES

B.B. King

Jimmy Witherspoon

John Lee Hooker

Brownie McGhee

Earl Hooker

Sonny Terry

Johnny "Big Moose" Walker

The James Gang

Little Andrew "Blues Boy" Odom

WHO LIVE AT BLUESWAY RECORDS

... IS WHERE IT'S AT!
Cap Industries Income Rises

LOS ANGELES — Cap Industries, Inc., reported its fiscal year June 30, reports net income of $6,012,000, or $3.51 per common share on sales of $153,104,000.

For the previous year the company reported a net of $1,402,000 on sales of $111,675,000.

The report includes for the first time operating results of Merco Industries, Inc., an owner subsidiary, Merco's sales for the year totaled nearly $15 million.

During the third quarter, Cap Industries received approval for the sale of common stock in TL Management, a non-recurring event that added over $700,000, or 16 cents a share.

Lebby Goes Nationwide

WEST COLUMBIA, S.C. — Lebby Records is being reorganized, it was announced last week by Jimmy Stewart, president of the firm, which in 1965, has been a leader in the national market. Lebby Records Co., Inc., will be formed as a parent firm to the label, the Bennie Brown Productions, the firm's former, Bennie Brown, the Cool Air Productions, three publishing companies, and the artist management firm.

John Williams Jr., has been named executive vice-president of the corporation, Benjamin Williams Sr., and Benjamin Williams Jr., have been named executive to Lebby Records.

1st Quarter Big For Wurlitzer

NORTH TONAWANDA, N.Y. — First-quarter consolidated sales for the Wurlitzer Co. were up nearly $1 million over the company's sales for the same period, according to chairman of the board R. C. Rolf
ding, senior, sales for March and June totaled $5,042,741, and civilian equipment shipments were the highest of any first quarter in the company's history. Net earnings for the quarter were $47,292, compared with a loss of $93,472 for the same period last year.

Colosseum Tour Starts in Boston

BOSTON — Dunhill's Colosseum Tour, which is playing the Boston Music Hall, begins its first U.S. tour Monday (11), the first day of a three-day engagement at the Boston Tea Party.

Corporate officers of the British group are Sun Francisco's Fillmore West (15-16), Houston's Whittaker Coliseum (17), New York's Uptown (18-19), and New York's Palace (20-21). Colosseum, whose membership includes Dick Clark, Bert Stoler, and syndicated John Mayall, on supra, shows the Commodore Club in New York City and New York's Electric Circus on Sept. 2-7.

Bally Mfg. Obtains Cicero Cabinet Co.

CHICAGO — Bally Manufacturing Corp., producer of amusement games and payout machines, has completed the acquisition of Lame-Smith

Greene Forms Coast Firm

LOS ANGELES—Entertainment-

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LOS ANGELES—Entertainment-
AROUND THE WORLD
YOU CAN HEAR THE MANY
RECORDED REASONS WHY-

TOMMY JAMES
IS THE
COMPOSER
OF THE
YEAR
1969/10

the composer who brought you these Top 10 records
Money Money • Crimson and Clover • Sweet Cherry Wine •
Crystal Blue Persuasion and Crystal Blue Persuasion by
Joe Bataan on Fania • Sugar on Sunday by The Clowns on
White Whale • Sugar on Sunday by Freddy Scott on
Elephant 5 and the songs from the album "Crimson and Clover"

SIDE ONE
CRIMSON & CLOVER
T. James—M. Yale—Big Seven Music Corp.—BMG
KATHLEEN McARTHUR
T. James—M. Yale—Big Seven Music Corp.—BMG
I AM A TANGERINE
T. James—M. Yale—Big Seven Music Corp.—BMG
DO SOMETHING TO ME
J. Colley—R. Namon—M. Manager—Patrician Music Corp.
Kalindra Tunes, Inc.—BMG

SIDE TWO
CRYSTAL BLUE PERSUASION
T. James—M. Yale—Big Seven Music Corp.—BMG
SUGAR ON SUNDAY
T. James—M. Yale—Big Seven Music Corp.—BMG
BREAKAWAY
T. James—M. Yale—Big Seven Music Corp.—BMG
SMOKEY ROADS
T. James—M. Yale—Big Seven Music Corp.—BMG
I'M ALIVE
T. James—P. Lucas—Big Seven Music Corp.—BMG

WRITTEN, ARRANGED & PRODUCED BY
TOMMY JAMES AND THE SHONDELLS
will soon be releasing a new album written, arranged,
and produced — Tommy James
MUSIC FROM THE MAN IN THE

Presenting the Sound of the Seventies.
With new releases that are out of this world.
From the Music Man in the Earth. Columbia Records.

PACIFIC GAS AND ELECTRIC

Percy Faith

Tony Bennett

Paul Revere & The Raiders

Eugene Ormandy

Tony Bennett I've Got To Be Me

Tony Bennett TONY BENNETT

Paul Revere & The Raiders ALIAS PINK PUZZ

Eugene Ormandy The Philadelphia Orchestra

AMERICA

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AMERICA

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Barbra Streisand
What About Today?

Johnny Mathis
Love Theme from "Romeo and Juliet" (Time Folks)

The Flock
Including: What a Feeling

Miles Davis
In A Silent Way

Souvenir d'Italie
Robert Goulet
Including: You Don't Have to Say You Love Me

W. C. Fields on Radio
Edgar Bergen & Charlie McCarthy

The Firesign Theatre

Let Go
The Charlie Byrd Quartet

Me, Natalie
Henry Mancini

Switched-On Rock
The Moog Machine

W. C. Fields with Edgar Bergen & Charlie McCarthy
Highlights of Columbia convention

DON ELLIS and his band take a bow. They appeared at the four convention shows.

JANIS JOPLIN and Gabriel Makler, who produced her forthcoming album, listen attentively to Clive Davis.

CBS International draws its largest convention turnout with delegates from 12 countries.

Highlights of Decca convention

SIMON AND GARFUNKEL entertain the conventioneers.

BRUCE LUNDVALL, vice-president for merchandising, conducts a merchandising and advertising person-to-person seminar.

JACK GOLD, vice-president for ad and promotion and a group of Columbia producers and product managers field questions from the sales and promotion force during one of the eight person-to-person seminars.

TONY MARTELL, vice-president of marketing, and Bill Gallagher at the podiums during a session.

Highlights of Decca convention

OWEN BRADLEY, third from left, head of Decca's Nashville operation, joins artists Bill Anderson, Jan Howard, Jeannie Seeley, and Jack Greene, and Harry Silverstein, Nashville ad &r executive after the country show.

MAZE JONES, left, of the Atlas Artist Bureau, Goodlettsville, Tenn., meets with Jack Greene, Jeff Snedale, Detroit branch manager; branch manager Maria Delfinno, and Jeannie Seeley.

JACK BOYTE of Kansas City receives one of the "Outstanding Decca Promotion" awards.

GIL RODIN, who produced Decca's W. C. Fields LP, confers with Tony Martell and Bill Gallagher.

LEAPY LEE, Decca artist, meets with Bill Snedel of Cincinnati.

KAREN WYMAN is congratulated after her performance by Tony Martell, Ken Greenberg, her manager, and Bill Gallagher.

HAZE JONES, left, of the Atlas Artist Bureau, Goodlettsville, Tenn., meets with Jack Greene, Jeff Snedale, Detroit branch manager; branch manager Maria Delfinno, and Jeannie Seeley.

GIL RODIN, who produced Decca's W. C. Fields LP, confers with Tony Martell and Bill Gallagher.

AUGUST 16, 1969, BILLBOARD
CORRECTION

Last week a tiny little goof was made. Jeff Clark (VMC RECORDS) was told that Duke Baxter’s record, “Everybody Knows Matilda,” had taken a phenomenal leap to #32 with a bullet. Unfortunately, Jeff spent the rest of the day sending wires and phoning


Actually, “Everybody Knows Matilda” by Duke Baxter (V740) isn’t #32 yet, but it did jump to #52 with a bullet, so save those wires.
A NEW SONG FOR YOUNG LOVE
THE LETTERMEN

Special Request
The Lettermen

GOIN' OUT OF MY HEAD

The Lettermen!!
...and 'LIVE'!

A NEW SONG FOR YOUNG LOVE
THE LETTERMEN

www.americanradiohistory.com
Their new album "Hurt So Bad," has the sounds that are
The Lettermen, the nation's #1 college attraction:
with more consistent chart action than any other group.
ST-269  Produced by Al de Lory

The Lettermen
Portrait of
my Love

THE LETTERMEN
Put Your Head
On My Shoulder

The Lettermen
Have Dreamed

ST-207
ST-347
ST-202

AVAILABLE ON RECORD AND ON TAPE
SAN FRANCISCO — The revolution in tape product technology during the 1960's will pale in comparison with what is to come, delegates learned while attending the third Billboard Tape Cartridge Forum Aug. 3-6 at the Mark Hopkins Hotel.

While more than 300 delegates attended the 1960's current industry perplexities — packaging, illegal duplication, 8-track vs. cassette — they learned that "pie-in-the-sky" tape industry innovations this year will become reality developments next year, like:

- A home video tape recorder.
- Video playback devices utilizing economically priced cartridges.
- New techniques in sound reproduction on tape.
- A continuous loop cassette, automatic reversing cassette recorders and cassette units with Starr system changes.
- Electronic terminals capable of over-the-air entertainment and educational information in the home in both audio and video form.

Some industry dreamers see more. But even without innovation, the consumer electronics revolution is still going on. So are some of yesterday's problems:

- Retailers are concerned over an abundance of hardware flooding the market. The idea that more hardware is damaged and praised these days, and the consequences are obvious: retail problems bloom as 8-track and cassette packaging.
- Record manufacturers are beginning increasingly alarmed at the widespread disregard of the law by "tape pirates" and are prosecuting illegal duplication.
- The packaging dilemma remains unresolved, with record companies, tape accessory firms, wholesale-distributors and the retailer searching for improved methods to display tape.
- Tape duplicators and record companies are viewing "off-the-wall" recording with new concerns, and are asking cassette manufacturers to subtly market its players' sons any reference to "off-the-wall" recording.

But, Muntz, said Leland Muntz, said the industry's biggest dilemma — and it remains unresolved in the 8-track vs. cassette configuration competition.

The advantages of the cassette have added substantially to the great confusion that characterizes the tape industry. But the problem of protecting newness of competing cartridge systems appeared virtually mechanical, and the words "the music" have been added for increased confusion.

Debate Continues

The 8-track vs. cassette debate has lasted for several sessions, informal discussions or in hospitality suites. Word for a obvious has the glamour to simplify or operate more compact and more foolproof than the cassette. The 8-track system is established.

At the Forum, two 8-track pioneers, Oscar Kucisto of Motorola and James Galt of Lear Jet Stereo, pinpointed an 8-track market.

But retailers are finding the industry shifting to cassette. Long-range thinkers, though, are more inclined to believe a machine will be devised that will take both 8-track and cassette. Also, advocates of 8-track are bridging the configuration gap by moving into cassette areas once considered off limits. Many electronic importers are flooding the U.S. with a variety of cassette home and auto recorder/players.
BAND ON THE RUN

AUGUST 16, 1969, BILLBOARD

Stereo Dateline Special!

DEALERS, NOTE:

4-TRACK ENTERTAINMENT SHOULD BE RECOMMENDED FOR COMPATIBLE UNITS TO ASSURE MAXIMUM TROUBLE-FREE PERFORMANCE, GREAT FLEXIBILITY AND THE FINEST PROGRAMMING QUALITY. (FEWER SERVICE PROBLEMS FOR YOU, TOO!)

A WORLD OF STEREO SALES GIANTS FROM THE 4-TRACK GIANT AND ORIGINATOR OF THE CARTRIDGE CONCEPT.
NEW YORK—Bill Graham's extra-long-playing version of his own Fillmore East late show stretching through the shenanigans and suspense of one evening at Duniil Records. Three Dog Night won handily over novelty groups Shu-Na-Na, a skilled CannedHeat and management hope, Santana. When it was all over, and Smothers and hangover bunch of rock loyalists shuffling from the stage, they tried to understand the evening's vague beginnings.

Three Dog Night, a West Coast combination of singers Cory Wells, Danny Hutton, Chuck Negron and a crack rock combo of musicians led by guitarist Michael Hossack, filled more with their sparkling clean vocals and classic showmanship. Forging imagination in execution and delivery, Three Dog Night created a tuneful, adrenaline with the high gloss of Hollywood and a low output that commanded attention. Their clothes are clean, are in the right places, and are matched.
**The Music Capitals of the World**

**NEW YORK**

Vanguard's Joan Baez will be featured in the Blossom Music Center's special jam session Sept. 1, with prices of $2 and $3. Derek and the Dominos will perform at the Fillmore East Sept. 12 and the San Francisco Fillmore West Aug. 28-29. RICA's National Catholic Radio Sunday Spectra Friday (15), St. Louis Kiel Auditorium, Saturday (16), Chicago Auditorium, Saturday (17), New York's Wollman Rink, Monday (18). Chicago Opera House, Friday (22); Cincinnati Municipal Auditorium Oct. 1-3; Memphis Mid-South Coliseum Oct. 5-6; and the West Side Auditorium, Gary, Ind., Sept. 1. Columbia's Tony Bennett performs at the Los Angeles Festival Tuesday (12); ABC's Young Americans are slated for Friday (15). Maurice Jarre is scoring Alfred Hitchcock's "Topaz," Reprise's Jimi Hendrix and RCA's Jefferson Airplane are scheduled for the ABC-TV "Dick Cavett Show," Sept. 18; a new album is planned. Atco's New York, Mark and Randi will play Los Angeles Troubadour, Troubadour; Delaney & Bonnie's Peppermint Rainbow is preparing a TV series in Los Angeles. RCA's Micky Most, who has been a successful producer for the Baltimore Orioles. The group's next album will feature a "grass hop" at Memorial Stadium.

**Pig Newton and Wizards Strong at Cafe A Go Go**

NEW YORK — Pig Newton and the Wizards from Kansas City will make their strong New York debut at the Cafe A Go Go on July 24. The young band is together musically and in Bob Crain, who is their leader, showing the style of music that the group should have a bright future.

Crain also played fine-12-string guitar and the group's lead vocalist, Dan-colored lead and electric pianist. Rhythmic guitarist Hap Pierce handled his lead vocals well and contributed to the solid rhythmic support of Pig Newton, the group's lead singer, and drummer Marc Caplan.

**Longhorn Jazz Attracts 7,500**

HOUSTON — The Longhorn Jazz Festival was presented last month at the Houston Coliseum, with an appearance by a four-hour concert.

The festival also was held at the Municipal Auditorium in Dallas, with Houston's 80,000-attender. The event was held in Austin, too.

Included among the musicians were the New Orleans-based Young-Holt Unlimited, Nina Simone, Hugh Masekela, B.B. King and Blood, Sweet & Tears.

**Reno Date to Follow Irish Rovers Tour**

RENO — Deca Records Irish Rovers begin a two-week engagement at the Bara-Hara on Sept. 9. Following a U.S. and Canadian tour, the four-song from top left clockwise: Winchell, Ontario, on Aug. 1, and closer at Syracuse's War Memorial on Oct. 4.

**Rock Story in Detail**

: over and over again until air repetitions Spanish accents could a state sound like a good idea. Headliner Connell sold out two nights at the Tiki Room on April 18th and had sold out again. Very suffers from the loss of lead guitarist Henry Vestine, contestant for the Grammy Awards. RAI's Harvey Mandel filled in on guitar for the Liberty Records group, but his flashy ex-esses of technique only dis-tracted from Cannon's Hall's authent-ic blues sound. ED OCHO

**San Francisco Artists In Wild West Festival**

SAN FRANCISCO — The Wild West Festival, scheduled for Friday (22) through Sunday (24) in Golden Gate Park, is taking shape with dozens of bands, artists and artisans, city officials and non-music companies donating their skills for what is certain to be the city's biggest music festival ever.

Only San Francisco groups will be featured with rock music emphasized, but plans call for jazz, folk and music festivals to play major roles. About 150 groups are expected to perform throughout the three day festival. Amplified stages will be constructed in three areas of the park, through the entire three-mile-long park will be at the disposal of San Francisco Music Council, the nonprofit corporation sponsoring the event which is expected to draw 100,000 people a day. The tentative lineup of groups includes:

Rock — Ace of Cups, A.B. Skhy, Aum, Big Brother, Blue Cheer, Clover, Dan Hicks and His Hot Licks, Grateful Dead. It's a Beautiful Day, Jefferson Airplane, Mud Morganfield, Steve Miller, Quicksilver Messenger Service, Santana, Sly & The Family Stone, Sons of Champlin West, War, the Youngbloods.

Folk — Cleanliness and Goodness Skiffle Band, Mark Speckman, Mattie Courson, Paul Arnold, Jesse Fuller.

Jazz — Vince Guaraldi, Peter Walker-Sweet, Tijuana, and Richie Cranebrite Trio.

Classical — Celestial Concorne, pianist Bob Lemb, chamber groups of the Symphony, members of the San Francisco Civic Orchestra.

Wally Reidel's recording studio is sending a full crew to record the shows, though plans for any releases are still to be worked out. Bay Area radio stations including KSAN-FM, KMPX-FM, KSCO-FM, KFOO and KKYK have already decided the number of time spots to advertise.

(Continued on page 24)

**The Beachcomber**

featuring THE MYSTERY VOICE OF THE DREAMER.

WHO IS HE?

In the spirit of the old song before breakfast time.

"she was wading in the surf..."
"I'll always remember..."

**The Writer of GIRL WATCHER has done it again!**


From The Music Capitals of the World

(DOMESTIC)

- Continued from page 23

clases Corp. plans a major promotional campaign on Jupiter's War-.
ner Bros. project, which is currently filming "The Cost in London.
The group will also promote the same for another film. A four-
week Lake Tahoe engagement also tops... Ait's Camel Show Wed-
nesdays. She will open at New Or-
leans' Hotel Roosevelt Aug. 28. Bud-
hild's Brooklyn Bridge plays Dollywood Sunday (10) through Friday (16). TV appearances include the "Mary Griffin Show" Sept. 10 and "The Mike Douglas Show" Sept. 26, and the "Holly-
wood Palace." will tape a regular series of TV shows.


ENLARGEMENTS: A 59.50 and a 317N. 59.50.

Unsurpassed For Under $100, THE GLOSSY PRINTS EACH $120.00.


"Hearts Will Be Healed" (10)

The Watts 103rd Street Rhythm Band from the Watts Projects of Los Angeles added a touch of jazz to the 500-seat International Hotel Casino Theater.

Metromedia Records' Summer Willows shows, featuring Everly Bros., will continue through a morn-
in of a winter storm in the Caesar Lounge of Hotel Sahara. Suzy Bann, whose Capitol release, "If I Close My Eyes," is getting a leg-up on the music scene in the Buck Owens show at the Bonanza Hotel. Buck's Wynn TV show "Hoo-Hoo," which features Buck and his band, will continue at a touch of rage. Suzy Bann's audience has been increasing.

TOM WILSON

CHICAGO

The Arbors, Date artists, just added another booking to their already long list of engagements. This will be their second appearance at Club Atlantic of the Regency Hotel in Atlantic City. The Arbors recently returned from a tour of Canada that included stops in Ottawa, Toronto, and Montreal.

Betty Berger, president of Continental Artists, produced a single for Miss Missy. Missy, a newcomer to the music industry, has been signed to a recording contract with Atlantic Records. Crystal Gayle and Missy will perform together at Hi Record Co., for a single release.

THE DEXTER'S SCRAPBOOK

By DAVE DEXTER JR.

LOUISVILLE — The great gypsy guitarist Django Reinhardt has been dead now 16 years, but his music continues to be enjoyed in the South. One of the finest recordings of the gypsy guitarist was made with the famous Orpheum string band.

Michael Goldstein has acquired rights to Reinhardt's life story, which was a profile recording. McGee has worked with a team of stylists who made Paris his home base for most of his career.

Eight of Reinhardt's guitar albums are still available today in this country, most of them cut at various studios. Four of the albums are intriguing in the mythical story of the Hot Club of France in the 1930's. Django was 23 when he became ill and died in Fontainebleau, France. The great gypsy guitarist's career in music has been recognized by the world, who have done much to preserve the music of Reinhardt.

Unsurpassed in Quality at any Price

GLOOSY PHOTOS

48/3 EACH 8x10...100 LOTS...$12.50 per 100...$10.00 per 500...

1,000 LOTS...$7.50 per 1,000...

OUR PRICES UNBEATABLE

1 color/100 LOTS...$17.00...

2 colors/100 LOTS...$20.00...

5 COLORS/100 LOTS...$35.00...

HIGH QUALITY, 100 WHITE, 100 BLACK, 100 WHITE & BLACK, 100 OR 200 BLACK OR WHITE.

Dexter's Scrapbook is published every week by the Dexter Radio Corporation, 3350 N. Michigan Ave., Chicago, Ill. 60613. Copyright 1969, Dexter Radio Corporation. All rights reserved. Reprint permission granted with credit.

Talent

San Francisco Artists

- Continued from page 23

the event. A documentary film of the artists' music was planned with major Bay Area filmmakers for production. The Rock and Roll Hall of Fame has requested 100,000 feet of film for the project.

The Family Dog and Fillmore West a few weeks ago netted $100,000 for oper-

ations. The Rock and Roll Hall of Fame Music Council had donated about $15,000 to get the festival off the ground. The concert series at Kezar Stadium, with performances by major artists, will make up the remainder of the expected $150,000-$200,000 profit. The event will go to aid needy artists, education projects or possibly establish a San Francisco music school.

RON SCHLACHT

MEMPHIS

Gay Clevens opens Tuesday (12) at the Round Dinner Playhouse. He is the male lead of "42nd Street." RON SCHLACHT

San Francisco Artists
NEW YORK—The one song that had more impact on the commercial scene in the past year than any other song, believes Bob Nash, is "Up, Up and Away" from Fair. Nash, who was then a vice-president and executive music director of Foote, Cone & Belding, told the advertising agency, said rights to the tune were obtained at a very fair price and there is no question about its Fox Office. But it established a precedent and with its $125,000 price tag sent the price of songs in general.

Songs in price now from $15,000 to $30,000, he said. "And that, of course, is just as high as $50,000 and $600,000. These high prices are shifting adversely to the record companies, Nash said. This is a difficult statement and I don't know how you could prove it. I've sought a lot of things recently, only to find them fall by the wayside."

Nash, who now has his own Bob Nash Productions to specialize in composing, arranging and production for the commercial industry, says that the peak of his career was "Up, Up and Away" was a natural for TWA, but not all tunes work that way. Nash told of a project where, nothing works as well as something composed originally for a particular purpose. He said, "The difference is that a commercial is trying to sell something and you should find a way to express the sales message musically."

As an example of how high the prices have soared in recent months, Nash reminded us that when a recording agency could make a 13-week deal for a good, well-known song for $500 to $700. Nash originated out in the music business as a trombone player. He played with Pete Rugolo's band. "I was in-
Almost seven years have elapsed since KRAK began to pursue the idea of narra-
tive music in northern California into its modern essence. Prior to embarking upon country music, KRAK had been a middle-of-the-road operation reading water in the ratings and the billings. An intensive market research study indicated that the area was ripe for a sound that was not being fea-
tured in the market at that time —country music. We investigated all possible sources and took a crack at it. Although much of the sound as time per-
mitted, Chief among those in-
trigue was the idea that the individual DJ's making themselves known. The WOAI director, the kind of objectivity that I felt was essential to record selec-
tion criteria. Not coming from
the same kind of background as our original staff of deejays, I was able to con-
tribute diversity out of my unfa-
miliarity with the product. I felt, though, that my musical background would stand me in good stead—and it did. The popularity of the program increased within months and it's been that way ever since. Every piece of product comes across my desk and I listen...makes no difference what it is, it's the title, the songwriter, the
publisher. The only reticence that I believe the listener and wants to buy it, it's a monstrous program to try to ac-
tire. So the station gets the blame in that some for touting the listener with something that is inaccessible.

After a time, an individual can say, "I have the feeling of what it is, that the station purports to be and attunes himself to that. Balance of material is perhaps what catches my ear. And I'm not just hearing. The kind of objectivity that I felt was essential to record selec-
tion criteria. Not coming from

· Continued from page 1

industry—a organization just named the Fraternity of Record Producers—chaired by chairman Walker Lane of Venture-Maverick Records. WCAR is not appealing to a year on education, the NATRA con-
vention is being billed under the theme "The Time Has Come...Let's Work Together." Shields promises to take us back, but casting our eyes to a future where the defensive pos-
ture of the men is one of a strong offensive thrust for the rights and dignity of all our music directors in the two industries. For WCAR is a organization of associate members of NATRA, whose main purpose is to train and in what music director Ron O'Brien refers to as a "person-
ality Drake" format. Staff in-
cludes O'Brien, Dwight (Jowy Jay) Herbert and Mike Lee.

WCAR Plans Play Shift

DETOIT—WCAR, 50,000-
watt station owned by H.Y. Levinson, is slated for a major programming revampment. Pro-
gram Manager Ken Draper is on the scene and running the program. Draper has announced that the station might go Top-
40, Program director Bill Del-
zell has been announced as the concept to say that "we're going to wake up and it's 6 a.m. Maybe the get date for changes has been announced, but both the AM and WCAR-FM will be updated.

Geos Personality

INDIANOLA, IOWA—KRB-
B has altered its "Top 40" format into what music director Ron O'Brien refers to as a "person-
ality Drake" format. Staff in-
cludes O'Brien, Dwight (Jowy Jay) Herbert and Mike Lee.

Radio-TV programming

PROGRAMMER SPEAKS UP

'Country Is Where It's At'!

EDITOR'S NOTE: This is a list of the leading progressive rock stations in the nation, as recommended by Billboard.


KMYR-FM, 7200 W. Alameda Ave., Denver, Colo. 80226. 303-936-1405. General manager Craig Bower, program director Ron Melton. 24 hours, stereo. One minute spot is $34 in prime time.

KINK-FM, 501 S.W. Jefferson St., Portland, Ore. 97201. 503-224-8620. Manager John David. 6 a.m.-1 a.m., stereo. One minute spot on a six-time basis in prime time is $7 per minute. Rep: Progressive Rock Media.


KFKH-FM, Suite 1025, Wichita Plaza Blvd., Wichita, Kan. 67202. 316-266-0075. General manager Dick Rippie, music director Robert St. John. 6 a.m. One minute spot on a three-time basis is $10 per spot 6 midnight.

WADS-FM, WDAS Blvd., Belmont Avenue at Edgely Road, Phila-


WBUR-FM, Brown University, Providence, R. I. 02912. 401-863-


WZMF- FM, Box 216, Menomonee Falls, Wis. 53051. 414-221-
7070. Steve Milwaukee. General manager Ron Moskal. 24 hours, stereo. One minute spot on a five-time basis is $7 per spot in prime time.

Part-time progressive rock stations includes KNUS-FM, Dallas; WKKN-FM, Dallas; KYSM-FM, Mankato, Minn. KCB-
FM, New York; WBNM-FM, Cincinnati.
SOLD OVER 100,000 IN TWO WEEKS

'Toys Are Made For Children'
THE UNIQUES
PAULA 324

'Ted Taylor'

'It's Too Late'
TED TAYLOR
RONN 34

BREAKING IN

DETOIT  CHICAGO  DALLAS
MEMPHIS  HOUSTON  PHILLY
CLEVELAND  NEW YORK  NEW ORLEANS
SAN FRANCISCO  ST. LOUIS  ATLANTA

Produced by DAN PENN • SPOONER OLDHAM

RONN

728 TEXAS • SHREVEPORT, LA. 71101

www.americanradiohistory.com
WE'VE DONE IT AGAIN!

THE HOTTEST MUSIC PUBLISHER

#1 for Five Consecutive Years 1964-1968

And... the Leader Again in 1969*

Jobete Music Co., Inc.

2457 Woodward Ave., Detroit, Mich. 48201

*From Billboard August 9, 1969.
elliot chiprut is proud to announce the debut of KEF records
an exciting new all-encompassing label to be distributed world-wide by captiol records distributing corp.

First two new releases out this week

The New Pop Rock Group
THE MORNING STAR

WONDERFUL DAY
(L. Messina)
THE MORNING STAR
A KEF Production
Produced by Elliot Chiprut
STEREO 2581

Backed up with:
"OUT THERE SOMEWHERE"
(SOMEONE WAITS FOR ME)

The New Pop Country-Western Writer-Singer
GENE STABILE

(whatever happened to) THOSE GOOD OLD COWBOY SHOWS
(Gene Stabile)
GENE STABILE
A KEF Production
Produced by Elliot Chiprut
STEREO 2598

Backed up with:
"TEARS ON SATIN"

KEF RECORDS/ NEW YORK

KEF MUSIC INC. (ASCAP) 2-34
KEF MUSIC INC. (ASCAP) 3-91
A Billboard Spotlight

DEAN MARTIN

the total entertainer

ADVERTISING DEADLINE: AUGUST 29 — ISSUE DATE: SEPTEMBER 13
RARE AND WELL DONE

AUGUST 1969 RELEASE

SOUNDTRACK: "THE ITALIAN JOB" PARAMOUNT PAS 2007
DIANA TRASK: "FROM THE HEART" DOT DLP 21557

THE FRATERNITY OF MAN: "GET IT ON" DOT DLP 21555
JACK BARLOW: "SON OF THE SOUTH" DOT DLP 21558

THE PLASTIC COW: "THE PLASTIC COW GOES MOD" DOT DLP 21554
WOMB: "OVERDUB" DOT DLP 21559
CATCH: "CATCH" DOT DLP 21564

ALSO AVAILABLE ON PARAMOUNT STEREO TAPE & TRACK CARTRIDGES AND Cassettes.
DISTRIBUTED BY PARAMOUNT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION. A G & W COMPANY.
CALL NOW FOR IMMEDIATE STOCK.

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TOWER RECORDS
The NEW LOOK Label

New Sound
BLUE HORIZON
(5. Oldham - M. Jones)
Eternity's Children
Produced by Chips Moman & Tommy Coghill for Crooked Nose Productions
Eternity's Children
Produced by Chips Moman & Tommy Coghill for Crooked Nose Productions

New Group
AMERICAS
(Tory - Tale - Pinall)
The French Revolution
Produced by Tony Roman

...All Very Exciting!
country route. Our growth was slow and over the years we have displayed consistency in the ratings. In the last Pulse (100-mile radius survey areas, January-March 1969), RRK showed more total adults in the average-age four-day parts than the next three stations combined. We double the weekly cume of the next ranked property. RRK has more men in the 25-49 age group in curve audience estimates for a.m. and p.m. drive than all five other major stations we report. We have twice as many women in the day-time block as No. 2 and more than the next two stations combined.

To our knowledge, no other station penetrates its market to this degree with the classic exception of WCCO, of course.

I’m told that we have no competition. Again, I say: “We are competing against every other adult-oriented radio station in the city. This is a very important market for us.”

We are now a demanding news, music, promotions, public service features and commercials packaged in a palatable form by professional air personalities.

One ingredient in our sound is the news. We now have more flexibility and control over our news content, emphasizing more local and regional news. KRAK has always been involved with community service projects and has worked closely with local agencies within the community.

Closely allied to this is the behind the scenes involvement of all of our staff. We have people who belong to the Big Brothers, Chamber of Commerce, Lions, Symphony League, Ad club, and various other community groups.

Another ingredient in our sound is music. We now have a broader base and can offer listeners more diverse musical tastes. One key to our success has been our ability to adapt to the changing tastes of our listeners.

Our air people are professionals. Each one has been in the broadcasting field for a number of years and most of them have had prior experience within the country music genre. The management attempts to provide an element of security in a comparatively insecure field. We treat them like human beings and do not take advantage of them. The result is that our air people are happy and respond to the various things that we ask of them.

We are willing to do whatever it takes to maintain our station and we stand behind our advertisers in helping to maintain the station.

This is our attitude. We are proud of the fact that we are a major radio station and we are proud of the fact that our station has the best staff and the best listener base. We are proud of the fact that we are a major part of the community and we are proud of the fact that we are a major part of the nation.

**Continued from page 28**

sales they get and can’t play. The small market station, which cannot afford MCA records and doesn’t get serviced by record companies, would still cut out the records, reporting back to the major market station that got the best one, and the next best one. Cost of this open field of swapping records for information would be cheap and benefit everybody.

**Continued from page 26**

radio.

Lose sight of this and you lose sight of the race and where it’s at.

The producers of country music today are obviously paying much more attention to sound and balance, the selection of material, and the arrangement. Total output is increasing. Competition for attention on those stations that play from a list is keen.

Speaking of sound, I would like to “sound off” on those people responsible for soliciting airplay for their particular product. By and large, they fall into the bag of errant boys and telephone cheeky-caller exporters. Comments (written or oral) that “it looks like a goodie and hope you will give it some semblance. If they bear the label Promotion Manager, let them promulgate. The mails are adequate bearers of the product. Why can’t the promotion people bring ideas? Competitions, promotions, tie-ins—this is the stuff of which professionals are molded. Thank God I can afford to buy my own lunch or call a cab when I want ideas! How can the product be cross-promoted? The generating of ideas is much more important. I thought that that was the nature of the label, and that I can admit, however, that every time I have proposed an idea that I have thought was pioneering, they have ridiculed it. I then have to work the idea out for myself and make it successful for all parties concerned.

Another ingredient in our sound is the news. We now have more flexibility and control over our news content, emphasizing more local and regional news. KRAK has always been involved with community service projects and has worked closely with local agencies within the community.

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### Best Selling Rhythm & Blues Singles

<table>
<thead>
<tr>
<th>Last Week</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
<th>This Week</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
<th>Week on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 Choice of Colors (Motown)</td>
<td>1</td>
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**Soul Sauce**

**Best New Record of the Week:**

*"In the Ghetto"* - Diplomats (Dyno)

**By ED OCHS**

**SOUL SLICES:** The rab world takes a break for NTRA this week as deejays and trade people gather in Washington, Wednesday (13) through Sunday (17), for the annual convention. Open to the public are two John Cramer-directed shows, "Music Together" and "All Star Gospel Get Together" coordinated by Irene Johnson and Al Jefferson. Stevie Wonder, Archie Bell & the Drells and Clarence Carter will star. The seminar paid for in part by a grant from Stax/Volt, will be directed by Dr. Richard W. Bude. ...Maxine Brown will debut on Commonwealth United Records with 'We'll Cry Together' b/w 'Darling Be Home Soon.' The "Temptations Show," a one-hour variety show seen July 12, outscored all late-night rivals in the audience ratings. Their new single is "I Can't Get Next To You." The New Arthur Conley, "Star Review" on Aco. ...Bluesman B. B. King returns to New York Thursday (14) for appearances at the Harlem Cultural Festival and Safer's jazz festival on Randall's Island. King, along with his five-man back band, Sun Ra, and the Sunrises, appear on the "Dick Cavett Show," Aug. 29. ...The Miss Black America Beauty Pageant, being presented Friday (22) at Madison Square Garden, will be shown the next day on WNEW-TV (Channel 5) in New York and nationwide. President Reagan will participate in the entertainment will be Stevie Wonder, the Isley Brothers, Rev. James Cleveland and the James Cleveland Singers, and Novella Nelson and her trio. ...Eddie Harris spending Aug. 5 through Sunday (17) at Shelly's Manne-Hole in Los Angeles, followed by a return engagement at the jazz workshop in San Francisco through Aug. 9-16. The music radio in North Hollywood, Calif., has named former KGFJ deejay Tom Reed to head the station's Watts Bureau, a training program for minorities in broadcasting. Already airing from the Watts Bureau is "Voices and Sounds From the Black World." Harry J. Butler: "What's the Use of Breaking Up" on Mercury. ...Motown has won ownership of the copyrights and masters of the Isley Brothers' "It's Your Thing" hit (on Buddha) and "Don't Give It Up Easy." New Bally's "King Taylor Got Gone" on Motown. ...The Winstones' "Color Him Father" has reached gold proportions. ...The Sweet Inspirations have been sharing back-up duties for Elvis Presley in his Las Vegas show which runs till Aug. 28. ...Proceeds from "Really Love's Gone" will benefit the Watts Bureau scholarship fund. The group will appear with Hall Johnson at Paisades Park, Aug. 30-31. ...Effective Oct. 1, Artholic will raise its list prices on all LP's from $4.98 to $5.98. New Garnet Mimms: "Take Me," on Verve. ...Brother Jack McDuff will appear at Birdies in Pittsburgh, Sept. 1-6.

**TID-BITS:** The feat of writing songs that set six million records sold in a year has promised the team of Bettye Crutcher, Homer Banks and Raymond Jackson to sign all their new compositions collectively as "We Three." Their contributions to Stax's first year success are Johnnie Taylor's big "Who's Making Love" and "Take Care of Your Homework," William Bell's "My Whole World Is Falling Down," and Carla Thomas' "I Like What Your Doing for Me." Other credits include tunes for the Staples Singers, Johnnie Taylor's latest, "I Could Never Be President," and Darrel Banks' "Just Because Your Love's Gone." Mitch Ryder, who's been producing for Dot Records in the Stax studio with Steve Cropper, has recorded four songs by We Three. ...The Rascals will make their second New York appearance this year on Wednesday (13) at Galic Palace in the Bronx. The white soul group will split the bill with the Drifters. ...Atlantic is bracing for big action on the Allman Brothers, a new group from Georgia. ...Anthony Reaza and soul producer Johnny Otis, newly signed to Epic, are out to establish their Rhythm & Blues Hall of Fame as a working, growing society for the advancement of black music in America. Backing up soul artist will soon bring the hall to reality. Soul folk interested in the effort can write Rhythm & Blues Hall of Fame — c/o Anthony Reaza, Suite 2, 171 N. Vine St., Hollywood, Calif.

**August 16, 1969, Billboard**
**BEST SELLING RHYTHM & BLUES LP'S**

<table>
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<tr>
<th>This Week</th>
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<th>Title, Artist, Label, No. &amp; P.</th>
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<td><strong>NOW</strong></td>
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<td><strong>LET US GET INTO THE HOUSE OF THE LORD</strong></td>
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<td><strong>BELLO</strong></td>
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<td><strong>COLOR HIM FATHER</strong></td>
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<td><strong>GRIZZIN' IN THE GRASS</strong></td>
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<td><strong>MARVIN GAYE &amp; HIS GIRLS</strong></td>
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<td><strong>RARE STAMPS</strong></td>
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**Dome to Handle Pickwick Labels**

LONG ISLAND CITY, N. Y. — Pickwick International, Inc. has named Dome Distributors to handle Pickwick products for the greater metropolitan New York area. Included are the Pickwick, 33, Hilltop, Cricket, Happy Time, Donegan, and student Learning lines as well as Pickwick/8 stereo tape CAR-tridges and pre-recorded casses-ettes. Dome is headed by Bernie Black. Stan Drayson is general manager.

**Sundown Distrib.**

To White Whale

LOS ANGELES — White Whale will distribute all product of the Sundown label. The first release under the new agreement will be Jim Ford's album "Harlan County." A single from the album will be pulled from the album and distributed nationally. The label also will soon release produce by Deane Hawley and football player Don Hoos.

**M'media Moves**

NEW YORK — Metromedia Records, a division of Metromedia, Inc., moved to new offices at 1700 Broadway on July 28. The address change applies to all of the label's New York based executives.

**WINSTON FIRST STRIKES**

NEW YORK — The Winston's debut single on Metromedia, "Color Hider," has been certified for a gold record by RIAA for one million sales. The single was followed by an album with the same title.

**DEJEANS**

and staff members from New Orleans radio stations WWLY and WXRK receive in gold the appreciation of IRS International. She's 5, Singleton, for breaking Johnny Adams' "Recon- troller Me" disk on the air. Singleton, presenting the center left, was awarded the center left, was praised by the label promotion man Mel Coe, left; artist Adams, second from right, and Henry O'Neal, right, vice president of R&R promotion for the company.

**MAXINE BROWN and Bob Finiz, center, present Len Sable, vice president and general manager of Commonweath's United Records, with Miss Brown's first LP for the label. Finiz produced the disc and co-produced it with Koppel-Rubin.**

**Say You Saw It in Billboard**

AUGUST 16, 1969 *BILLBOARD*
ROLLING DOWN THE STREET
THAT LUCKY OLD SUN
RELEASE ME LOVE ME, LOVE ME.
Epic is happy to announce the end of another convention.

Because as usual we've come back with the traditional hangovers and bad sunburns. But we've also come back with the most exciting convention product release in our history. We've got some new and exciting albums by some of the very biggest stars around. And some very big albums by some of the most exciting new stars around. They all promise to be some of the biggest sellers you've ever had. (Definitely worth all the hangovers and sunburns.)

So when you see your Epic Sales or Promotion man this week, be sure to shake his hand. But please, as much as he's earned it, don't pat him on the back.

Barabajagal/Dovovan. It's the newest Donovan album—featuring his latest hits and some guest appearances by the Jeff Beck Group.

Tammy's Greatest Hits/Tammy Wynette. Tammy's singles have had near perfect success in getting Gold Records. Which makes this album perfect as anyone's ever had.

Words and Music by Bob Dylan/THE Hollies. Take an English group with the reputation for hits. The Hollies have added the songs of Bob Dylan. And you have an album of incredible sales potential.

Terry Reid. His first album brought the crowds to concert after concert. And naturally they demanded an encore.

David/David Houston. Now they've added something. David Houston. This is going to be a pop album to believe in.

C. K. Strong. A new group with an exciting new vocal talent named Lynn Conway. This California group's first album definitely has hit singles in it.

Your Lovin' Takes the Leavin' Out of Me/Tammy Wynette. His first album would be a hit even if it were a group named Tommy Smith.

The Head Shop. This group adds an extra touch to your electronics. And if that isn't enough, they're from Brooklyn.

Dan Hicks and His Hot Licks. They have already taken over California with their unique and witty approach to music.

Inside/Paul Horn. Recorded in the Taj Mahal. Paul Horn's jazz farm is already great. But this makes it truly monumental. And it's all electric.

Electric Hair/Eric Sidal. The hottest item on the charts, even hotter with a mind-bending electronic excursion.
Filmways Acquires Skye in Stock Deal

LOS ANGELES—Filmways, a diversified entertainment complex, has acquired Skye Recording Co., Ltd., for an undisclosed amount. Filmways, founded in 1968 by Gaber Szabo, Gary McFarland, Carl Hambro, and Harry Weitz, will continue to record and administer the company. Norman Schwartz is president of Skye.

The company plans to expand its roster and release more material. Skye has produced 10 albums during the past five years, and has more in production. In addition to jazzmen Szabo, Tisdal, and McFarland, Skye has Grady Tate, Wendy & Bonnie and Bob Friedman, and others.

The acquisition gives Filmways an outlet for its soundtrack albums. Filmways, a publicly held company, is a major film producer with the Bruton of the films being released through MGM. Currently, MGM Records is the only major recording outlet that will acquire soundtrack albums, including "Ice Station Zebra." Filmways is indirectly involved in the record business through its involvement with the Wally Heider recording studio and a joint ownership of a recording studio in Nashville, Tenn.

Recently, Filmways acquired Concert Associates, which produces "Rock & Roll," the first Western States and it is involved in the personal management field.

Infinity's First Quarter Soars

NEW YORK—Vinny Testa, president of Infinity Inc., completed the first quarter of 1981 by completing an album by writer/artist F. Murphy for MGM. Decca recently released the Zig Zag People album, an Infinity release.

Infinity signed Pookah, a three-piece group, which was part of the hit single "Brick in the Wall" by Michael Eats, Infinity writer-producer, and the guitarist Ronnie Peterson through a long-term contract. Peterson appears on the Newport Jazz Festival. Testa, with the assistance of Eats and the production of Bob Paul Ginn, completed 14 TV jingles in 11 weeks, and plans to expand the quarter. Plans are underway to expand Infinity to the West Coast.

Bell Gets Windfall

CINCINNATI—Windfall Records, the label of Felix Papworth, has been acquired by Bell Records in U.S. and foreign markets. The company is a part of a major move by the label. The label will also be distributed by Bell Records in 1981.

Fragile Forms Production Co.

NEW YORK—Jim Fragile, formerly of the professional staff of Windfall Records, has started anew, and MusiC, has formed Fragile Forms Productions. The company's first major release is a "live in a land of the free and far away" thing by Melba Moore of the Portland, Ore., group from Providence, R.I., and this has been signed by the independent record company. Fragile is a member of Windfall's promotional staff, and was involved in the recording of the album's hit single, "Have a Coke." The new company will be based in Providence, R.I., and will include Epic, Columbia, and Deutsche Grammophon Records.

Hike Singles Prices: Litton

*Continued from page 1*

- $70,000, to make an album, "Lifton"... At present, at 10 percent, the single is a dead deal for all segments of the industry, according to Litton. At today's production, costs some singles are quite expensive, and finance a producer could manufacture an album. The profit differential between an album and a single, and the manufacturer needs a cash advance before the single can be sold.

- As for the record producer, his handling cost is the same, but on a larger scale, so in this profit in the album he prefers to spend this... At the retail level, he adds, pelfage losses on singles are much higher than on albums, and if the dealer put them behind the counter he needs personnel to handle it. If he also adds, the cost of impulse buying.

Advantages

- The single's sales have powerful value, Litton said. It has a strong promotional function, and it is a means of creating and testing an artist ... and from the hit single albums it is a means of reaching a larger audience and the single may be regarded as another cost in putting out an album.

- Litton added: "Of course, there are other ways of breaking albums in the singles business. But these combinations make the album a good deal..."

- Litton, as indicated last week, will stay with the company, feels PocketMouse has strong potential as an aid to the singles business. The company feels the opposite of a question mark in the headline on page 1 announcing the label (Billboard, Aug. 8) was the...
**Country Music**

**Donations by Opry Trust Fund Reach $100,000**

NASHVILLE — The "Opry Trust Fund," derived from the $10 contributions for registration to each year's "Grand Ole Opry" Birthday party, now has distributed more than $100,000 to families of individuals throughout the United States.

The Trust Fund, incorporated in September of 1965, has handed out $10,000 to 10 separate families, 80 percent of them outside the state of Tennessee.

The figures were obtained from Robert Cooper, vice-president of WSM Radio, who conceived the idea and now serves as the Fund's executive vice-president and treasurer.

The only source of income to the fund is through the registration fee collected at the annual birthday celebration in October. This fee, or donation, entitles each registrant to participate in the three days of concerts and events taking place in the birthday performance of the 44-year-old show.

The purpose of this fund is to give financial assistance in time of need, and to provide entertainment to entertainers and musicians (and their families) directly associated with the Opry who are unemployed or out of work, as well as those who are employed in the country music field. No member of the "Grand Ole Opry" has ever received a cent of the money.

Ms. Cooper, who has been a member for five years, said some of the payments go to the families of musicians who are out of work because of illness or other reasons.

The Trust Fund has cut down substantially on the constant demand of an artist's time for benefit shows and the like. The money is not handled by WSM, but instead placed directly in the hands of the person involved, which handles the money at registration.

The Trust Fund is the sole purpose of the registration fee. This year's gathering is scheduled for Oct. 16-17-18.

**Owens Opens Nashville Arm**

NASHVILLE—Buck Owens, Capitol artist who previously was a member of the Drifters and currently is building a studio in support of WSM Radio, will open the offices of his own business, the Owens Enterprises, on WSM Radio, for theappers.

Owens has announced that he plans to move into the Capitol Records building in Nashville, where his new business will be located. In the meantime, Capitol has established an office in Nashville and the new business will be housed in that building.

**Country Is Making Deep Inroads in Puerto Rico**

SAN JUAN, P.R.—"Tenderness and perseverance" have given country music a foothold in Puerto Rico, according to Paul Allen, the public relations head of the San Jeronimo Hilton. Allen said that for the first time in Puerto Rico, country music television stations now have permanent country music programs, and that in a number of radio stations, country music is a regular part of the programming.

"Sincere and dedicated people have been the key to the success of country music in Puerto Rico," Allen said. "The Puerto Rico Country and Western Association has been instrumental in developing the scene, and has provided a strong support system for artists from the United States.

**James Cuts Album During Houston Astrodome Date**

HOUSTON — Sonny James has cut his newest LP in the Astrodome here.

Kelo Heron, Capitol ad man who worked on the album, said the label had doubted the feasibility of recording in the Astrodome to the pre-demand. He also said a spokesman for the Astrodome said this was the "most enthusiastic crowd ever" for an appearance there.

The album is titled "The Astrodome Presents Sonny James." Bob Neal, Sonny's personal manager, said it was the first recording in the Astrodome.

Neal also noted that national radio stations have been so far for the recent James appearance on the "Ed Sullivan Show." He said that in the recent recordings two additional appearances this fall and winter, Neal said these appearances have just been confirmed. Several major nation television stations are being negotiated.

**Howard Artists Co. Invades Nashville**

NASHVILLE — The Don Howard Artists Agency, a division of the Loretta Lynn Corp., has opened offices here with a large roster of talent.

Howard, who concluded arrangements on his first Nashville visit, said the agency plans to package several network properties, and that one such package already has been signed.

The agency books such artists as Freddy Weller, Billy Mize, Buddy Holly, Andy Williams and Johnny Cash. Howard also manages Loretta Lynn.

"We will add other artists to the roster," Howard said. "We are in the process of booking some from here, and we will add more in Los Angeles. This is one of the many recent moves of Hollywood-based firms into the Nashville scene, reversing the trend which had been going the other way.

Howard indicated the agency would like to purchase its own building, with opportunities to expand. The site has not yet been selected.

**Elvis Retains Touch in Return to Stage**

LAS VEGAS — Elvis Presley's playing of a special event in Las Vegas on March 12 helped bridge the generation gap at his International Hotel debut July 11.

The tall, dark-haired country blues singer proved that nine years away from theater audiences have not affected his voice, style or style of blasting forth with a hot blues tune or a warm, enticing ballad.

**Western Wear Franchise by Loretta Lynn**

NASHVILLE — Loretta Lynn, Country girl artist, and a group of Nashville businessmen have formed a national franchise firm called "Loretta Lynn's Western Wear.

Other principals in the firm, which will be headquartered at 3500 Lebanon Road, include: C. E. Hooper, owner of C. E. Hooper Reality Co.; Metro Fire Chief Dan C. Hicks and his sons Charles C. Hicks, president of the C & D Saddlery; and John A. Witten, president.

Three stores will be opened in the Nashville area soon with a preference of 200 stores, most of which will be under franchise arrangements, during the next three years. Among items sold by the stores will be saddles, bridles, and western outfits.

Much of the 19 songs Presley sang during his one-hour performance capped his successful RCA recording career and the emphasis was definitely on working with material the audience liked. There were one exception, however, when he sang "It's Only Love" the 2,000-seat audience. That song was a forthcoming single, "Suspicious Mind," which told of two people caught in a trap of Presley's lovers.

Presley's oft-mentioned manners were all present, much to the delight of an audience which found itself reliving the 1950's when Elvis was king of rock and soul was something on a shirt. Nine years away from live performance, his presence has been missed. His gait, his smile, his gait, his voice and style of blasting forth with a hot blues tune or a warm, enticing ballad.

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Kelo Heron, Capitol ad man who worked on the album, said the label had doubted the feasibility of recording in the Astrodome to the pre-demand. He also said a spokesman for the Astrodome said this was the "most enthusiastic crowd ever" for an appearance there.

The album is titled "The Astrodome Presents Sonny James." Bob Neal, Sonny's personal manager, said it was the first recording in the Astrodome.

Neal also noted that national radio stations have been so far for the recent James appearance on the "Ed Sullivan Show." He said that in the recent recordings two additional appearances this fall and winter, Neal said these appearances have just been confirmed. Several major nation television stations are being negotiated.

**Howard Artists Co. Invades Nashville**

NASHVILLE — The Don Howard Artists Agency, a division of the Loretta Lynn Corp., has opened offices here with a large roster of talent.

Howard, who concluded arrangements on his first Nashville visit, said the agency plans to package several network properties, and that one such package already has been signed.

The agency books such artists as Freddy Weller, Billy Mize, Buddy Holly, Andy Williams and Johnny Cash. Howard also manages Loretta Lynn.

"We will add other artists to the roster," Howard said. "We are in the process of booking some from here, and we will add more in Los Angeles. This is one of the many recent moves of Hollywood-based firms into the Nashville scene, reversing the trend which had been going the other way.

Howard indicated the agency would like to purchase its own building, with opportunities to expand. The site has not yet been selected.

**Elvis Retains Touch in Return to Stage**

LAS VEGAS — Elvis Presley's playing of a special event in Las Vegas on March 12 helped bridge the generation gap at his International Hotel debut July 11.

The tall, dark-haired country blues singer proved that nine years away from theater audiences have not affected his voice, style or style of blasting forth with a hot blues tune or a warm, enticing ballad.

**Western Wear Franchise by Loretta Lynn**

NASHVILLE — Loretta Lynn, Country girl artist, and a group of Nashville businessmen have formed a national franchise firm called "Loretta Lynn's Western Wear.

Other principals in the firm, which will be headquartered at 3500 Lebanon Road, include: C. E. Hooper, owner of C. E. Hooper Reality Co.; Metro Fire Chief Dan C. Hicks and his sons Charles C. Hicks, president of the C & D Saddlery; and John A. Witten, president.

Three stores will be opened in the Nashville area soon with a preference of 200 stores, most of which will be under franchise arrangements, during the next three years. Among items sold by the stores will be saddles, bridles, and western outfits.

Much of the 19 songs Presley sang during his one-hour performance capped his successful RCA recording career and the emphasis was definitely on working with material the audience liked. There was one exception, however, when he sang "It's Only Love" the 2,000-seat audience. That song was a forthcoming single, "Suspicious Mind," which told of two people caught in a trap of Presley's lovers.

Presley's oft-mentioned manners were all present, much to the delight of an audience which found itself reliving the 1950's when Elvis was king of rock and soul was something on a shoe. Nine years away from live performance, his presence has been missed. His gait, his smile, his gait, his voice and style of blasting forth with a hot blues tune or a warm, enticing ballad.
Three Artists Spark Show Biz Major Move Into Country Field

Show Biz Records, a division of the company which is the most successful in the business, signed composer-artist Chas. Webster of Hollywood, long-time Columbia artist Jamie Ryan, and Blake Emmons, a successful writer-singer who co-stars on a new syndication.

Webster was signed by label president George Cooper III, a former Dot Records vice-president, where Chas wrote his first million-selling, "Moody River," that was a No. 1 record for Pat Boone. Cooper has succeeded in bringing the former Dot artist out of semi-retirement and back home. For the past few years, Webster has been associated with Mike Landon of Bonanza, and fronted his road show. He has also worked numerous personal appearances with leading country acts, including Porter Wagoner, Johnny Cash, Roy Drussy, and Ray Price.

In addition to his lead role as the first male country act for Show Biz, Webster has been added to the regular cast of "Country Carnival," a half-hour color TV show which is currently year-round in some 59 markets. His first release is "Rain on My Roof," a modern song with strong lyrics.

Miss Ryan recorded a number of chart records for Columbia before leaving that label. Paradoxically, she is married to Charlie Dick of Starday Records, who formerly was married to the late Patsy Cline.

Emmons, a staff writer for Country Song round-up who also has had hit records, is known as a top-flight performer. He co-hosts new Show Biz syndication with Jim Ed Brown.

Cooper said additional acts would be added shortly. The label is distributed by Bell.

Country Music

NASHVILLE — Show Biz, Inc., which moved into the record business with an initial single last month, now has made a big move in country with the signing and recording of three established artists.

George Jones & Sammy Wynn-ette have booked a recording session at Crow's Longhorn Bar in Dallas, and will be available for booking.

In two nights, playing for 60 percent of the cover charge, the pair collected $1,000. That's a far cry from the old days of the Jukebox of the 30's.

... Who's Mike Hoyer spent two days in Las Vegas hosting the Buck Owens show at the Bonanza for Capitol. Chris Lane of REEL, San Jose, did similarly. From the four shows he will do record a release about the first of the year. With Buck and the Ranchers on the show were the Hugan, Sunn Raves, Ira Allen, Sundial Brothers & Buddy Alan. Mike reports crowds were large and enthusiastic.

The Stonemans, forced off the stage by a rainstorm while playing the 3-County Fair in Shippenburg, Pa., sought refuge in their dressing room. When the rain ceased, continued, some of the crowd held on, so family split a brief show in the dressing room for the dedicated fans who had waited.

... John Reeves, nephew of the late Jim Reeves, has done his first single for Spark Records.

Bob Mathis, formerly with WXX-Perri, has moved to Nashville to become a morning Disk Jockey at WENO. A musician and songwriter as well as an announcer, he is under contract to Tree International as an exclusive writer.

Little Richie Johnson has several new singles, including "Love," "I've Lost My Baby," "When the Night Is Dark," "The One I Chose is You," "Randy King," Slim Whitman and others. He will sit at Box 1, Beers, N. M.

Dickle McCallister of De-Me records has reportedly been signed by Brite Star to do several TV shows in the Midwest.

... Lee Wilson has cut a tune called 'Friendship and Comfort in the Battle' on the Rich-N-Tone label.

Woodland Sound Studio has added two more leading recording engineers to its staff, to work under Glenn Sanders. They are Rick Horton, who has been with MGM and Mayfair studios in New York, and James L. Pugh, who has been with Electronic Equipment of Atlanta for the past five years.

Howard Vokes and his Country Boys have played the Gritz Hotel in Verona, Pa., for the past seven years. Now he is making a five-hour jamboree out of his show, and plans to book to capitalize on his booking two artists who are interested in appearing at the jamboree to call him at (412) 838-6484, or write to Box 12, New Kensington, Pa., or are interested in appearing at the jamboree to call him at (412) 838-6484, or write to Box 12, New Kensington, Pa. (Camaro)

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The Johnny Duncan Story

A brief biography on Nashville’s most dynamic new recording star.

John Richard Duncan spent his boyhood days helping his father raise peanuts and other crops on his parents’ farm in Dublin, Texas.

His mother says he was singing before school age. And John remembers playing his first guitar at about 12.

As a senior, John was a towering 6'4" and loved to play basketball. “It was,” John says, “second fiddle to my pickin’ and singin’. If I hadn’t loved to sing and write songs so much, I probably would have considered trying to make a living in the sports world.”

After graduation from Dublin High, John played with the Texas Village Boys. Worked as a blackjack. And also as a bricklayer.

It was in Nashville in 1966 that he got his big break. “I was appearing on the Bobby Lord Show, not knowing that Don Law of Columbia would be watching. When I got off the show he called and said he wanted to record me.”

Since John’s first recording in November, 1966, every one of his singles has reached the charts. Including his current hit.

“When She Touches Me”

4-44864

And his first album, Johnny One Time, has just been released.

If this young man keeps going like he has, he may have to pay to see his story next time.

On Columbia Records
is on tour through Missouri and Oklahoma. Little Richie Johnson reports that Jimmy Snyder, Jack Blanchard and Mickey Morgan just cut new sessions here for Wayside Records with releases immediately. Wayside distribution is handled through Smash-Mercury.

Tiny & Clady's Harris were such a success during their 4½-month tour of Vietnam they're going back in October to entertain some more. He's a Stop artist... Cedarwood's B. E. Harrison penned the new Jim & Jesse tune on Epic, "I'm Hoping That You're Hoping." Cedarwood scored again with the First Edition version of "Ruby, Don't Take Your Love To Town," and.

RCA's "Ruby, Don't Take Your Love To Town," and

Country Music

Nashville Scene

• Continued from page 48

I HAVE A HIT!
IT'S ON STARDAY #872

FOR D.J. COPIES WRITE CHARLIE DICK
P.O. BOX 8188 — NASHVILLE, TENNESSEE

COUNTRY MUSIC veteran Roy Acuff guips with Plantation artist Linda Munsari during her closing on the "Grand Ole Opry." She became the first female member of her race to appear on the "Opry" stage.
FOUR CHILDREN PLAYING
And tin cans become dandelions,
Telephone poles are trees, while
Stones blend harmony, with mute voices;
And stark, gaunt walls, with crumbling
Brick and mortar and ancient windows,
Like specters witness...
A hallowed hell, of childish
Innocence and immunity from
The pathos of poverty;
Yet seeds of frustration: buds
Of hopelessness, like yeast, will rise
And strike the soul-strings of a nation.
The Rhythm & Blues Revival
No White Gloves, Black Hits

By ARNOLD SHAW

The west coast groups, particularly those out of San Francisco like the Grateful Dead, Country Joe & The Fish, Mothers of Invention and Big Brother and the Holding Company, all had ears for the blues. But for a time, they pushed the record market in a psychodelic and electronic direction. Also in giving vent to the alienation of youngsters and their distrust and disapproval of the Establishment, they made Protest and Art Rock a viable style.

Even before these developments of the '60s, rock 'n' roll gave evidence of a white backlash in the popularity of what has sometimes been called "pimpole music." In the late '50s, we witnessed the emergence of young singers like Ricky Nelson, Tommy Sands, George Hamilton IV, Frankie Avalon, Fabian, Paul Anka and other white teenagers who bore the juvenile banners of teenland. Pat Boone's white buckskins might be regarded as symbolic of an image he sought to create in contrast with Elvis' blue suiting.

And yet Boone scored one of his biggest bestsellers of the decade with his version of the Fats Domino's "Ain't It A Shame." became a smash for him as "Ain't That A Shame." Dipping in the record hits of Little Richard and a Chicago R&B group known as The Eldorados, Boone came up with chart champions in "Tutti Frutti" and "My Front Door." This was a time when some of the older generation artists decided to hold on to their following in the market by copying ghetto artists, as Georgia Gibbs did successfully with "Lend Me Yourhone" and "I Love My Man," with Gene & June's "Ko Ko Mo." "

So perceptive a listener as The New York's rock critic, Ellen Willis, recently admitted that she tended to "prefer the tamer, while versions of rhythm-and-blues". But even this was because the innovators were pushed on the radio, but partly it was because Georgia Gibbs sounded better to her, a LaVern Baker of the '60s out of the '50s.<n
But it was in this period that the pioneer urban bluesmen went into a decline. The recordings of Albert King, B. B. King, Howlin' Wolf, Bo Diddley, Muddy Waters, Little Richard, and Fats Domino dropped so badly in sales that for many under-20 listeners his current prominence is all too recent history. Most of these hitmakers of the '40s-'50s had to eke out a precarious existence by playing the so-called "chitlin' circuit" of segregated bars, clubs and saloons.

Of his current revival, Muddy Waters told an American college audience: "I had to come to you behind the rolling stones and the graduates. I had to go to England to get here." And Bo Diddley echoed his Cette colleague: "We all owe a debt to the Beatles. The same thing happened with country rhythm and blues. It had to come from over there first for American kids to listen.

Curiously, the British orientation of Rock in the '80s was one of the factors that first contributed to the neglect of the urban bluesmen. After the impact of The Beatles, U.S. record buyers went on an English binge that had Britain's radio airwaves and their made overnight heroes a long list of mop-haired Englishmen. Then, the creative power of The Beatles made a market for something as Baroque Rock, and after "St. Pepper" for Super-Albums and Studio Rock.

THE WORLD OF SOUL

by ARNOLD SHAW

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At about the time that this issue appears in print, TV viewers will have the opportunity of watching an hour special, "Life and Music of Fats Domino," produced by the American Film Institute in connection with the television series, "The African American Experience," which has been broadcast nationwide since last fall.

The receptivity of the TV market to this show is an interesting commentary on a development that has been in the making, perhaps since the explosion on the entertainment scene of Elvis Presley in the mid-'50s.

That this development has accelerated immensely is apparent when one considers the Otis Redding story. Two started playing R&B with country instrumentation in December 1967. Redding was named the "Spade's No. 1 Male Vocalist by the British Melody Maker." It was a designation that had been monopolized by the Peltz brothers for the preceding ten years. Within days of the designation, the British Broadcasting Corporation had a crew at Redding's ranch outside of Macon, Ga., and filmed a documentary on the life and career of Otis Redding, synchronized glossaries of France likewise responded to the occasion by broadcast- casting a Memphis Show featuring Redding and other Stax-Volt artists. No such recognition was accorded one of the major proponents of the Memphis Sound in his own land.

But Redding had not then as yet had a No. 1 record on American charts. "Sitting on the Dock of the Bay" happened after Otis' premature death at 26. Of greater import in terms of the present black renaisance is that he was a contemporary soul man and today's revival is concerned with the pioneer figures of the late '40s and '50s.

The predominantly black orientation of Pop music became apparent, of course, by the time that such disciples as Presley as Jerry Lee Lewis, Carl Perkins, Buddy Holly and other rockabily white singers made their appearance. In records like "Blue Suende Shoes," "Peggy Sue," "Great Balls of Fire" and Gene Vincent's "Be-Bop-A-Lula," the hillbilly accents had distinctly negro textures and the walloping drive of RnB.

But it was in this period that the pioneer urban bluesmen went into a decline. The recordings of Albert King, B. B. King, Howlin' Wolf, Bo Diddley, Muddy Waters, Little Richard, and Fats Domino dropped so badly in sales that for many under-20 listeners his current prominence is all too recent history. Most of these hitmakers of the '40s-'50s had to eke out a precarious existence by playing the so-called "chitlin' circuit" of segregated bars, clubs and saloons.

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doin' THE POPCORN with the James Brown Band
FLIPSIDE BLACKS SING COUNTRY MUSIC

By ARNOLD SHAW

On the recent release of Jackie Thompson singing "Daddy Sang Bass," Columbia Records ran a full-page ad, "Remembering Charley Perkins we did it," the story ran, "and the great Johnny Cash turned it into a country hit. Now, Jackie does it in a soulful rock version with lots of rhythm, love and a lot of soul too."

Apart from the quality of Thompson's phrasing, what mattered was that his record was a black cover of a country song.

Unquestionably, this is a less frequent occurrence than the reverse. Both in its origins and in its various manifestations, rock is white singer adapting to or working in a black tradition. And if we go back a bit in pop music, the same is true of rhythm and blues.

At the moment, there are at least two black singers who have made covers of well-known white country material, specifically white country material.

Joe Tex is associated with Dial Records, the record arm of Atlantic, a Negro publishing company. Joe's songs are produced by Tree's Buddy Killen. Since 1965 they have regularly made R&B covers, usually in the Top Ten, and occasionally as No. One. "I Want To Do Everything For You" in '65 and "Sweet Women" in '66, as well as sides like "Hold What You've Got" and "A Good Man's Hard To Find.

Although Joe Tex has no market, the character of his work was given no explicit identification until "Soul Country," as his next-to-the-last album was titled.

RCA's Charley Pride, who also has six LPs on the market, called his second, "Pride of Country," and his fourth, "Make Mine Country."

In a sense, the emergence of these two country-oriented, but Negro singers cannot be considered novel. In 1962 soul-singer Ray Charles took a country ballad, previously a country hit for Decca's Kitty Wells, and made it No. 1. It was "I Can't Stop Loving You" (re-issued as No. 2). The impact of Nashville-writer Don Gibson's song "I Can't Stop Loving You" was so great that ABC released a Ray Charles LP when its contents were supplied by their titles: "Modern Sounds In Country And Western Music."

The exploitation of country material by black artists goes much farther back. Way back, in fact, to the era of the 40s. When he first went into record making, the late Syd Nathan of Cincinnati released discs on two labels: Queen for colored artists and King for "hillbilly singer." Singing as a member of the Cincinnati, when Nathan had a hit on Queen, he cut it on King, and vice versa.

What Joe Tex and Charley Pride are doing is hardly new," Henry Glover, Nathan's a/c chief, recently observed. "And it wasn't new when Ray Charles went the country route. Maybe because we at King worked with white country singers as well as black artists, it seemed a natural thing to cross boundary lines."

"Syd Nathan had me record blues with country singers like Cowboy Copas and Moon Mullican, and I cut country songs with shouters like Wynonie Harris and Bullmoose Weekes. When Mr. Blue was written, he had one of his biggest sellers in a cover of a Hank Penney song and record, "Blues Eyes." And Bullmoose Weekes, "You Don't You Had Off And Love Me," cut originally by Wayney Rayne.

Ranging through the period of the past twenty years, one finds a number that started as country hits and were later transported into the R&B field. In 1954 "Release Me" was a top ten hit by Mr. Brook Benton, as Wynonie was written, called, had one of his biggest sellers in a cover of a Hank Penney song and record, "Blues Eyes." And Bullmoose Weekes, "You Don't You Had Off And Love Me," cut originally by Wayney Rayne.

THE STATE OF BLUES WEST COAST STYLE

By ELIOT TIEGEL

A number of observant eyes the blues idiom is in a transitional period, rife with contradictions, yet overwhelming in the number of new, contemporary groups which are blowing blues music and firing up the blues on the West Coast.

The once ethnic music found on "race records" is today being explored and exploited by whites and blacks together with amalgamation of efforts that is turning popular music into a strong blues-dominated field. The analogy is found in recalling that the swing era sounds of the jazz and quasi-jazz bands of the 1930's and '40's became the popular music of that period.

Today, with Ray Charles and the Supremes considered pop acts, not R&B in nature, the blues or soul for that matter is an anachronism. This musical period and style, which reflects both the old evergreens for the blues and a more modern form of expression.

Rooter of Labels

Where once it was the labels like Specialty or Alan Delius that put the "race" into records and the modern acceptance for R&B and boppers today, the roots of labels recording blues runs impressively long.

But one thing is true, the blues is the leading exponent of the pure, rural sound. Arthoehl fortunately is gaining a shot in the arm from two of the most effective Los Angeles recorders, Bob Kranow and Don Graham, who have signed a distribution pact with Arthoehl's owner Chris Stronglife to repackaged and distribute his marvelous catalog of gutterbas, roots music.

"Most blues cats wouldn't change their lifestyle to cut another form of music," states Bob Kranow, "even if they were offered a million dollars."

Most blues cats wouldn't care if it was number one. You can't have the blues and a millionaire. It's a lifestyle, not just a career move.

At this point in the record business, blues artists are gaining a great amount of exposure which is of course providing them with the big money they have never dreamed of earning from the power structure which has controlled the live talent booking industry.

But in fact, there is now a black talent booking agency, World Wide Booking, which has successfully promoting concerts around the Los Angeles area, specializing in Motown acts, but sprinkling in enough funk-soul and blues bands to keep the train running. The firm has been in business over two years.

Speciality Records, which has been dormant for many years, last summer released an LP with Jackie Wilson. Its roster has included such singers as Little Richard, Sam Cooke and Larry Williams.

While the label's successes introducing musicians and styles which are somewhat dated, Blue Thumb is going after new blues artists. It has just recorded the Chicago Blue Stars which this week was appearing at the Ann Arbor, Mich. Folk Festival. The series of artists working on its first national playing tour, blending in rock clubs like the Scene in New York (Aug. 13), The University of Massachusetts in Amherst (Oct. 30), and the International Jazz Workshop in San Francisco (Sept. 8-13). All told there are 15 dates on its tour, and the label will have its LP out to coincide with the record-personal exposure.

Blues Updated

Again, in the small blues label field, Ventura, Tangerine and Fantasy's blues operation in Oakland, are all active. Metown has a strong Los Angeles operation, the label running itself around the corner for the first sign that Los Angeles will take on a greater meaning for the heretofore Detroit headquaters.

The straight 12-bar blues has its audience, and once the market for a particular brand of blues has been ascertainment, the wise record company knows how to exploit it. In 1963 the first blues artists from the West Coast blues has been reportedly having some trouble at the blues radio station level. According to one record executive, the purists, blues forms 20 years ago and now they look for something more updated. Maybe with a trumpet section and a rocking electric bass.

Such artists as Howling Wolf, Muddy Waters, Lightin' Hopkins, Albert King, have all remained pretty much in the same mode, though hardly popular with the standard type of blues.

The underground FM stations have had a great deal to do with exploiting new and the vintage blues music, especially the vocalists like Bobby Blue Bland, Koko Taylor, Elmore James, Lightin' Hopkins and Barry James.

Los Angeles and KSAN in San Francisco. Vault Records, which has principally been a jazz and rock label, has begun to bring on some West Coast blues artists. Sooo Light brought in Hopkins into his own studio and cut the first new LP the veteran singer has done in close to two years, "California Medley" and "Earthquake."

The LP was produced by Bruce Bromberg, a young blues enthusiast who has an option to that followup material, Hopkins, whose works are spread over the catalogs of many companies, has remained in the traditional vein, with such songs as "Los Angeles Blues," "I Want to Be a Millionaire." But You Would Have Me Come By Here," "No Educating," "Los Angeles Boogie," and "Call On My Baby." Hopkins has released two other blues titles, "Blues Orang" by James Cotton and "Feelin' the Blues," by the Chambers Brothers, recorded before the group split. Each is a single LP, while Light brought this LP, "Just a Closer Walk to Thee," the traditional spiritual. Blues vocalist Papa Lightfoot will shortly join Vault's blues catalog once the company finishes recording him in Memphis.

At Capitol, Dave Axelrod, Phil Wright and Wayne Sheller tend the parade of in-house producers crafting r b and orienting us to that followup material.}

Black Culture

The company is also into a full-fledged program of promoting black culture and its performers, both through hit blues and blues and there are several. Rick Hall's Fame Records of Muscle Shoals, Ala., is a top prize Capitol is distributing.

So it is a matter of how many to watch. He works with Lou Rawls, Cannonball Adderley and H. B. Barnum. "I've been making blues records all my life," Axelrod says. "I never stopped. Now everybody is jumping on it. But a producer has got to
The State of Blues West Coast Style
Continued from page 5-

know the music. The cats who are successful have not been at it a long time.

Cannonball Adderley, the jazz saxophonist, is experimenting all the time. "He always been avant-garde oriented," continues his producer. "The world soul has always been closely associated with his music. He cut an album on Riverside right after he left Miles Davis, and his new one is called 'Catholic Blues.' There are a number of persons who don't know what the blues are who are singing the blues, Axelrod contains many fans who don't know the blues who are writing what they feel are blues songs," Axelrod recalls one very successful writing team which once submitted a song to him for Rawls. "It was a song I was writing in the street, but it just didn't make it and I said the song is 'white'-it just didn't have any soul. They got very upset and they're well-known songwriters. The song was just too soulful."

Barnum, who has scores of projects going in Hollywood to make him one of the wealthiest musicians in the business, has had a highly successful jazz career. Axelrod plans cutting him as a singer next month. Barnum once had a hit on Imperial called "Rent a Tuxedo." Now he may have to do just that and go outside the recording and TV studio to get with the people.

Axelrod has a feeling that too many of today's young, new singers try to out blues just don't have any background in the style or in jazz. Jimmy Rushing sang joyously with Count Basie, Axelrod points out. Jimmy Witherspoon has recorded some great blues albums. Paradoxically there are many new blues attempts who attempt to use improvisational techniques found regularly in jazz in their modern forms of blues playing.

Modern Blues Music

Marshall Chess at Chese-Checker-Cadet is attempting to offer modern blues music as there is leaving a legacy of new sounds by amplifying and adding large band

Soul Sounds in the Mass Marketplace

By SUE C. CLARK

"We Got More Soul!" Dyke and the Blazers' current hit, could well be a theme music for everyone who digs soul music—because there is definitely more soul music around than ever.

Mass Exposure

The entrance of Soul music into the white market can be traced back to The Coasters, The Rolling Stones and Ray Charles who were the first to tell their audiences which Soul artists they were imitating—which led to the wider recognition of such greats as Chuck Berry, Muddy Waters, Little Richard, Don Covay, etc.

Another clue to the interest in Soul music by a large segment of the white audiences is the shift in interest in popular music. Ten years ago, when a white teen-ager went to college, he would often get interested in jazz. Today, that interest has shifted to "roots" or blues and soul music.

Thus, this year's summer music scene is an outgrowth from the hippie culture which focused its attention on the simpler forms of life, from flower-power to basic country blues and country and western music.

Soul music is also a music to dance to, and most clubs, whether they be New York's Chelsea or the neighborhood bar and restaurant in an Indiana town, book groups (white and black) which play Soul music (or swing. Even disc jockeys in the country feature records with just about any sound in the Soul Stone, Sam and Dave, Wilson Pickett, the late Otis Redding, etc. As psychedelic rock moves farther and farther away from the beat, Soul music moves into this gap.

Sly and the Family Stone seem to be leading the music and fashion trends. Sly and his household incorporate white techniques (which segment of his audience readily identifies with) and Soul rhythms, into a unique hybrid which is spearheading the trend to eliminate segregation in music, a "togetherness" in music which could be called "Music Power."

Why Sly and the Family Stone appeared at the Schaefer

Central Park Music Festival (July 28, 1969), he was called back for four encore by 5,000 ecstatic fans dancing on top of their chairs!

As a result, magazines and newspapers specializing in music are generally the only publications that consistently run news about Soul stars. Such periodicals as Soul, Soul Sounds, Komet World, Hit Parader, Fusion, Rolling Stone, etc., fill the gap, but the audience is still a limited one.

For the first time this summer, Newsweek did a cover story on the Blues, but they ironically placed on the cover the photo of a white artist: Janis Joplin. While Newsweek and Time do feature an occasional piece on Soul artists in their weekly music columns, this is an area where Soul music is generally ignored.

Radio

Radio has been the most open medium for Soul music—and not just Soul music. Top 40 Radio is certainly more restrictive, but once a Soul artist has a hit, the chances of getting a successful "Pick" are much easier. The proliferation of Soul radio has opened up the market for Soul music, enabling young audiences to discover that their listening is not limited to just Top 40 programming. This is particularly important to kids who love to dance. There are, of course, some stations—not only the Easy Listening Stations—but so-called Underground or Rock stations who promote the idiosyncrasies of their disk jockeys. Today's hits by such Soul artists as Wilson Pickett, David Ruffin, Aretha Franklin, Sly and the Family Stone, etc., carry on this tradition. Soul music's universality was sharply focused on a recent American Bandstand (ABC-TV) show. Dick Clark to long-haired blond Los Angeles teen: "What kind of music do you like?" Girl: "Hard rock and Soul music."

The world of soul music is quickly becoming a viable aspect of major marketplaces, including college campuses.

Carnegie Hall will host The Harlem Festival "Soul Show," left to right, Pops Staples, Mabatia Jackson, Mavis Staples, Tony Lawrence, Rev. Jesse Jackson and Ben Branch (with saxophone) — Photo by Victor Crichton.

Sly and the Family Stone appear at the Schaefer

Soul Sounds in the Mass Marketplace

Concert and Campus Report

The steady growing interest in Soul music for concerts on college campuses is accompanied by increased interest in Soul personnel. Bill Graham of the Fillmore West and East, is one of the biggest promoters in present Soul music to the white market. Graham has four full-time promoters to present the late Otis Redding to an almost exclusively white audience at the Fillmore Auditorium (December 1966). He books with an eye to exposing those Soul artists he believes deserve wider recognition. An example of this was his first booking of Sam and Dave in the Fillmore East (December 1968). He knew that his white audience wouldn't be aware of Sam and Dave's status as top Soul artists, so he booked Super Session as the "draw," but saved Sam and Dave as the closing act.

Unfortunately, very little attention is given to Soul music in the national press. Even such "specialty" magazines as Ebony devote very little space to Soul music artists, and it took Look years before they could find a reason for featuring James Brown (though they made it to cover a story when they did).

As a result, magazines and newspapers specializing in music increased the expected audience by adding his special section, featuring Sam and Dave's "You won't believe what you're going to see now-they're the most exciting. . . ."

Graham also shrewdly booked Johnny Winter (before his first record came on the market) with B. B. King at the Fillmore East (January 1969), thus increasing the expected audience to virtually white.

Another coup of Graham's was presenting a duet with Janis Joplin and Mavis Staples of The Staple Singers at Big Brother and the Holding Company shared Fillmore East billing.

At the Fillmore Auditorium and the Fillmore West, Graham was the first to present many major Soul artists, including Sam and Dave and Tina Turner.

The Impressions, among others. He was also the first to present top Blues artists, both white and black, to white audiences. (All white segments of mixed audiences which were among the first to become blues-conscious.)

Top black artists that he presented were: B. B. King, Albert King, Muddy Waters, John Lee Hooker, Jimmy Reed, Magic Sam et. al.

Graham believes that Soul music will continue to penetrate the white market and he intends to book more and more top Soul acts, including return engagements for Ike and Tina Turner, Sly and the Family Stone.

Another area comparable to the college concert market is the growing series of independent concerts and summer festivals, where Soul music has made the most inroads. New York entrepreneur Ron DeScherer has created a unique series in the Schaefer Central Park Music Festival which spotlights jazz, rock, Soul music and folk. DeScherer has gained a reputation for presenting the nature of Aretha Franklin, and his concerts in Central Park are the highlights of music in summer in New York. Like Bill Graham, he presented Otis Redding in his festival in July 1969. At that time it wasn't standard procedure to have a second concert—only if the first concert sold out. This happened in the case of Otis Redding, although at that time the percentage of the audience was black.

Schaefer Beer wisely underwrites DeScherer's festival which grows in popularity each year, making it good business sense for Schaefer. Although it is a predominately white audience which attends the series, the exposure for Soul artists is invaluable. As the festival

Continued on page S-28
Soul forces at work.

You’ve watched them performing live. Perspiration flowing like rain. You’ve felt their force in the best recordings. Miles, Mongo, Aretha, O.C. Forces that move constantly and consistently in new directions with style and pride, for all those interested in the music of soul.

On Columbia Records®
Soul Sounds in the Mass Marketplace

Continued from page 5A

Soul Sounds in the Mass Marketplace

Growing, Delner finds the landscape to be a rich one, and one that is full of opportunities. However, he notes that the attitude of the record companies towards soul music is not as strong as it was in the past. The industry is still concerned about the potential for soul music to be a major force in the music business.

The following are some of the key points made in the article:

- Soul music has a rich history and is an important part of American culture.
- The industry needs to focus on promoting soul music and finding new ways to reach its audience.
- Soul music is a powerful form of expression and a tool for social change.
- The industry needs to work together to create a sustainable future for soul music.

Soul Sounds in the Mass Marketplace

The article ends with a call to action for the industry to work together to promote soul music and make it a more central part of the music landscape.

Soul Sounds in the Mass Marketplace

For more information on soul music, visit www.americanradiohistory.com.

Soul Sounds in the Mass Marketplace

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Soul Sounds in the Mass Marketplace

For more information on soul music, visit www.americanradiohistory.com.
Congratulations to N. A. T. R. A.
MID YEAR ANALYSIS
OF BILLBOARD’S
SOUL CHARTS

CHART TOPPING GROUPS,
THE TEMPTATIONS
AND
DIANA ROSS AND THE SUPREMES

HOW 156 PUBLISHERS
SHARED THE
SOUL SINGLES CHART ACTION

126 OTHER
PUBLISHERS
26.9%

21st TO 30th
10.4%

11 TO 20th
15.2%

TOP PUBLISHERS
47.5%

TOP PUBLISHERS
AND THEIR % SHARE
OF THE SOUL SINGLES CHART

1. JOBETTE - 17.2(29)
2. JALYNNE - 5.3(11)
3. CAMAD - 3.3(7)
4. LOIS - 3.3(8)
5. TREE - 3.1(3)
6. DALE CITY - 3.0(4)
7. EAST - 2.6(12)
8. MARSAIN - 2.4(3)
9. BROTHERS THREE - 2.0(2)

HOW 99 ARTISTS
SHARED THE
SOUL ALBUM CHART ACTION

69 OTHER
ARTISTS
20.7%

21st TO 30th
12.4%

11th TO 20th
20.8%

TOP 10 ARTISTS
46.1%

TOP 10 ARTISTS
AND THEIR % SHARE
OF THE SOUL ALBUM CHART

1. TEMPTATIONS - 7.9(6)
2. DIANA ROSS & SUPREMES - 7.2(5)
3. ARETHA FRANKLIN - 6.3(5)
4. DIONNE WARWICK - 4.8(2)
5. JAMES BROWN - 4.5(3)
6. O.C. SMITH - 3.4(2)
7. JERRY BUTLER - 3.2(1)
8. SMOKEY ROBINSON & MIRACLES - 3.0(3)
9. JOHNNY TAYLOR - 3.0(2)
10. YOUNG HOLT UNLIMITED - 3.0(1)

AUGUST 16, 1969, BILLBOARD
HOW 147 ARTISTS SHARED THE SOUL SINGLES CHART ACTION

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<th>Rank</th>
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<tr>
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<td>TEMPTATIONS</td>
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<td>JAMES BROWN</td>
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<tr>
<td>3.</td>
<td>ARETHA FRANKLIN</td>
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<td>4.</td>
<td>SLY &amp; THE FAMILY STONE</td>
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<td>5.</td>
<td>JERRY BUTLER</td>
<td>3.0(3)</td>
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<td>6.</td>
<td>MARVIN GAYE</td>
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<td>7.</td>
<td>JOHNNY TAYLOR</td>
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<td>TYRONNE DAVIS</td>
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<td>DIANA ROSS &amp; SUPREMES</td>
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HOW 47 LABELS SHARED THE SOUL ALBUM CHART ACTION

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<td>STAX</td>
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<td>8.</td>
<td>KING</td>
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<td>9.</td>
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<td>MERCURY</td>
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HOW 84 LABELS SHARED THE SOUL SINGLES CHART ACTION

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<td>4.</td>
<td>TAMLA</td>
<td>5.2(9)</td>
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<td>5.</td>
<td>GORDY</td>
<td>5.0(7)</td>
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<td>6.</td>
<td>KING</td>
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<td>7.</td>
<td>MERCURY</td>
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<td>9.</td>
<td>BRUNSWICK</td>
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<td>10.</td>
<td>CADET</td>
<td>2.5(7)</td>
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AUGUST 16, 1969, BILLBOARD
BEGINNING OF NEW NATRA-ERA: E. RODNEY JONES

BY EARL PAIGE

The nation's black radio and television personalities view 1969 as a turning point in their attempts to take control of the industry, as a time when plans to organize an accredited school of broadcasting will reach fruition, and as a time when more blacks will be elevated to positions of management in the broadcasting industry. The man who hopes the future will be more exciting for blacks in the field than it has been or will be for that as a daily activity at WVVON in Chicago, he is the epitome of all NATRA wants to achieve.

For information about E. Rodney Jones, his air personality, he modestly refers you to Lucky Cordell. It's a waiting job. For information about NATRA, he tells you he wants to be its president for two more years.

The new theme this year is "The Time Has Come for Us to Work Together." This year marks the end of the reign for the "new breed." It's the beginning of the era for NATRA. Today's voice...Jones voice tells the listener that he intends to see NATRA make a name for itself and it's...within the bounds of all NATRA members. It also intends to see that the keynotes address him as he is...be a little more self-conscious about criticism directed at earlier conventions, and that NATRA...is, indeed, making a mark in the world.

Evidence of these strides include such developments as NATRA's newly formed Fraternity of Record Executives, which has existed only for a few years in the world, but within the boundaries of NATRA's framework and is a coordinating wing for the black music business. A great deal of this grew out of the large number of people attending the neighborhood's first seminar on the University of Iowa campus, where a great number of people...businesses that become the backbone of the broadcasting industry. And still another forward move, NATRA has formed a network to help those...(writes them) and their licenses and comply with Federal Communications Commission guidelines established to guarantee fair competition in the area of radio and television industry.

"FORE will function on a professional level. We're going to be...in the...backing behind curtains and take care of business in the best manner possible. This...product displays and the record people will work in such a way as to not interfere with our other seminars or programs during the convention." Our seminar in Iowa this year was highly successful. Next year in 1970 it will be a month-long series of educational programs with the regional presidents inviting key personnel from all sections of the country to participate, all...black industry. The University of Iowa faculty will welcome us...to the help we received from Chuck Spellman, a Dusty Rose of the Chicago area.

The seminars, Jones said, are the Vanguard of adopting a new approach to...others and record companies.

"This will be a program offering a degree...it will be a career-academy type of thing. The hours will be from four to nine, but still not allow...members who have become accomplished in the fundamentals can step into management positions in the industry. There will be no complaints about people not being qualified for management positions because we will make them qualified.

In the area of upgrading more black announcers into the management levels of broadcasting, it is significant to note that the "new breed" at NATRA's convention was made by Capitol Records' president Stan Garfield, the Nat Records Corp. in concert with the Capitol record distribu.

"We're embarking...in Gurney's talk was entitled, "Can NATRA meet the Challenge of the Future?"

The future of NATRA inevitably will find the organization's growth course for more vital role in black community relations, 1969, only for the sole reason that Jones' station has set such an invaluable example in its own community involvement programs over the past six years. Jones gives much of the credit for the programs to Cordell, but no visitor at the station can fail to observe that WVVON's preeminence in black radio is a result of the dedication of everyone at the station.

Visitors arrive by the bus loads every day of the week during the summer school vacation period. "We try to include a variety of shows to interest smaller children, or for that matter even to all interested in the station's personalities. "It's really a big thing for these kids to see the personality behind the microphone or to be able to..." he said.

The kids who never get to WVVON do, one way or another, get the feeling they are part of something, because the station goes to every type of community and public function. For instance, it has this unique basket fund that furnishes food for thousands of needy families. Each summer, WVVON's basketball clinics, under the supervision of the University of Chicago Police Department, involve thousands of youngsters and, unfortunately, only 50 to 100 participate in the free clinics because the station pays the balance for the other children. A great number of the lucky ones that can afford to pay the $5 to $6 have turned many older souls on to other forms of music such as classical, folk, and psychedelic rock, folk and jazz. It is ironic that most "progressive" white music is based on the blues, or at the present time U. S. soul is getting further and farther away from the blues roots.

The most successful progressive soul idiom is the reggae craze, or the "rasta" music. It is a form of blue beat. It has two advantages over the U. S. sound. Firstly there is a large Jamaican record buying public, and secondly people generally associated with the reggae are mostly singles, than the whites. Jamaicans in Britain tend to associate with either reggae or rasta. This has...adopted the "rasta" summer vacation ritual. This "rasta" market also includes a large new cult of whites in their early teens who have a problem on music as their own.

This social group, mainly from working class homes, react against the hip-hop values (the widest sense) by wearing copped hair, jeans and suspenders, heavy boots, and getting involved with violence and drugs.

The other reason for the spread of reggae is its evolution during the 1960's. A result of the beat and primitive recording techniques, the sound has finally evolved into something more sophisticated and complicated, and the more the young people grow in their country learns how to live with each other.

The fact seems to be that E. Rodney Jones hopes for NATRA too.

Oldies Jamaica Influence British Soul Scene

BY NORMAN JOPLING

The soul scene in Britain is going through a lot of changes, but because of the relatively small number of black people in Britain, it is a very hard thing to be a very thin man speaking in a Detroit accent riddled with 1966 cliches and leaving heavily on a strong black influence.

Very few current U. S. soul hits are making it here and American soul music is mainly reflected by the music of artists who are British or of African or of the West Indies. "This Old Heart of Mine" which led to a backlash of dozens of hits arising from hundreds of revivals olives. Most of the obvious golden goodbyes have been scraped from the archives, but very few of the follow-ups are successful. "Get Ready" was the Temptations' biggest hit here a few months back, but the followup "Ain't Too Proud to Begg" which made it first time around didn't do the trick.

Other stars with the same problem include Jackie Wilson, the Chairman of the Board, the Righteous Brothers, Jr. Walker, Ike & Tina, and many many more. Only the Isley Brothers, after three solid top ten hits, are seeming to make any real headway. But the reason why Thing seems too progressive for the British market and is only hovering around the middle of the top 50. None of the other U. S. items in this "New Beat" thing has transversed the Atlantic. But the group James Bond is James Brown, Tyrone Davis-who very much looks like the English popular with in-crowd soul fanatics and Jamaicans.

For U. S. Soul to be a commercial proposition here it must first be successful in America and the product is competitive with home product. And although home product is pretty un-inspired at the moment, at least the home market is buying large quantities of "boy next door" groups that are all available. There must be a soul market here that is musically to compete with mostly inferior home talent.

At the moment U. S. soul either just isn't good enough or is too progressive. This market has never...for the over-arranged black music which is happening in America, and the growing tendency of soul music to have a look of the face of the future hasn't yet been experienced there. There is however a "race war" market growing, but more of that later.

The more sophisticated American artists like the Impressions, the Delfonics and Jerry Butler, have never made it here and the Del's hit is unlikely to be the thin end of any wedge. The principal reason for this is lack of exposure-the BBC only has one show (hosted by Mike Raven) on its one pop channel. The soul sounds to make the charts without exposure (surprisingly high in the black scenes) are any of the ultra-commercial Jamaican reggae items that first circulated through the black underground two and a rather pleasant "Isisalies" and "Wet Dream," and the BBC refuses to even mention the latter by name.

It is significant that the current U. S. sounds, race, reggae, reggae, reissue, nouveau rock, but they are not a representative reflection of the market. Lack of the strong commercial market has caused an upsurge to 65 to 70% which has turned many older souls on to other respects of the music.

The mood among the whites in Britain is rather stark. They are in the mood of the white music they have been listening to, but this is not to say that whites are not getting further and further away from the blues roots.

The most successful progressive soul idiom is the reggae craze. The reggae craze is the "rasta" music, a form of blue beat. It has two advantages over the U. S. sound. Firstly there is a large Jamaican record buying public, and secondly people generally associated with the reggae are mostly singles, than the whites. Jamaicans in Britain tend to associate with either reggae or rasta. This has...adopted the "rasta" summer vacation ritual. This "rasta" market also includes a large new cult of whites in their early teens who have a problem on music as their own.

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The fact seems to be that E. Rodney Jones hopes for NATRA too.

Soul Music And Social Change

BY RICHARD ROBINSON

Because Otis Redding couldn't get it anywhere else, he sought a new direction. James Brown knew the only way to get the message across was to sing it himself, he put it on the line "The Black Parody of America's Mood, Each generation is concerned with his brothers, black and white, he makes his statement "If you have a choice of colors," because his music is the most overtly political form of black music. Where white rock and folk music has produced protest lyrics of varying degrees of intensity, black music is definitely cut from a unique piece of commentary. Rather than advocating revolution, drugs, or new social attitudes by forceful, obvious lyrics, the black messages is usually pointed on music as a sense of roaring and retreating.

Black music is only one example of a new development in the black world. Where once soul concerned itself with longing and loving, the universal statements of men like Curtis Mayfield, Reekub Boots, James Brown and Sly Stone have turned to the position of "soul" today and have been reinterpreted, through the same inspirational techniques that make gospel great, to give black music the task of community self-expression, of the black Americans.

Whether it is Curtis Mayfield writing and performing the theme song for The Miss Black America Beauty Pageant in Madison Square Garden or James Brown sporting the current hit on a new awareness of how he stands in relation to his people. The result has been the implementing of social change.

During the ten years of his involvement in soul music, Curtis Mayfield has written material that has become the classical "black" music. He is concerned with the state of his people, can set down new goals and inject pride through music. Beginning with "I'll Take You There" and working through songs combining catchy melody, interesting instrumentation, and cleverly constructed commentary has not only created new music, but has also resulted in high regard and respect within the black community. Examples of his ability include...
"COLOR HIM FATHER"

Color the single GOLDEN
the album HAPPENING
and
Color the sound A GAS!
THE WINSTONS
on
METROMEDIA RECORDS
1700 BROADWAY, NEW YORK, N.Y. 10019

Agency: The Rodgers Agency
Attn: Hugh Rodgers
1655 Peachtree St. N.E.
Atlanta, Georgia 30309
BEGINNING OF NATRA--A PIONEER REMEMBERS

EDITOR’S NOTE: This is the personal story of Jack Gibson, a pioneer radio personality, today a leading record company executive, who felt in 1954 that the radio business should get together for a meeting. From that beginning, which started out as more of a social club, has grown the active, progressive social force known today as the National Association of Television and Radio Announcers. And NATRA, as an obligation to the industry, leaves no stone unturned in trying to improve the standing of its members coast-to-coast and Black radio in general.

In the early days of radio, deejays were much more important. In those days, some deejays were second only to the mayor of the city. And we used to keep family close in touch with one another. The idea came to get together everybody.

I was then working at WERD in Atlanta—the first Black-owned and Black-operated soul station in the nation. I had helped to bring it on the air in 1948. Working with me were Bert Johnson, now of WAKO in Atlanta and Joe Howard of WGBP in Detroit. I wrote a letter and Bert and Joe ran it off on a machine in the office. We sent that letter to 24 of the top-name soul personalities in the nation—people I knew.

Then I called Tommy Small, who was known as Dr. Jive. I believe the first was Phil Gordon, now with Chase-Manhattan Bank. Tommy had an interest in the idea. We saw each other on 125th Street Avenue and afterwards at Small’s Paradise. He was the unofficial “mayor” of Harlem; the people there had voted him their mayor in a public contest. Tommy was a personal friend. I have known him when he worked for a Savannah, Ga. radio station. He told me we would use his nightclub for our meetings and he'd help set up hotel reservations. He said to set up a date for the meetings.

I asked the guys to come to New York the last week of January 1955. All 24 said yes. Our meetings were held in a number of different buildings, including 125th Street Avenue. We wrote letters to see who can recall, were Spider Burke of St. Louis, Hot Rod Huber now of WINN in Baltimore, John Hardy of San Francisco, Larry McKeever of New Orleans, Jack Holland, folk song artist, Earle Polk of Chicago, Ernie Durham of Detroit, Ken Knight of Jacksonville, Larry Dean then of Detroit, Joe Howard, John Sade of Cleveland, Jack the Bell Boy of Savannah, Hound Dog Lovett, John Byrd of Durham, N.C.; Ed Cook of Nashville, the late Dave Dixon of St. Louis, E. Rodney Jones then of St. Louis.

The first night, we all went over to a nightclub on 125th Street to heckle a singer who was appearing that night: Joe Medlin, now working with the producing team of Holland-Doezien-Holland.

But on Saturday, we adjourned to a couple of buses and all went to Atlantic City (the one that had a flat on the way) to the Club Harlem where Larry Steele had his “Smart Affairs” show. We were guests, but we took over the whole show. I remember E. Rodney Jones playing horn, that was his claim to fame, the horn. We all did something. I guess I did my dance, I remember a little girl performing in that show who later became famous—Dakota Staton. That night it was the deejays who were the stars.

Among the men who were instrumental in helping NATRA were Jerry Wexler of Atlantic Records, Jerry Blaine, the Chess brothers, Al Silver of Ember Records, and Ewart Abner Jr. of Invictus Records.

I actually got started in radio in 1945. I was an actor on a soap opera show. Before the show one day, we were kidded around. I didn’t know the mike was on. A man was trying to buy some time from the station to sell cars. He heard me and said: “That’s the man I want. So, I began playing records for a half-hour every night over WCFL, a 50,000-watt station, for $60 a week. Later, magazine articles referred to me as the man who had been appointed to the air personality part.

Of those 16, only Hal Jackson is still on the air.

NARA, at the beginning, was just a big social club so we could help each other. Our next meeting was in the Southern Hotel in Chicago. Those first few years, the meetings were all in Negro hotels. Later, we moved downtown.

But that’s how it all started.

SOMETHING TO REMEMBER

When Dylan Recorded For Victoria Spivey

"Yes, I still record—for my own label and for anyone who will meet my price."

This forthcoming point of view is that of Victoria Spivey, pioneer blues artist and writer of such great blues pieces as "Black Snake Blues," "Hoodoo Man Blues," "No Papa No" and many other classics.

Victoria whose record catalog includes such noted blues performers as Big Joe Williams, Lonnie Johnson, Roosevelt Sykes and many more as well as some early sides by Bob Dylan—is her own chief sales executive. She contacts the dealers, allocates the merchandise and takes care of the finances. She has a great respect for her blues line, and therefore expects and receives payment on the line. Deferred billing is not for her.

She explains: "My name is Victoria, not Victor, and whereas Victor can wait for its money, I expect to be paid promptly."

Victoria was born in Houston, of a musical family. Her father and brothers were members of a Texas string band, according to Len Kunstadt, her manager. He adds: "As a child she was inspired by the legendary blues pianist, Robert Calvin. . . . In the early 1920's she played the Galveston and Houston gambling and gay houses together with Blind Lemon Jefferson, Joe Pullum, Pearl Dickson and others. Her sorrowful moan, low down home blues piano and her stark, rough blues lyrics developed during this period. From 1926 to 1938 she moved to Chicago and she became a chief property on Okey records."

Victoria has been in movies—having starred in King Vidor's "Hallelujah" in the 1920's, and she was part of the music made for "Music in the Air," and "The Red, Memphis Minnie, Peteie Wheatstraw, Big Bill Broonzy and others.

Victoria has also been involved with church music and has, all through the decades remained active in the Negro musical heritage which has contributed so much to the world of Musical Americans.

Currently, with Len Kunstadt, Victoria is tracing her old songs in order to validate many of her copyrighted. She says: "I am interested in record that is small and the successful label. The field, according to most industry sources, is wide open for the small label with one or two product simply because this has not become the traditional method for many and it is to occur. Larger companies are, in fact, beginning to emulate the independent. They are providing their record and arms with their own promotion, sales, production, and executive forces in order to achieve maximum effectiveness in their marketing.

Many small records are distributed by large companies and units creates another area in which the facilities of the large record company can work effectively to make hits hand-in-hand with the small label. Capitol, MCA, Broadcast, and others, for instance, have made distribution agreements with several new r and b labels such as Rich Hall's Fame, Joe Jackson's arm of Holland, Hol-Dozier, Holland. "We are developing our r and b arm by increasing our own Capitol adz staff in r and b and by broadening our R and B product base," says Tom Morgan, vice-president of Capitol Records eastern operation. "I feel that the word is out in the r and b community that we are interested in that world with both feet and with a concern to hire more black people, to further NATRA, and to do something more than just scoop dollars out of the market. I believe this is the response that has come at this time. We have a separate and very strong r and b promotion force although we don't have separate r and b adz department in the industry. If producers should and can come up with r and b product."

Disagreeing with Morgan's view are Marty Thau and Co., who feel that there is a r and b promotion at Buddah. "We would say that it goes without doubt that any black producer who has a r and b product to do, his own promotion staff in this regard," says Thau. "There is no real black promotion staff because black stations like to deal with their own people, the people who know the product and how it suits the market. Buddah's r and b product is coming from our black creative talents who have a feel and a knowledge that surpasses most white."

(Closed on page 5-24)

AUGUST 16, 1959, BILLBOARD
How can you call four different albums the same if they’re different?

True, they are all Soul albums. But each one’s got a different Soul. It’s the nature of Epic’s catalog. There’s the raunchy Rock/Soul sounds of Sly Stone—the cat who thanks you for letting him be himself. Red Beans & Rice, leaning strong toward jazz. And something more. The clean R&B sounds of Black Velvet. And the contemporary Blues/Pop style of the lovely Vivian Reed. All soulfully putting it down their own way. Like the man said: different Soul for different folks. On Epic Records.
1969—Gospel Makes Great Industry Strides

By DANIEL GOLDBERG

Gospel music, songs with so many of whom derived from the Old and New Testaments, a music with its roots in church choirs, is one of the oldest forms of music. In terms of contemporary popular music, it is also one of the newest. While its history can be traced to the church choirs, the style as we know it today is not. Gospel music is not a field whose success can be judged by commercial standards alone (implicit in many religious traditions). Nevertheless it is indisputable that in recent months, gospel has begun to emerge from the outskirts of the music. Until recently it has been a relatively obscure musical cult, swelling many but in itself appealing to a faithful and widespread but small audience while gospel "stars" like James Cleveland or the Statemen quartet remained largely unknown in the mass market.

It is impossible to discuss gospel music without specifying what kind of music we are considering. The word "gospel" implies a connection to any of the many Christian churches in this country. The field divides into different denominations and subcultural and certain culturally. One is black or "soul" gospel, which comes out of black churches and has influenced virtually every major r&b artist.

Southern Gospel

Soul gospel fans are found wherever there are r&b fans: the major cities, New York, Chicago, Philadelphia, Detroit, and many others. In many of these areas there are strictly gospel radio stations, while in others, r&b stations devote part of their air time to gospel.

On the other side of the gospel spectrum is white or country gospel, corresponding in sound and appeal to the r&b community. Country gospel is the music of a country artist who has not put out an album of hymns at one time or another. Two of the biggest, Johnny Cash ("The Holy Land") and Tammy Wynette ("Inspiration") have recorded a few of these songs and have done creditable work in making them hits in the country market. Country gospel, aided by the floging Gospel Music Association is becoming a substantial force.

The growth of the GMA is one of the evidences of growing gospel sales strength that has taken place in the last few months.

Oh Happy Day

And no account of gospel in the last few months would be complete without Oh Happy Day which has stirred controversy throughout the black gospel world while capturing the fancy of the general public and becoming gospel's first RIAA certified gold record.

Another sign of a growing interest in gospel was the move of two major record companies previously uninvolved in the field to come out with gospel series.

The first was Buddah records who added to their "360 degree sound" they came out with the "Sunday Show" as well as their distribution of the smash Edwin Hawkins Singers work. The other was Jubilee records who came out with an album earlier in the year and publicity swept through the south called the "Jubilee Gospel Train." The Jubilee release consisted mainly of previously unreleased gospel songs by the Majors of Louisville and King Solomon's Choir. The Buddah release included albums by the Five Blind Boys, The Harmonizers, and The Staple Singers. Both of these series were featured in the gospel soul line.

Savoy Records has some of the biggest names in the soul gospel business including James Cleveland, Dorothy Norwood and the Angelic Choir. Other artists recorded include Golden Vision, Charlie Jackson, and Louis McCall. Savoy has a budget which is supposed to make them a "Little Longer" and Charles Banks. James Cleveland is probably the biggest break and the most loved gospel singer. He is also the man to watch for among promising young talents (one of the few who has made the jump to a popular audience without a sacrifice in her content) restricts her performances to large public auditoriums. Cleveland who has comparable popularity in gospel areas, will frequently play a small town church. By far his best selling record to date is "Peace Be Still" which has become a gospel classic, and still sells at the rate of 50,000 copies a year. Dorothy Norwood whose big hit was "Peace Be Still" is leading a female soloist. Her most recent single is "The Prayer" which is a story-telling song. The Angelic Choir, a choir whose members are also soloists, favors "Praise the Lord." There are many others, but among the best are the Alexander Singers, the Mighty Clouds of Joy. They also have Rev. Cleophas Robinson whose LP "He Did It All" contains the most recent addition to the New York gospel world.

Now that the gospel label is Peace (a gospel branch of Duke) is an r&b company. Samples of their top artists are Rev. Julius Cheeks Jackson and the Second Gospel Quartet and the Gospel Electronics and the Mighty Clouds of Joy. They also have Rev. Cleophas Robinson whose LP "He Did It All." a collection of sermons and music is one of their best selling albums.

Other of their top albums are: The Loving Sisters, "Tribute to Dr. Martin Luther King." "Preaching the Gospel," "The Unbelieving Man." The biggest single for Peace this year was "Too Late." Jackson Southernaires, "This Will I Do." The other "Unbelieving Man."

Hob is the gospel label of Scepter records, and in recent years has become an unoffcial gospel force. Some of its stars are the Majors of the Young Adult Choir which is staffed by Ann Mos of the Drinkard singers (Clyo Drinkard of the Sweet Inspirations also came from that group). The other is the Thompson Singers, who recently recorded for "The Trill Trade Lineup." which was recorded by Rev. Milton Branson, and the Richmond Ensemble who came out with a single "Oh Happy Day" and the time as the Pavillion smash. Another top Hob artists are Alberta Walker and the Caravans, the Swan Silvertones, who did "God Be Praise" and others, when you "Don't Drive Your Mama Away." was a major gospel hit.

Nashboro is an exclusivel gospel company with top artists include The Brooklyn Allstars who are known for "He Said He Would Move," Dorothy love, The Swann Singers, and the Consolers who recorded "Lord Bring Me Down." The United Artists subsidiary Yvep, primarily on R&B label has recorded gospel records as well. Their leading soul gospel band is the Robert Patterson Singers who have an international reputation. Their current LP is "Live in Georgia." There is a gospel line also. They have the Chicago quartet The Soulsters (San Cooke first's group) who have a hit song called "Soul Is In But Gospel Is On." Some of the hits they have recorded in "Let's All Walk A Little Bit Proud," the Violinists, and Genia Vitali, a white singer has a song called What Color Is God.

"Gosp-Top"

Ralph Bass of Chess is not at all surprised by the growing commercial success of gospel. For years he has been promoting The Soul/Pop and the Chicago, "Oh Happy Day" has been one of the biggest gospel hits. Perhaps the most prominent of these is Mahalah Jackson; others are Clara Ward and the Staple Singers. Bass believes that people now have the need for the kind of music that gospel provides, which is quality and it presented correctly, gospel offers great appeal for the mass market. This opinion is shared by many others in the gospel music business who feel is one of the most challenging musical fields.

Others, however, view commercialization: with disdain. Largely because the commercial profit is a perversion of what is holy. They question the motives of gospel entertainers who would perform in a saloon instead of the church. They are joined in it for completely religious reasons and those who hope to make it a thriving commercial entity came to a head with the controversy surrounding Oh Happy Day. It was on the 20th year of the church and produced by LaMont Bench who owns a small recording company in Oxford, Alabama. The group "Oh Happy Day" lost permission from Edwin Hawkins, leader of the choir to press 1,000 additional albums for commercials. Mark Morris (who produced the track) later sold the record to a small r&b company backed by a Baptist group which is currently the best-selling album in the South. The record was given a "pre-release" on the RIAA chart which would remain on Bench's Pavilion label. The name of the choir was then changed to the Edwin Hawkins Singers.

Baptist Hymnal

The song Oh Happy Day dates back to 1755 when it was written by Thomas Ecwallis, it was written by E. F. Rimbaud in 1855 and is included in the Baptist Standard Hymnal. The single was rushed by Buddah to radio stations on October 1, 1969 and was recorded by Top 20 pick in the April 19, 1969, issue of Billboard. As well as being a sales success, both the single and the album have been certified as million selling records by the RIAA. At the same time, the record was one of the most recorded of the year.

The original version already mentioned there have been instrumental inter- pretations by the Pat Revell with Stオリジナル St and Bill Fambo. Skip Gibbs on Honor Brigade and the Satbrothers on Columbia was just a few.

The current version has developed in the gospel song field in the last year; one is a reflection of the industry wide phenomenon of the switch from singles to albums; the other is a swing away from the old gospel sound. The Southernaires is an example of the latter; no soloists, no r&b, and middle of the road stations, and the song became one of the most recorded of the year.

Whatever the outcome of all this programming controversy, there is no doubt that gospel flavored records of the future will be heralded by ad men, promo men, record companies and disc jockeys alike as another "Oh Happy Day." But if the shattering success of Oh Happy Day" causes a swing away from the old gospel sound, then perhaps there will be nothing to worry about, for the record will anyway be programmed and the perennial dispute between the pouters and those who are eager for gospel's commercial growth. The objection was, that to program a gospel song next to secular rock and roll or r & b material was tasteless and sacrilegious. The answer was that this is a trend important opportunity to reach those who would otherwise not hear the message.

Two current gospel tunes that have trend to music on the air and pop markets are Rev. Milton Bronson's "Oh Happy Day" which is on most r & b stations in Chicago, and "Preacher Man" by The Soulsters which is getting Top 40 play in New Brunswick, Canada.

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we've broken a record. again. again. again.

Again, Billboard is the leading paper of the international music-record industry. Paid circulation now totals 30,244*, breaking last year's record for the same 3 months period by 1,857.

It figures.

When you're first to give members of the industry exclusive editiorials 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!

*Publisher's estimate—average per issue for first three months of 1969.
Gospel Should Now Expand Its Influence—Marion Williams

By PAUL ACKERMAN

"Gospel music traditionally has served as a release for so many people...and now it can do the same for so many more," according to Marion Williams, the Atlantic Records artist whose album, "The New Message," was recently released.

Miss Williams is considered one of the most sophisticated artists in the field of black music, yet she remains close to the people; this is evident in her new album. The package seeks to broaden the market for gospel music, and it includes a broad range of material such as "The World's Unbroken" as well as songs by Dylan, Percy Mayfield and others.

One time propitious, Miss Williams believes, for gospel music to extend its influence. She says: "America is in a troublesome period, socially, and now is the time for the people to take gospel music to heart...because gospel music is trouble music."

She added: "Gospel music is not pie in the sky. It is very specific...and in this way it is like folk and blues...If record companies and record promoters would give gospel a chance...if they would give it proper distribution and attention...it would outpace all other categories of music.

The need for emphasizing the value of gospel music in today's world is illustrated by the words of the song, "The Dance is Over." Miss Williams has had extensive experience in the gospel field prior to joining Atlantic Records. Born in Miami, Florida, the Bahamian-born daughter of South Carolina parents, Miss Williams was a child exposed to musical influences. Her father was a trained music teacher. She

The Promotion of Gospel Records—"Real Problems"

The promotion of gospel records is a difficult matter owing to several very real problems, according to William Dawkins Coleman, promotion director of Savoy Records.

Coleman points out that competition within the gospel field is extremely rough; and in addition, gospel music must compete with all the other musical categories which are played on the air. These factors—when coupled with a third condition, namely, the limited amount of promotional air time available, as to the extensive difficulties a label faces in getting a gospel record over the top.

Coleman notes that a great many of the major pop artists were associated with the gospel church tradition.

Included in this broad statement are such artists as Aretha Franklin, Ray Charles, Dionne Warwick and her sister, Darlene Love, who all said they were influenced by the gospel field to some extent.

Among other important markets is Atlanta, a city which has one station, WERD, which is 100 per cent gospel in its programming. Other broadcasters have tried this, said Coleman, "but the case of WERD the format has been a success and the outlet plays gospel from sunup to sunset."

Similarly, there are markets for gospel records even though the airplay in that city is limited. An example of this is Coleman, Chicago, a gospel record is played on that station in prime time.

This is undoubtedly true of many cities and is a major problem," Coleman said. He added: "Very few people are up atfour to seven a.m."

In connection with this Coleman observed that Bill Lee at WVON, Chicago, is very popular, but his airtime is 4 to 7 a.m.

1969—Gospel Makes Great Industry Strides

Continued from page 16

Both of whom record for RCA, are the Blackwood Brothers and the Statemen Quartet.

When they first started, their gospel church tradition of "Oh Happy Day," James Cleveland's "Peace Be Still" and disks by Marion Williams, the Staple Singers and others. "But despite the increased acceptance, it is still very hard for black gospel artists to break into the pop field because they feel obliged to play the black gospel circuit of halls and churches...because they want to reach the people who understand them...because they do not want to alienate the hard cord gospel audience."

Certain cities are very important in the promotion and sale of gospel material, according to Coleman. A key market is San Francisco, where gospel record makes it in this territory it will very likely sell along the entire West Coast and perhaps across the nation, according to Coleman.

Another important market is Atlanta, a city which has one station, WERD, which is 100 per cent gospel in its programming. Other broadcasters have tried this, said Coleman, "but the case of WERD, the format has been a success and the outlet plays gospel from sunup to sunset."

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The WORLD of SOUL with love from Nashville

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Atlantic Successful for Swedish Soul

By KJELI J. GENBERG

Although soul music has not yet had a really mass impact in Sweden, there have been a number of chart successes by such artists as Aretha Franklin, Diana Ross and the Supremes, Stevie Wonder, Booker T. and the MG's and Arthur Conley.

The most successful soul label in Scandinavia for many years has been Atlantic, represented here by Metronome and Metronome manager Jorgen Eikberg. He says he is very satisfied with the sales of such artists as Sam and Dave, Otis Redding and Arthur Conley. Only Conley has made the charts here, but there is nevertheless a good market for Atlantic's soul artists and their records are active over a long period. Thus, lack of chart success can be deceptive.

Also strong in the soul field is EMI Svenska AB which represents the Tamla Motown catalog. This label has enjoyed a number of hits, mostly by Diana Ross and the Supremes and Stevie Wonder. Other Tamla artists which don't reach the Top Twenty are nevertheless good sellers.

EMI recently augmented its soul repertoire with the acquisition of the Stax catalog, formerly represented by Metronome, and EMI's Lars Tecklin reports that Stax sales are climbing fast, aided by the recent success of the Booket T. Kist at "Time Is Right."

Many soul artists have toured Sweden, appearing principally at the Stockholm Concert Hall. Two years ago the Stax-Volt package, featuring Otis Redding, Sam and Dave and Arthur Conley, made a big impact here; however, interest was less fervent when Sam and Dave made a return appearance.

Aretha Franklin scored a notable success when she appeared at Berns in Stockholm and Diana Ross and the Supremes also made two triumphant appearances at the same venue.

The soul market really came into its own when discotheques began mushrooming in Sweden. All disk jockeys jumped on the soul bandwagon in a bid to be "with it" and programmed soul records almost exclusively. The public responded positively and around Christmas last year there was a tremendous rush to buy soul records.

Many local groups were formed, one of the first being the Slam Creepers on Bill Records. Later came the American soul singer George Michael who sang with the Harlem Kithcens and then formed the King George Discovery on Impact. Another local soul singer to emerge was the Sudanese Al Sharpe who records for Polydor with his Funky Flames.

Interest in soul reached a peak towards the end of 1968 but has since slightly leveled off. Soul has established itself firmly in Scandinavia but now its disciples are becoming more selective and are shopping more circumspectly for their soul records.

Both Metronome and EMI are convinced of the continuing good market for soul repertoire which now has a healthy, discriminating and steady following in Sweden.

A Dominating Trend

Soul in Poland

Soul is the dominating trend in pop music in Poland—and this despite the fact that American soul records are practically unobtainable and that no American soul artist has so far appeared in Poland.

Soul music is strongly programmed by Polish Radio disk jockeys, who have their own private discs, and product from Atlantic, Atco, Stax, Volt and Motown catalogs are heavily featured.

The most popular soul artists in Poland are the late Otis Redding, Aretha Franklin, Wilson Pickett, Carla Thomas, Aretha Franklin, Booker T. and the MG's, Sam and Dave, Joe Tex, Diana Ross and the Supremes, Martha Redding and the Vandellas, Marvin Gaye, the Temptations and a number of other Motown artists.

To some extent the fanastic demand here for soul records is met by small, private workshops manufacturing so-called "murdered" soul for a small number of copies with copyright convention. These small operators produce soul recordings of all the top artists and pay writers' royalties.

The only foreign soul package to visit Poland so far was a Dutch one which included the Free, with the girl vocal group, the Feelations, the Famous Bells duo and singer Ray Nicholas. The company gave a stylish and satisfying two-hour show.

The Polish artist's agency, Pagart, began negotiations at the MIDEM in Cannes to bring Diana Ross and the Supremes and Joe Tex to Poland, but so far neither of these projects has materialized.

Inevitably, with the tremendous popularity of foreign soul artists in Poland, a number of Polish soul groups have emerged. Initially they were carbon copies of American acts, but the domestic soul trend has now matured considerably and thrown up a number of polished, professional artists who blend the American soul influence with the Polish folk music tradition.

The Polish group of this kind made its debut in Gdansk in 1959. It was called simply Rhythm and Blues and its music was closer to rock 'n' roll than to soul. But it became so popular that there were riots wherever it appeared and, as a result, local authorities refused to grant permission for public concerts. This meant the end for the group.

But from this original act, two new soul groups have emerged—the Red and Blacks and the Blue and Blacks. The foundation of all three groups is that energetic popularizer of teen-age music, Franciszek Walicki, who could fairly be called the Polish Alan Freed.

The Blue and Blacks play soul music based on Polish idioms and the singer with the group, Ada Rusowicz and Wojciech Korda, are among the best soul exponents in Poland, both strongly emulating the American soul singers.

A few years ago there emerged the most interesting soul singer in Eastern Europe—Czeslaw Niemen, a Billboard and MIDEM Trophy winner. His great feeling for the music, his fine voice and his dedication to the soul idol made him a potential world star. This year he signed a recording contract with CBS-Italiana and appeared in Italy for months. He is expected to visit Poland with a new contract for the whole of 1970.

Born in the USSR, Niemen, who now calls himself Niemen Enigmatic, sang Russian folk songs in his early youth, later developing an intense interest in soul music. He now sings in English, Polish, Russian and Italian and has won a gold record for each of his two albums.

A number of Polish singers have modelled themselves on Niemen, the most popular being Stan Borys who sings with his group, the Bisons.

A leading soul group is ABC, led by the top Polish beat drummer Andrzej Niebski, and perhaps the most controversial soul group currently is the Breakout, a progressive beat unit which combines soul and jazz and features top alto saxophonist, pianist and flautist Waldemar Niemann, who won the International Jazz Competition in Vienna in 1966. This group has appeared with great success in Holland.

With the tremendous popularity of soul recordings and the original Polish approach to soul music by Polish performers, the soul trend in Poland is really here to stay.

AUGUST 16, 1969, BILLBOARD
BOBBY WOMACK
"IT'S GONNA RAIN"
#32071

LEA ROBERTS
"PROVE IT"
#32069

YOUNG HEARTS
"MISTY"
#32066

IKE & TINA TURNER
"I WISH IT WOULD RAIN"
#32068

A HIT A MINIT
For Italians, Soul Replaces U. K. Beat

By MARC MESSINA

Mina. But Pickett’s 1969 San Remo song, “I’Avventura,” which was not in his style, did not fare too well. Of the Top 40 artists in the 1968 popularity poll run by the monthly music trade magazine, “Musica & Dischi,” less than half a dozen could be classified as soul singers.

The leading local exponent is Fausto Leali (voted seventh) whose first big hit was a soulful Italian language version of Tami Yuro’s “Hurt” (“A Chi”). Other soul artists who figured in the poll were Tom Jones (12th), Brenton Wood (15th), Wilson Pickett (23rd), Wes, Darium Records’ locally based American R&B singer (24th) and Stevie Wonder (38th).

And of the top 100 hits of 1968, only four had even a slightly soul flavor—“Angeli Neri” by Fausto Leali, “Gimme a Little Sign” by Brenton Wood, “Deborah” by Wilson Pickett and “I Miei Giorni Felici” by Wes.

In the past five months three American soul albums— all on Atlantic—have made the best-seller list in Italy—“The Immortal Otis Redding,” “Aretha Now” and “Aretha in Paris”—but singles successes such as Aretha Franklin’s “I Say a Little Prayer” and “Think” are relatively rare.

The language barrier is certainly one factor inhibiting soul sales. Decca for example feels it could sell more Tom Jones records in Italy if he were to record in Italian. Soul artists like the Sweet Inspirations, Wilson Pickett and Stevie Wonder have recorded some of their hits in Italian, but the genuine soul enthusiasts feel this detracts from the real soul quality because the artists are uncomfortable singing in a foreign language.

Sometimes the meaning of the original song is completely distorted in translation. For example, a song like “Who’s Making Love” comes out in Italian as “Tu piangi sui mio cuore” (“You Are Crying on My Heart”).

For, probably Italy’s most important soul company, distributing the Atlantic, Atco, Monument and Jubilee catalogs, released 17 soul r and b albums in the month of May alone.

If the sound produced by the late Otis Redding is making headway in Italy, it is thanks to solid promotion work carried out by record companies in the past six months and the increasing airplay given to soul artists.

When Pickett, Redding and Aretha Franklin are steady favorites on the RAI radio “Music Till Dawn” broadcasts and disk jockey Renzo Arbore, whose afternoon teen oriented show “For You Young People” has a weekly airing of around 8:30 hours, gives considerable exposure to soul artists and in a typical week featured Sam and Dave, Joe Tex, Stevie Wonder, Booker T. and the MG’s, Solomon Burke, Wilson Pickett, Ray Charles, the Isley Brothers, Inez and Charlie Foxx, Junior Walker, Otis Redding, James Brown, Jose Feliciano, and Dyke and the Blazers, among others.

In fact soul records represents an average of 25 per cent of the program content.

Italy has had visits from artists like Pickett, Joe Tex, Arthur Conley, the Sweet Inspirations and Joe Simon from time to time, but TV appearance by soul performers are relatively rare.

Soul in Austria Helped By Radio

By MANFRED SCHREIBER

As little as two years ago, soul music was virtually unknown in Austria, except to a tiny minority of initiates; but the situation changed dramatically with the creation of O 3, an Austrian radio channel specializing in pop music and featuring a considerable proportion of soul and r and b product.

Soul music thus began reaching a wide audience— for the O 3 station is highly popular with the younger generation—and now most record companies are reporting thoroughly healthy sales of soul records.

Unlike rock and beat music which became popular through the following of certain artists or groups like Chuck Berry and the Beatles, soul music has become popular in Austria in its own right.

Gunther Zitta of Arido, distributor of the Atlantic and Atco labels, holds that soul is the most popular sector of contemporary pop music and he predicts that it will hold its place for many years to come.

Concerts given in Vienna by the Supremes, the Fleetwood Mac, Jimi Hendrix and John Mayall have met with considerable success. However, although these performances have been warm welcomes by young people in Austria, so far no local soul group has yet emerged.

CBS, which distributes the Tamla Motown catalog in Austria, reports good sales of records by Diana Ross and the Supremes, the Temptations and the Four Tops; but, on the other hand, Dr. Erich Firon of the EMI company, Columbia Graphophone, believes that the success of soul music will be short-lived in Europe and that it will not maintain its present popularity for much more than six months.

This opinion is shared by Janan Linder, Philips label chief at Polyphon. “Soul is finished,” he says “the music form of the future is rhythm and blues, particularly in the Anglo-American style of Jimi Hendrix.”

1969 Will Be Best Year for Dutch Soul

By BAS HAGEMAN

There has been a tremendous boom in soul and r and b music in the Netherlands in the last year. Perhaps more than most continental Europeans, the young Dutch people seem to have a natural feeling for this type of music and their enthusiasm is reflected in the popularity of Harry Knipschild’s weekly soul and r b programs for Radio Veronica.

Uncompromisingly soulful, the Dutch Professor of Soul, has been promoting soul music on radio since 1964 and he says: “The importance of soul music in Holland is five times greater than it was five years ago.”

The boom really started in 1968 and since then there have been a string of soul successes such as “Soul Limbo” and “Time Is Tight” by Booker T. “I Got Dreams” by Rod Newsome and “Stand In The Rain” by The Man. “Are You a Man” by the Four Tops, “Hey, Jude” by Wilson Pickett, “Hold Me Tight” by Johnny Nash, “I Say a Little Prayer” by Aretha Franklin, “Harlem Shuffle” by Bob and Earl, “Love Child” by Diana Ross and the Supremes, “I Don’t Know Why” by Stevie Wonder, “Twenty-Five Miles” by Edwin Starr and “I Heard It Through the Grapevine” by Marvin Gaye.

Soul music has benefited by special promotion through the annual Grand Gala du Disque, through Veronica’s “R&B Hop” program and through many special TV programs.

Holland’s 500 disco-cafe’s carry more than 50 per cent of soul records in their jukeboxes.

Complementing the imported soul material is a strong local soul movement, headed by such groups as Heart of Soul, J. B. Esson, the Swinging Soul Machine, Pepper and Soul, Rock and Roll Generation (voted best Dutch soul band).

Holland, described recently by Atlantic vice-president Nuseli Eretrum as the continental European country most strongly oriented toward American music, is really in the middle of a soul explosion and the general industry opinion is that 1969 will be the best year ever for soul record sales.

Soul Sells Well in Switzerland

By BERNIE SIEG

American soul records have been selling well in Switzerland for some time, but there is evidence now that the public is becoming more discriminating in the wake of release by an ever-increasing roster of soul artists.

Teddy Meier, promotion chief of EMI Switzerland, the company which releases Stax, Volt and Tama-Motown product here, says: “Records now tend to sell on their quality and not just because they are labelled ‘Soul’. The big soul boom is really over and that is why we intend to concentrate future promotion on specially selected soul product and not on soul music as a whole. In particular we shall be strongly promoting the Jimi-Motown artists because their music has a fantastic sales potential and a quality which will keep them on top.”

Claude Aubert, director of Barclay Records, Geneva, which represents the Atlantic and Atco catalogs in Switzerland, reports good sales of soul records and adds: “About 30 per cent of our soul sales are represented by albums although in the case of top artists like Otis Redding and Joe Tex, album sales exceed single sales.”

Most of the Atlantic-Atco product is directly imported from the U. S. A. and promoted through advertisements in pop magazines like “Pop” and “Rock & Folk.”

There are a few semi-professional Swiss soul groups but the market is too small to support any full-time units.

The smallness of the market also explains why visits from American soul artists are extremely rare. Recently a Dutch soul group, Esson and Stax, toured Switzerland and the German-American group Black Cats has played a number of dates here.

It is hoped that Wilson Pickett will make an appearance in Switzerland on his European tour, Sept. 11-27, and negotiations are currently in progress to bring over Joe Tex for a concert at the Montreux Casino.

THE WORLD OF SOUL

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1969 AUGUST 16, 1969, BILLBOARD

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West Germany
Soul Music Stronghold

By WOLFGANG SPAHR

In the last three years West Germany has become a soul music stronghold. Successful tours by soul artists, soaring record sales and a succession of TV appearances by leading artists in the idiom all testify to the high level of popularity attained by the music in a relatively short space of time.

The first major advance in the soul revolution was achieved by Metronome when it began a powerful promotion drive for the Atlantic and Stax repertoire. The company advertised widely, offered promotional films to TV networks and arranged tours for leading U.S. soul artists.

Metronome put out a soul sampler album selling at $3.20 and by May this year total sales had topped the 400,000 mark. The second sampler, "That's Soul" has already chalked up 170,000 sales. Said Metronome manager Claus Leibfeldt: "These two albums have been our all-time best-sellers."

The success of Metronome prompted other companies to leap onto the soul bandwagon. Polydor released albums by James Brown, Electrola issued recordings by Lou Rawls and Philips released LPs by Ray Charles and B.B. King. In Finland which created its own soul specialist by turning jazzman Klaus Doldinger into a soul brother and featuring his group as Paul Nero's Detroit Soul Party. And CBS strongly exploited the Tamla Motown catalogue, reissuing impressive benefits from sales of the albums of Diana Ross and the Supremes.

Sales were further stimulated by tours of West Germany arranged by promoters Lipmann and Rau for Aretha Franklin, Arthur Conley, Sam & Dave, James Brown, Joe Tex and Wilson Pickett.

In recent months, although sales of soul singles have declined, album sales remain strong and the leading artists are Aretha Franklin, Wilson Pickett, Otis Redding, Sam & Dave and Arthur Conley.

This year Clarence Carter has gained increasing popularity in Germany, and Electrola has been exploiting the favorable soul market by re-releasing some of the great Ray Charles hits, such as "I Can't Stop Loving You."

There are now more than 200 soul albums on the German market and 120 of these have been released by Metronome over the last three years.

Metronome is now preparing a new campaign for soul music, spearheaded by a third sampler, "Soul Machine," which will retail at $3.20 and will be pressed on pink vinyl. Artists featured include Aretha Franklin, Otis Redding and Sam & Dave.

Europe's biggest mail order firm for young people, the Post Shop in Hamburg, will stock this sampler and all customers ordering more than $10 worth of goods will be offered the album for only $1.25.

Leibfeldt predicts that the album will sell 400,000.

Soul Artists
Steady Sales In Finland

By KARI HELopalTO

Soul music first made its presence felt in Finland in 1968, roughly two years after it had taken a hold in such countries as Britain and Sweden. And while there has been no soul explosion as yet, certain U.S. soul artists have clocked up steady sales in the Finnish market.

A "Soul Explosion" show was presented in the fall of 1967 when Sam & Dave, Arthur Conley and Wilson Pickett appeared. This was not a financial success simply because soul at that point had been inadquately promoted and the word "soul" itself had little meaning for so many Finns.

The show was, however, filmed for TV and has been screened twice; this undoubtedly has helped to spread the soul message.

So far only a few soul artists have played in Finland. All too often they make Stockholm their most northerly stop, even though Helsinki is only 50 minutes away by plane. In the last year at least one soul act has performed on a Finnish stage, although there has been no shortage of so-called blues groups like John Mayall, Blind Faith and the Paul Butterfield Blues Band.

Despite the lack of visits by soul artists and the small amount of airplay accorded to soul music, some artists in this category are battling successfully against blues and pop artists and making an impression here.

Secundis Musikki, which represents Atlantic, has been very successful with releases by Otis Redding, Aretha Franklin, Wilson Pickett and Sam and Dave and the samplers, "That's Soul" have scored extremely well.

EMI, which has the Stax catalog, has also had good sales results with releases by Eddie Floyd, Johnnie Taylor and Booker T. and the M.G.'s. EMI also handles local soul acts Benno and Tarro and the New Joys, currently touring with the "Soul '69" package, and the country's top soul unit, the Soubert, which has made successful appearances in Sweden and central Europe.

"The sales of soul records have increased steadily," says Scandia public relations and advertising manager Arne Hollenius. "EMI's advertising manager Risto Backman says that also soul is doing well, it is somewhat restricted by the strong trend toward more blues-oriented groups such as the Fleetwood Mac.

Soul Package Needed for Irish Scene

By KEN STEWARD

Apart from the best clubs and carbon-copy versions of hit discs by showbands, soul has not yet really caught fire in Ireland.

"The sales are infinitesimal," says Irish Record Factors' Michael Georghegan, who looks after the interests of more than 70 labels in the Republic.

"Soul ranks even below jazz... and that's saying a lot. There certainly is a market, but it doesn't seem to be increasing. One we're not really reaching on the itineraries of soul singers touring Britain.

"Another is that there's really no specialist radio show to stimulate interest in the music. And as for sponsored programs, well, soul isn't regarded as something that would sell a product. So it's hardly surprising that there is no local recording scene."
of people who have made it in both white and black terms. His actions, poses, and very being is observed, emulated, and respected by his fellow black men. That so many black men have decided to spotlight, reflect, exemplify, and encourage social change is heartening.

The DILEMMA of the SOUL PRODUCER

By RICHARD ROBINSON

The soul record as a particular kind of music geared to appeal to only the black segment of the population is viewed with increasing concern by executives and producers believe that soon a substantial percentage of the r&b product released will be designed to appeal to the white as well as the black nucleus.

"R&B producers may be making r&b records with the top chart in mind," says Gordon Boskin, national I&R sales manager of Bell Records. "For instance, we have the Delphontes who have gotten some pop airplay on every single they have released. Some of their singles have even sold well to a much wider audience than we would have expected in major markets as Solomon Burke and Wilson Pickett."

In agreement is Al Riley, national sales and promotion manager of MG Records. Riley is a member of a group of black producers so that they can be geared to both markets," says Riley. "For instance, Bobby Womack is both a white cut and a soul hit. He's a pop record and r&b hits for himself and for Wilson Pickett. It's a business so that he can go into both markets. I guess you could call it pop r&b."

The reason for this innovation in the soul industry comes from a change in the attitude of the black record company executive. Many of them are discontent with the status quo and are pushing for a more important role. They are seeking to create soul records that will appeal to both the white and black audience.

The Spooling Wood Affair, are typical integrated duo who have experienced many problems in an attempt to entertain with their music. "I remember one performance we gave in Washington, D.C.," says 28-year-old Joe, a Negro. "We were booked for a week's engagement at a club. We arrived on the first night and the club was closed."

The club owner had to throw out a couple of people during our performance because they became unruly in the midst of a song we did. It was a love song that one of the integrated couples in the soul music business liked it. The younger people, the older people reacted violently. They couldn't stand the idea of what we were doing."

Joe, like the majority of entertainers involved in integrated groups, has learned to accept his personal and his music by the public. He says, "I think the force that Lydia and I are going to have to learn to live with is going to be to take it from where others have left off. Everything that has gone down before us has left the field to others. Integrated groups of people who have been black and white have in the past ground their way into the field of music."

Many black and white entertainers have taken on the cause of the black man. Black comedy has become more than just jokes to laugh at. During the past few months, there has been a growing movement among black and white comedians to use their ability to make white audiences laugh in order to create a better understanding of the black man. The movement is spreading to other fields of culture as well. And along the way, these comedians helped to create an understanding of the black man's place in the world. The movement is possible through any other medium than comedy.

Men such as Richard Pryor, Bill Cosby, and Flip Wilson, among others, have become an important force in the entertainment business. Many feel they are the most important spokesman for the black man in America. More than mere funnymen, they express the feelings of the black man and have a chance to have an opportunity to further the possibility of people living in harmony with each other. A black comedian can open doors for his white friends and stand in front of a white audience. As Cosby tells his white friends, "You can talk about street and basketball in desert lots, he not only amuses his audience but, more important, also makes them aware of the black man's place in society.

While the black entertainer, he a comedian, musician, or actor, is not the kit of his people like the white rock entertainer has become for young, middle class America, he is a representative of a group of people who have made it in both white and black terms. His actions, pose, and very being is observed, emulated, and respected by his fellow black men. That so many black men have decided to spotlight, reflect, exemplify, and encourage social change is heartening.
An Invitation

to the

Broadcasting and Recording Industries

to Attend the Annual Convention

of the

National Association of

Television and Radio Announcers, Inc.

August 13th-17th, 1969

Washington-Hilton Hotel

Washington, D.C.
To many members of our industries the annual convention of NATRA, attended by 500 black communications specialists (Dee Jays) and over 250 associate members, is a time to “Swing and Party for four days.”

But during the past four years under the administration of the new breed, a growing and significant number of our members have come to this meeting with a spirit of dedication, a desire to learn and seek new ways and methods to add to their professionalism.

Small though this number has been, we have been honored by such outstanding and important personalities as Mrs. Coretta King, Mr. Bill Cosby, Miss Lena Horne, Mr. Sheldon Leonard, Dr. Martin Luther King, Sidney Poitier, Godfrey Cambridge, Julian Bond, Congressman John Conyers, Dick Gregory, Jim Brown and others.

Messages of good will have come from former Vice-President Hubert Humphrey, the late Senator Robert Kennedy, and this year Vice-President Spiro Agnew and FCC Commissioner Nicholas Johnson.

Under the new breed, NATRA has presented a number of viable programs designed to give black members of our industries a greater and more responsible voice.

It has also addressed itself to a number of inequities in our industries, including:

A. The poor employment record of blacks on all levels in our record industry.
B. The censorship of black news on our black radio stations and the infinitesimal number of policy-making black executives.
C. The need for a black news network that would present accurate and vital news to the more than 15 million blacks who make up our audiences.
D. The need to establish a scholarship fund that would allow newly appointed black executives to learn and add to their skills.

NATRA has established a floating series of seminars that would address themselves to the problems of broadcasting, such as the University of Iowa forum in which more than 20 members attended during the week of July 20-26th.

NATRA is supporting the newly organized associate members organization—Fraternal Order of Record Executives—who are concerned about the need to become more professional to keep up with the rapidly changing developments in the record industry.

We have looked into ourselves. This past year has seen a more mature and serious posture emerge as a result of the 11 regional chapters which were organized.

The question now is whether or not the broadcasting and re-recording industries are ready for the emergence of NATRA as a viable and responsible organization?

The opportunity is here for us to come and work together. We hope you will be with us.

Is the record industry willing to lend its vast resources to developing plans toward helping the black youth of America who buy your product to understand there is a place for them in business?

Is the broadcasting industry with more than 7,500 stations, of which only seven are owned by blacks, willing to face its responsibility to the black communities of this country? The challenge is here . . . come let us work together. The time has come.

“We been bucked and we been scorned!” but we’ve been trying. This year, we challenge the members of our industry to eliminate the excuses and step forth and join hands with us.

E. Rodney Jones, President

Del Shields, Executive Secretary

National Association of TV & Radio Announcers
850 Seventh Avenue, New York, New York 10019
THE WORLD OF SOUL

A Chess Album That May Set A Trend

By EARL PAIGE

The branches of contemporary music spread in many directions but the life-giving taproots are firmly planted in blues. Probably no record company executive is more conscious of this than is young Marshall Chess who holds the keys to a vault of blues treasures dating back to the years when his father carried a Magnecord tape recorder and often taped singers right in the southern Delta bean and cotton fields. Many blues artists, among them a man named McKinley Morganfield but now known as Muddy Waters, sought out Leonard and Phil Chess. Today, Chess Producing Corp., a subsidiary, General Recorded Tapes (GRT), is branching out into all forms of music, the foundation of which was established long ago. The epitome of this blues foundation in contemporary music can be fully appreciated in Marshall Chess' newest creation—an album combining some of the best contemporary artists and Muddy Waters playing his originals.

"It was Mike Bloomfield's idea," Chess said, "he was at my house and said he wanted to do a thing with Muddy. He had talked about it with Paul Butterfield, too. Both of them had talked with Norman Dayron. Since Mike and Paul were coming to Chicago for a charity concert we decided that maybe we could cut the album then too, and the whole thing just built up.

The album, entitled "Fathers and Sons," evolved during a series of negotiations and culminated after three nights in the Chess studios. One part of the two-record set was cut at a live concert. The sound of 5,000 kids singing "I've Got My Mojo Working" is the most powerful thing I've ever heard," said Chess, in discussing the album's preparation.

Dayton's preparation included a solid three weeks of research in the Chess vault at the University of Chicago professor poured over old Waters' tapes. Albert Grossman helped arrange with Bloomfield's release from Columbia and Butterfield's okay from Electra. Dick Dunn, drummer for Stax, Vel's Booker T & the MG's and the late Otis Redding, was contacted. Otis Spann left his New York night club gig to be with the group. Drummer Summy Lay was contacted. And finally, Mercury Records' Buddy Miles figured in the live session part.

"For the studio session I scraped up a lot of old 1950 vintage amplifiers. We set a mood. There was a lot of booze; champagne for Muddy and beer for the young guys. Sonny Woods, Chess' oldest employee, acted as porter during the three nights in the studio. Muddy was just elated. He was stone hoarse at the end of each session," Chess said.

"We planned the session around older, more obscure Waters' material—classic tunes. Some, Muddy didn't remember. We had 21 songs and finally trimmed it down to 15, 6 on the live session and 9 in the studio. Some of the sessions ran five hours. There was a lot of talking. A lot of spectators, people who love the blues, were allowed to watch. It was just a totally cooperative effort.

The album, with artists foamed from cooperating labels, may establish a trend, Chess believes. "I'm not saying every artist and every company should do it. But I don't think a corporate thing should still be an artist's creativity, either. Above all, the artist must want to do it. Loosing artists may hurt a company's profit, but this is a thing that can build an artist's career, it's a thing for the good of music, and where it can be worked out commercially to last or offer a contract, I think it should be done.

What we have done in this case is to create a whole separate label for the package. We're not advertising the names, the names aren't on the front cover. They're on the back cover because they're the band. We've also put a special $6.89 price on the package—a pretty good for a double pocket album. It's a sacrifice, but it's also a classic of pop music.

"Popular music is changing, and so are the attitudes of both the young white and black artists. It's a new appreciation of the blues. It's like art, you can't really appreciate Picasso unless Rembrandt or Michelangelo. Muddy and Paul started with the blues, but they aren't playing blues now—it's in their music, it's inside. It's like on a Beatles record, you might hear a couple of seconds of Chess riffs."

Black DJ's Social Force

By PAUL ACKERMAN

"There has been a tremendous improvement in the status of the Negro disk jockey in the last five years; and as his condition has improved he has grown more interested in his station and its programs."

This is the view of Henry Allen, vice-president, promotion, Atlantic Records.

Allen added, however, that some stations are still underestimating their disc jockeys. In some instances, he continued, the poor salaries are traceable to the fact that the outlets are doing poorly in advertising revenue.

"NATRA, Allen said, seeks to bring the Negro disk jockey together with his white colleague. The organization, he commented, is being supervised by intelligent men and is becoming more effective in achieving its aim.

As a result, the black jockey today is a powerful social force as well as an influence in music. As Allen points out: "The Negro jockey speaks to 20 million Negroes a day. The jockey's position depends upon what he says. . . . They believe him." Allen noted that the many talk programs with black jockeys further emphasis their role in: social matters.

Such talk programs are important segments of the broadcasting pattern of stations such as WLIB, New York, and WABC, New York.

NATRA's development of regional chapters, according to Allen, has resulted in the development of enthusiastic artists of NATRA representatives in key areas of the nation, and this, he feels, will contribute to NATRA's overall effectiveness in raising the status of the jockey.

Allen commented on the importance of the element of soul in today's music, pointing out that it has become a vital part of the pop music category. He estimated that 40 per cent of today's soul singers come out of the field of gospel music or reflect gospel training—such artists as Aretha Franklin, Joe Tex, Swamp Inspirations, Roseo Robinson, the late Sam Cooke and many more.

The Atlantic Records executive stated that in his opinion this year's NATRA convention will prove the most fruitful of all. Many members who are attending will bring their families and participate in all the discussions and seminars. The seminars will have an educational quality . . . and the discussions will hinge upon the subject of preparing the Negro for executive roles in the broadcast field.

The State of Blues West Coast Style

Continued from page S-8

settings for such soloists as Muddy Waters, Howlin' Wolf, Little Walter and Bo Diddley.

"Once you've been making the same album for 20 years, you've covered it, man," exclaims one blues watcher. "The cats who are moving progressively are doing the right thing.

Imperial on the other hand has been gaining mileage out of its Legendary Master Series of rediscovered vault masters, Snooks Eaglin, Boozoo Chavis, Clifton Chenier, Slim Harpo, Papa Lightfoot, J. D. Edwards, Boogie Bill Webb ride again. And so does Tina Turner when she sings the legendary sexual blues "Rock Me Baby" on Blue Heaven and "Something's Wrong With Me" on Warner Bros.—Seven Arts, which has joined the parade of labels reissuing masters by the husband-wife team of Ike and Tina.

In many black communities, from Harlem to Fillmore in San Francisco, blues singles are sold in a variety of places from pure record shops to shoe shine parlors and barbershops. It's all on a cash-and-carry basis. The advent of the tape cartridge has opened a new avenue for blues music. GRT in Sunnyvale, Calif., has been offering 45's from the output of its four-year history from such labels as Chess-Checker-Cadet (which it now owns), Duke, Pepperock and King. "The cartridge has expanded the package side of rhythm and blues," GRT executive Tom Bonetti.

Tape is just one other medium having discovered the homelegacy of blues music. Thus far, there are no signs of oversaturation wiping away all the good that has been done. What happens to the rest of the year if greedy and overexploitive labels push the music to the saturation brink? Those persons who are devoted emotionally and spiritually to the blues have ample time to ponder that question.

AUGUST 16, 1969, BILLBOARD
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August 16, 1969, BILBO
1. The most exciting group to ever captivate an audience recently recorded a song that has put them in a soulful orbit headed for the apex of stardom.

2. Life is a song that every man and woman can identify with—"... you gotta keep on pushin' every single day... cause brother that's life."

3. A release of YOUR TOWN records, Life is being played across the country by every disc jockey recognizing the true quality of this soulful record.

4. Cortez & the Entertainers are appearing in a soulful revue (Entertainers in Revue) along with The Johnson Bros., two performers capable of making a stage tremble with excitement. Their record, Waiting for a Call, will be released in November on YOUR TOWN records.

Rounding out this soulful package is Rosyln Lawrence, a beautiful singer who combines the drama of blues with the expression of true soul. The entire revue is backed musically by Elijah and His Prophets, an eight-piece band that depicts where big band soul is headed.

Entertainers in Revue are produced by Jacomil Entertainment Enterprises, Inc., an inspiring new company headed by some of the most talented executives in the music business.

For further information contact
JACOMIL P.O. Box 1134, N.Y., N.Y. 10027 212; 866-5000

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**CHART BOUND FROM SOULSVILLE**

**BUDDY ACE**

NEVER LET ME GO
DUKE 7432

GIMME BACK MY LOVE
SHOULD A HEART MOURN
DUKE 7451

**ERIN K-DOE**

I'M SORRY
TRYING TO MAKE YOU LOVE ME
DUKE 7439

**CHARLES McLEAN**

MY LOVER'S VOW
LET ME HEAR IT FROM YOU
RECOGNITION
BACKBEAT 7422

**Buddy Ace**

**PAULETTE PARKER**

GIMME BACK MY LOVE
SHOULD A HEART MOURN
DUKE 7451

**ERIN K-DOE**

I'M SORRY
TRYING TO MAKE YOU LOVE ME
DUKE 7439

**CHARLES McLEAN**

MY LOVER'S VOW
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BACKBEAT 7422

**Bobby Bland**

**THE LAMMS SISTERS**

TODAY WILL BE YESTERDAY, TOMORROW
DUKE 7480

**CHARLES McLEAN**

MY LOVER'S VOW
LET ME HEAR IT FROM YOU
RECOGNITION
BACKBEAT 7422

**BOBBY BYRD**

ROCKIN' IN THE WARM OLD BOAT
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**CHAINS OF LOVE**

ASK ME BOUT SOMETHING BUT THE BLUES
DUKE 7449

**DUKE - PEACOCK RECORDS**

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Jukebox Provides a Vehicle For Writer’s Special Songs

By RAY BRACK

CHARLESTON, W.Va. — Most country songwriters turn out a song now and then with the jukebox trade in mind. Take for example Billy Eddy Wheeler’s “Ode to the Little Brown Shank Back Out.”

Wheeler recalled the circumstances of the hit while he recently promoting his current single, “West Virginia Nashville Zodiac,” at a local department store. Formerly with Schneller, Phelps, Wheeler signed with United Artists as a writer and artist this January and has taken charge of UA’s Nashville office.

“Ode,” Wheeler says, didn’t have a chance for airplay because of a complicated lyrics. The song became an instant jukebox hit, however, selling over 230,000 copies to the jukebox trade alone. With that impetus, the song became

(Continued on page 52)

Set Second Iowa-III. 8-Ball Pool Tourney

DAVENPORT, Iowa — The second double elimination 8-ball pool tournament planned by the Iowa and Illinois Coin Operators Pools Table Group is set for Nov. 15-16 in the Main Auditorium, Davenport, Iowa. Over $10,000 in cash and trophies will go to the winners, according to Bob Blum, Atlas Music Co., Chicago. Leonard Schlichter, B.U.B.L., U.S. Biliard, New York, will coordinate the tournament.

Some 128 of 128 possible locations have already signed up for the contest, said Vilten. A May 3-4 tournament in Davenport drew 404 players and healthy coverage by local newspapers and television. A final planning session for the event will be held Aug. 14 at the Bridge Inn, Milan, Illinon gets under way next month, according to manufacturers and distributors surveyed last week. Despite the excitement generated by the Aug. 1 College All-Star Game, and the beginning of the exhibition season for the professional teams, the men interviewed said they would wait a few more weeks before beginning the exhibition season for the professional teams, the men interviewed said they would wait a few more weeks before beginning distribution and placement of products. The men related that they are interested in exploring new products and promotional techniques to exploit the nation’s intense interest in football. (See story for suppliers, page 51)

Vendors to Kick Off Football Items

CHICAGO — Professional football helmets, rings and plaques will be the sports staples for the fall vending industry when the gridiron season gets under way next month, according to Henal Novelties and Premium Corp., Brooklyn, N.Y., will be shipping its new football rings and plaques “about Aug. 20,” according to Ross Ross, vice president. Ross said his orders for these products already are ready. “But we don’t want to rush things before the beginning of the season and kill interest in sales in the products by the middle of November.” The 1-cent rings will carry the names and insignia of the 26 professional football teams in a variety of colors. The plaques, which will come in 2-1/4-, 2-1/2- and 3-inch sizes, bear the official team colors of the NFL and AFL. squid trains. “We will include a pin in the capsule so the customer can wear the plaque on his coat to a football game if he wants to,” said Ross. The plaques measure 5-1/2 by 11-in., and have two holes near the top for mounting. Henal is also trying to obtain the consent of the National Collegiate Athletic Association for printing the association’s 100th anniversary insignia on helmet-shaped rings, Ross added.

Ed Jordan, Creative House Promotions, Chicago, said his company is ready to stock its Rowan and Martin Laugh-In products in the fall and probably not produce any new football items. “The football season is too short to interest fans through January now, though,” he said, “and maybe we should be setting our sights on more football products. We have the equipment and techniques to turn out good items.” Converting the Laugh-In books to glossy tales of team records, referee signals or football terms might be a good 1-cent vending item, he said.

“We’ll wait until football season starts before we make our orders,” said Allen Cohen, Northwestern Sales and Service, New York. “Interest will really start to build up in September.” Cohen expects the 25-cent official pro football helmets from Karl Guggenheim, Inc., Westbury, N.Y., to have a fine second year on the market.

“I know some location people who sponsor Pop Warner (little league football) teams and who provide football equipment to community centers in New York and I think it is a good public relations idea and a real service to the community,” said Cohen. While waiting to see how things go, Cohen said he is not so anxious because he made it clear with the location people that if he didn’t feel that our public relations people were going to work with us, we would have to let them know that we couldn’t cooperate. “We need to work with them and get their support,” he said.

(Continued on page 54)

W. Va. Assn. Meeting Set

CHARLESTON, W.Va.—The West Virginia Music & Vending Assn., annual convention for its 15th annual statewide convention here Aug. 21-22, about a month prior to the fair.

With President Jerry Derrick presenting, the association’s business will begin on the evening of the opening day with a board meeting. Business sessions and equipment exhibits are scheduled for the following two days, capped by a banquet on Saturday night, the 23rd.

Among the guest speakers expected to attend is Howard Ellis, president of the Music Operators of America (MOA).

The trade group here, one of the oldest, has been the only coin machine trade associations in the U.S., was organized in large measure through the efforts of the late John A. Wallace, Oak Hill operator and past president of the MOA, who died this year.
Jukebox Provides a Vehicle For Writer's Special Songs

Continued from page 51

One of Wheeler's biggest hits.

Jukebox provides a vehicle for writer's special songs. The song is called "The Interstate is Running Through My Outhouse.

Other Wheeler jukebox hits that will recall include "The Rev. Mr. Black" sung by the Kingston Trio and Hank Snow hit "Blue Roses," and other tunes recorded by various artists. Included are "Coal Tattoo, "Ain't Goin' Home Soon," "The Coming of the Road," "They Can't Cut It Back," and "High Flyin' Bird."

Among the artists who have recorded Wheeler material are Judy Collins, the New Christy Minstrels, Joan Baez, Judy Henkel, the Modern Folk Quartet, the Greenwood Country Singers, and, of course, Billy Edd Wheeler.
By far the best of the 160's

First it's a Wurlitzer 160 Selection Phonograph but foremost it's a Wurlitzer AMERICANA III with all the great features that have made this instrument such a tremendous money maker.

It will operate from most current 160 selection wall box models. No need to remove the present installation. No need to buy new boxes. No expensive rewiring.

If you want to pump new blood into old locations with 160 selection wall boxes — this is the PROVEN way to do it!

WURLITZER Americana III

INVESTMENT IN AUTOMATIC MUSIC

THE WURLITZER COMPANY
113 Years of Musical Experience
North Tonawanda, N.Y.
Vendors to Kick Off Football Items

**Continued from page 51**

home games of both the Jets and the Giants are hard to obtain, "our local association is looking into getting these items to the kind of 'Fan Day' Saturdays.

**BIG PROFITS COME IN SMALL PACKAGES**

Northwestern's Model 60 produces more profit per dollar of investment whether it's in a supermarket or super service station. The Model 60 is an operator's profit package. Simple changes of the brush housing and merchandising wheel allow you to dispense all types of popular items. The Model 60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable globe accommodates a variety of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Wire, write or phone for complete details.

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This "all product" vendor is truly the most versatile on the market. Handle ball, gun, charm, coin, all nuts and any small bulk products with ease. Coin collection or crushing. Quick release front frame. Built for maximum capacity.

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MARK 1 (2)
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10c CAPSULE MIXES (all 50c per bag)

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**BIRMINGHAM VENDING MACHINE COMPANY**

AUGUST 16, 1969, BILLBOARD
On the Street

BY RON SCHLACHTER

National Shuffleboard & Billiard Co. is settling its new home in Greenbrook, N.J. The company moved to Greenbrook from Fairfield, N.J., July 1. According to President Paul Kader, there is ample room for expansion since the company is situated on an eight-and-one-half-acre site.

Ray Taber, marketing vice-president of Rowe, International, Inc., a subsidiary of Triangle Industries, Inc., is back at Whippnany, N.J., headquarters after a twinning through Chicago, Cleveland and Indianapolis. Taber attended a meeting with key distributors in Indianapolis. Dan Demann, Rowe’s marketing planning manager, is finally moving his family to New Jersey after commuting for the past five months to Chattanooga. Congratulations are in order to Marty Shumsky, Rowe’s marketing research manager, on his becoming a new father.

Carmen D’Angelo reports that Cramer Gum will be marketing new products in August, one of King 3000 count vanilla flavor gum, while the other is a licorice flavor gum in assorted colors. D’Angelo recently visited New York City, Maryland, Virginia and Illinois. In Chicago, the Cramer Gum management attended the National Candy and Chocolate Convention in Las Vegas on vacation.

ARA Services, Inc., with its corporate offices in Philadelphia, heavily staffed, has leased additional office space in center city at the newly renovated Century Building.

The lease encompasses most of the large second-floor space and will determine if the second-floor rental is a sale or an annual rental in excess of $1 million. Edward McNell, assistant manager of the Atlantic City Convention Bureau, estimates that at least 10,000 persons will attend the National Automatic Merchandising Association (NAMA) convention in its city in 1972. When NAMA visited Atlantic City in 1949, approximately 1,000 persons attended the event.

Two separate ceremonies were held in Washington during the first week of July to honor approximately 150 long-term Saga staff members. At the first ceremony, 275 persons who had reached tenure levels of more than five years were awarded commendations. The presentation was an address by President David Ross, Marketing Distributor in Minneapolis recently hosted two Wurlitzer service schools. Earl Ashley of Spooner, Wisc., was the first school with Warren Stevens, Thomas Morehouse, Bill Ives, John Leavens and Alexey in attendance. The second school was held at Montrose, Ill. in Sioux Falls, S.D. Among attendees were Bill Cress of Coas Amusement, and Don Schmidt, Lorraine Lartson, Marvin and Don Iverson of Musialin, Inc. Robert Hardling, Wurlitzer field service engineer, conducted both sessions.

Albert Rotstein, president of Mackie Vending Corp. in Philadelphia, has resigned as president and chairman for door prizes in conjunction with the annual Trade Council Reunion of the 1970 Allied Jewish Appeal-Israel Emergency Fund. The dinner will be held Sept. 15 at the Green Valley Country Club. William Fishman, president of ARA Services, Inc., was recently honored by the Greater Philadelphia Brands Club and presented a check of the late U.S. Supreme Court Justice Louis Brandeis, for whom Brands University is named. Fishman, who is a Fellow of Brandeis, is also chairman of the board.

David Cohen, president of Redell, Inc., Philadelphia, has established a pilot program to provide lectures on Jewish law for the coming academic year at The Drops- ley University. Conferences are in order to Ky Cym An, an engagement of his son, Robert Arvon Melkan, and Judith Arvon Lovett.

Playboy Club! which is seeking a license to open up a local after-dancer in Philadelphia, has already arranged for Berko Vending Co. to place the cigarette-vending machines, according to Berko President Ralph Pries. A number of Montrose operators recently attended two Seaburg and Williams service schools at Billings and Great Falls. Attending the Billings school at the Holiday Inn were Verne Edelung, Billings; Jack Phillips, Livingston; Bert Geryn, Livingston; Tom O’Neill, Livingston; Larry McGinn, Billings; Tom Drew, Hardie; Bill Anderson, Billings; Bob Vesel, Wolf Point; Fred Browning, Billings; Clarence Brakke, Billings; Lew Zett, Billings; Mike Muggenburg, Harloten; Herb Crossman, Roundup; Don Brandeburg, Billings; Bruce McRae, Billings; Normman Lartson, Lewiston, and Tom Worden, Billings.

The annual convention held by the Great Falls school of Billings, Montana, included Richard Cary, Helena; Bob Tull, Hamilton; Joe Longuen, Helena; Lyle Haworth, Shelby; C. E. O. C. and Crawford, Cutbank; Elmer Brandes, Great Falls; Tom Baker, Havre; Ken Sande, Shelby; George Shriver, Great Falls; E. D. Thomas, Greenfield; Great Falls; Mr. and Mrs. W. V. Christensen, Great Falls; Joe Meurs, Great Falls; Lou Amoak; Fred W. McLean; Helen McLean; Bob Rasig, Augusta; Norm Brown, Lewiston, and Don McCall, Great Falls. Both schools were conducted by Leo Halper, Seaburg field representative.

A Great Industry Event!

1969 MOA EXPOSITION

Sherman House Hotel, Chicago Friday, Saturday and Sunday, September 5, 6, 7

This is the only industry event of its kind. Here’s where the action is. Here’s where you will find new equipment, meet old friends, see new faces, learn what is going on in this rapidly changing industry. Here’s where you will find the Jukebox exhibitors, recording companies, background music, amusement games, special equipment, parts manufacturers, allied industries.


GALA BANQUET AND SHOW

MOA’s three-day exposition will be topped off with the traditional awards banquet and stage show produced again this year by Harsh de la Vielle of Show Biz Productions, Washington, D.C.

Boots Randolph, Monument Records
Frankie Randall
Jerry Smith, ABC Records
Robert Quinlan & Don Cornel, Jukebox Records
Eloise Laws, Columbia Records

The Happenings, Jukebox Records
Tommy Wells, Airtown Records
Sonny Hines, Airtown Records
Skater Davis, RCA Records
Peaches & Herb, Date Records

The Chasins’ Hearts, MGM Records
London Lee, Mercury Records
The Impressions, Cotillion Records
Charlie McCoy and The Escorts, Monument Records

THE 1969 MOA EXPOSITION IS AN INTERNATIONAL TRADE SHOW FOR THE COIN-OPERATED MUSIC AND AMUSEMENT INDUSTRY.

Sponsored by MUSIC OPERATORS OF AMERICA 228 N. LaSalle St., Chicago, Illinois 60601. Phone (312) 726-2810

AUGUST 16, 1969, BILLBOARD

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JUKE BOX MECHANIC

Good Pay, Life Insurance, Hospitalization & Pension.
State Experience.
Give All Details
First Letter.

Writer: P.O. Box “A”
Munster, Ind. 46321
Ellis Speaks to Mo. Assn

MACON, Mo.—The Missouri Coin Machine Council met here last week and listened to an address by Howard Ellis, president, Music Operators of America (MOA), Omaha, elected officers for the new year and discussed industry problems. One problem discussed was the new emphasis placed on filing Federal 1099’s by the Internal Revenue Service (IRS). The IRS takes the position that all payments to locations exceeding $500 must be reported, according to John Masters, secretary of the Mis-
souri group, who said the op-
erators discussed ways to more fully comply with the regula-
tion. Ellis discussed public relations and the MOA convention, set for Chicago in September. The group re-elected Art Humolst, president; Harley Tripp, vice-
president; Bill Welch, treasurer; and Masters, secretary. Many wives attended. Distributor re-
presentatives Bob Thomason, W. B. Music, Kansas City; Jack Sully, Seeburg Central, Kansas City; and Sam Musaro, Musical Sales, St. Louis, also attended. In informal talks before the meeting Masters told how he has successfully contracted with the Jones Store department store chain for placement of juke-
boxes in the teen section of clothing departments. Masters recommends a flat rental rate for such contracts, which call for changing five records every two weeks. Jones Store keeps the jukebox on free play. Masters also related his experiences de-
 delivering the MOA public relations speech at a recent Optimist Club meeting and said he has more speaking engagements lined up.

ROWE OFFERS COFFEE UNIT

CHICAGO—The new 28R instant coffee machine from Rowe International, Inc., Whip-
ppany, N. J., is available for im-
mediate distribution, according to president Jack Harper. The machine is manufactured by Victor Products Corp., Hager-
town, Md.

Rowe marketing vice-presi-
dent Ray Taber described the high product and parts capacity of the machine as a way of re-
ducing the number of route stops and increasing profits in low traffic locations. "And most important thing about the 28R," Taber said, "is it can be converted in instant to freeze dried with a turn of the wrench.

ABC RECORDING ARTIST Jerry Smith has signed to perform for the Music Operators of America (MOA) show Sept. 7 at Chicago's Sherman House.

Pool Tourney

- Continued from page 51


DREW PEARSON, prominent new column-
nist, will be the keynote speaker at a seminar on public relations during the 1969 Music Operators of America convention in Chicago at the Sherman House Hotel Sept. 5.

U.K. Cutting Penny Games License Duty

BY MIKE HENNESSEY

LONDON—The British govern-
ment has given the okay for approval to reducing the license duty on penny amusement machines in seasonal locations. (Billboard, July 26, p. 35.)

Commented John Singleton, secretary of the Amusement Car-
ter Association: "This is a good news report because it means the majority of operators will now be able to stay in business. As the proposal originally stood, it would have meant closing 85 per cent of seasonal locations."

Two other concessions sought by the amusement trade— the transfer of liability for nonpayment of duty on machines from the site owner to the lessee, and the abandonment of the principle that if one machine in a location has not had duty paid on it all machines in that location can be confiscated— were rejected by the Govern-
ment.

New Bally Catalog

CHICAGO—All the regular "subscribers" to Bally Corporation's series of parts catalogs will be automatically shipped the new 1969 edition, according to Herb Jones, advertising manager of the company. Others wishing to obtain the listing of flipper games may write Jones at the factory here.

SWISS COINS USED IN NEW TICKET UNIT

GENEVA—With its streetcar system to a close, this Swiss metropolis has introduced a coin-operated transit-ticket dis-
penser system that can be put to use by commuters to do everything but drive the bus.

The ticket venders, located at each bus stop, resemble modern gas station pumps. The ma-
chines accept coins in denomina-
tions of 10, 20 and 50 centimes, delivering either a two-for-one ticket or a full-face ticket for 50 centimes (about 11 cents) or a 30-centime child's ticket. The system eliminates the conductor who used to collect tickets on the streetcar. The motorcar, once he handles no money, may concentrate on his driving.

FRANK FIORITE, Illinois Department of Revenue, is shown above as he addressed the recent annual meeting of the Illinois Coin Machine Operators Association (ICMOA). He is shown left, ICMOA President George Wooldridge. ICMOA Executive Director Fred Gain, Music Operators of America (MOA) Executive Vice-President Fred Granger, and ICMOA Vice-President Les Montooth.
CREATORS HOPE

New RCA Album Establishes Moog as Musical Instrument

By EARL PAGE

CHICAGO — A new RCA Victor album entitled "The Moog Strikes Back," is not so much the obvious answer to Columbia Records' "Switched-Off Bach," as the title implies, but is rather, its creators claim, an effort to establish the Moog synthesizer as a more legitimate musical instrument in its own right. To accomplish this, Charles Lishon and composer Hans Wurman have utilized the music from a variety of composers and have utilized eight other musical instruments. Roger Hall, RCA Victor's Red Seal arranger, thinks the package set for September release has such universal appeal that the label could release a single from the album.

In creating the album, Lishon and Wurman, partners in Sonart Productions here, utilized such instruments as a Lowry H252 organ, a Clavinet C, an RMI electronic piano, an Echo Flex, a Holther bass, a clavinet, the Moog synthesizer and a variety of percussion instruments. "Hans believes the Moog is an instrument—not a machine," Lishon said. "The only time we used some of the other instruments with the Moog is when we're trying to do something that instruments can't."

In approaching the moog synthesizer as an instrument, Wurman, musical director at Chicago's Happy Medium, said, "With the exception of one piece for organ, the music in the album was all written with very little tonal variety. It's very simple, so that in performing it could expand. I set out to write using new sounds that could be applied for harmonic patterns, and more importantly, to please the house and the audience.

VERSATILE drum outfit from David Dexter Co. This new Whitehall Continental series features three flanged hoops, one side-tom and double log on all snare and tom-toms. Two additional side-toms, one 14-inch by 20-inch bass drum, a 14-inch by 14-inch chain snare drum, one 8-inch by 12-inch bass tom, one 9-inch by 13-inch bass drum, one 16-inch floor tom, two 14-inch hi-hat cymbal, one 20-inch cymbal, one 16-inch cymbal, cow bell, wood block and drummer's throne. All drums have weatherproof heads, feature internal mute control and have a moisture-resistant finish.

NAGOOYA HARP, an instrument of Japanese origin, is distributed nationally by Lowell D. Gerry. Recently, two magazines were distributed by Goro Morita and played in the Orient for the last half month. The instrument has five strings, which are plucked with a pick and 23 keys which are played with the left hand. Samurai during World War II, who can play piano can immediately play the instrument and that he hopes to introduce it to rock recording groups.

"REACH OUT," a program conducted by the City of Chicago, designed to provide jobs and recreation and to inspire continued education for untrained youth, has two new organists. At left, Leo Davis, 17, and, (right) Fred Nelson, age 19. Davis' brother, Isaac, age 18, is the drummer, Hammond Organ Corp., and the aid of the Chicago Community Music Foundation, discovered and brought the two organists together.

Best Selling

MUSIC FRAMERS

SHEET MUSIC

Music of Today--Yesterday

by Jude Porter

BLOCKBUSTER WEEK!

Clear the decks...make room for a winner! A GASH winner! Yes...Johnny Cash has recorded ...A BOY NAMED SUE (by Shel Silverstein)

Every music buyer in your neighborhood and Sheet Music Institute is ready to deliver another WINNER!

If every dealer in the country prepares NOW for the "GASH FALL"...he will be "ahead of the game". This is a standard smash that will be around a long, long time.

MORE BLOCKBUSTERS...

Oliver, who hit the top with his "Good Morning Starshine," comes up with a much bigger song named...

JEAN

This beautiful Paul Anka ballad is from "The Prime of Miss Jean Brodie" and is in the catalogue of Teenage Century Music. Our congratulations to Paul Barry, Head of Twentieth Century Music Publishing. All we can say is..."Welcome back Paul"!

In the jobbers and dealers...put some money in your "JEANS!"

NEW ONES COMING...MADAME EXPRESS

Crosby, Stills & Nash have a really big, bright, non-rock rhythm folk song! Packed an "all around" message!

The Archies have a sweet-sounding success song entitled...

SUGAR, SUGAR

The Dr. Douglas Quintet of "Menpoint" fame have come up with virtual "dizantimage." It's called...

DYNAMITE WOMAN

Dennis Vast and the Classics IV have a "beauty" by Bill Lowrey's "House of Hills." Keep 'em coming, BILL!

TOP TIP...

The success of the motion picture led Warner Bros. Records to re-release The Association's reading...

GOODBYE, COLUMBUS

So, hang on boys, it should happen all over again.

MORE STANDARDS TO ORDER...MISTY

MONTDAY MONDAY

SONG FROM MOLIN ORANGE

HOLIDAY FOR STRINGS

AND THEを探す'...UN IT'S TIME FOR YOU TO GO WHATSOEVER WILL BE, WILL...BE

BOOK REVIEWS...

Hannan Publications has just published...

TOMMY--THE WHO


The number is indeed ELITE. No. 19-14.95. A standard LB BOOK--permanent TOP SELLER!

One head] PREPARE FOR THE "GASH FALL"

GOLD MARK ASSOCIATES

PUBLIC RELATIONS

New-York-Beverly Hills--London

AUGUST 16, 1969, BILLBOARD

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MENUHIN FEATURED BY ANGEL

LOS ANGELES—Yehudi Menuhin is featured in three Angel albums this month, including a three-LP package of Mozart's "The Abduction from the Seraglio," and all the overtures on the same. The opera's cast includes tenors Nicolai Gedda and John Float, sopranos Mauturin-Delahaye, Jenifer Faye, and Noel Nagl, with the Ambronian Singers and the Brussels Festival Orchestra. Three-LP sets of Handel's "Judas Maccabaeus," arranged and conducted by Angel Trimble, and the New Philharmonia Orchestra. Busch, Steinke, and violinist Maurice Vieux, cellist Pierre Fournier, and pianists Landecker and Riesterer, and a piano package with Fischer, Gieseking, Diana Myra Hess, and Badeau.

Seraphim's Monaural Titles

- Continued from page 1

...national, stressed to reviewers: "Seraphim has won enthusiastic approval from collectors and critics alike," a fact the pre-tax stereo recordings in the "seraphim" catalog are even more popular. The "seraphim" catalog is simply a collection of mono records reissued as stereo, and is currently the world's largest collection of mono records on the market. This collection includes over 10,000 titles, and is the largest collection of mono records in the world. The "seraphim" catalog is available in both mono and stereo formats, and is distributed by the Seraphim Records Corporation.

NEW PRICES, LINES FOR WESTMINSTER

NEW YORK—Westminster has completely revamped its catalog and price structure. Only the most popular 100 titles were retained in the regular WST series, whose prices were lowered from $4.79 to $3.99. A new line of "budget" series, priced at $2.98, was added. In addition, thefiber's line of "classics" was continued, with the release of pianists Seiji Ozawa, Schnabel, and Gevaert. A new line of "live" recordings was launched, with the release of recordings made at theMenuhin Festival of Three, and the New Philharmonia Orchestra. Busch, Steinke, and violinist Maurice Vieux, cellist Pierre Fournier, and pianist Landecker, and a piano package with Fischer, Gieseking, Diana Myra Hess, and Badeau.

THE GREATS...100-TITLE OPERA CATALOG HIGHLIGHTS

LOS ANGELES—Recordings has begun a program of reissues of some classic and rare operatic recordings, with the hope of bringing them to a wider audience. In addition, the "Greats...100-TITLE OPERA CATALOG HIGHLIGHTS" have been released. The series includes 100 of the most popular operas, and is available in both mono and stereo formats. The "Greats...100-TITLE OPERA CATALOG HIGHLIGHTS" include such classics as Verdi's "La Traviata," Bizet's "Carmen," and Puccini's "La Bohème." The series also includes such lesser-known works as Leoncavallo's "I Pagliacci," Monteverdi's "Vespers," and Gluck's "Orphée et Eurydice."
Dealers Urged to Give More Space to Czechs

* Continued from page 4

the fact, that there are nearly as many native-born and first-generation Czechs in the U. S. as there are in Prague, Czechoslovakia.

Joseph Cerveny, president, Czech Records, Omaha, Neb., claims to be the biggest exclusively polka music distributor in the Midwest and has introduced 10 albums on Czech Records since 1957; "Jolly Joe" Timmer, Bethlehem, Pa., manufacturer and distributor for the U. S. Pelko Association Convention (New London, Conn.) was completely sold out, and 80 percent of the people there were young or middle-aged from Central European music is increasing, Timmer claims.

The numbers of second and third-generation Americans of European origin are a big market for Polka music, according to Slavko Hlad, Balkan Records, Berkeley, Ill. "A lot of kids have parents or friends and all the folk dancing groups and clubs around help out sales," he said.

Czech Records brought out three new releases on Aug. 1, which are sold, according to Cerveny, in some 10,000 record outlets around the country, and in Canada. "Liberty Twins," an album of Omaha have produced tape cartridges of the albums he said, and he is considering releasing some singles because of the demand for them by teen-age pop fans.

Radio play, where singles are important, is the most common form of new polka record promotion, Timmer, who handles Czech Records as well as his own and other ethnic labels, en masse a polka music show on the Chicago's "I Love My Polka," WOPA AM-FM (two Chicago stations), said Hlad. "I let them know what's available on Central European records." Cerveny reported that stations in Tucson, Ariz., Allentown, Pa., and Minneapolis play his dance albums. "And I have a standing arrangement with WMAQ Radio, East Orange, N.J., to appear as a guest any Monday night," the distributor said.

Both Timmer and Hlad distribute the music of many Central European coat tailors, but Cerveny, who thinks there is a big difference between the Czechoslovakian music he re-
cords and polkas of other nations, makes and handles only Czech records. "For instance," he explained, "Polish polkas have a much faster tempo than Czech polkas. The difference between the two is like the difference between a drag race, where the cars go fast from start to finish, and a stock car race, where the cars hold back until the last lap.

Cerveny, 35, was an electrician before setting up his record store in April 1957. "I'm crazy about polkas," he said, and he'd wanted to make records for 10 or 12 years. That spring, I had a big party in Omaha, but I could see that the recording engineer just didn't have a feeling for the kind of music I was trying to do my own recordings. A little while later, I met Janek and Nadenevsky, who knows recording and knows polka, bought my own recording equipment, and went into busi-
ness." Cerveny, his wife Nadenevsky are the complete busi-
ness and production staff of Czech Records. Recordings are produced in the Caddo Youth Organization building in Oklahoma, and mailing, distribution and new release promotion are han-
dled from Cerveny's home.

Czech Records' new releases feature the music of Ernie Kubon's Band, the Omaha Czech Brass Band and the Fazz Fritchie Band. Pauluhn's Dutchmen Or-
chestra, the Old-Timers of Oma-
a, Dean Hanson in his Ac-
cordion and the Edy Janek band have also recorded on the Czech Records label. Cerveny handles the band's tours throughout the Mid-
west and is working to bring more polka groups under con-
tract.

"I'm looking for more distribu-
tors for our records and tapes," he said. "Right now we have dis-
tributors in Minneapolis; Or-
geage, Calif.; Denver, Colo; Chi-
cago; Berwyn, Pa.; and Saskatch-
aw." Despite his dedication to recording only Czech music, Cerveny is quick to add that Czechs are not the only people who buy his records. Timmer says, "I buy Czech Records because they sound German and the Lehigh Valley (Pennsylvania) has an outstanding number of Germans.

Cerveny was voted an award for his outstanding contributions to the advancement of the polka in its new national meeting of the U.S. Polka Association, but he was unable to attend.

New RCA Album Establishes Moog as Musical Instrument

* Continued from page 57

I wanted to be the Moog and the 4-track recorder as one in-
strument. What's more, I made music with the Moog and the
MPC-160 FM-Transistor, which at 3 minutes 29
seconds, might become a single, he said. "When fully orches-
trated, there would be bells, drums and fiddles. However, Mo-
zo, did not put these in instru-
ments in Moog. When I wrote it for
Moog I added the sounds of bells, drums and fiddles and com-
pared certain counter melodies. Moog's different combinations on the album are built around Chopin's "Etude in G Flat," Rachmaninoff's "Prelude" and Bach's "Toccata Fuge in D Minor." Hlad said, "The use of Moog in the album is its unique characteris-\tica. It is the contrast in use on one composer, or one period of music. Moog has gone be-
yond the boundaries of the impresionists, and has shown a har-dcore, crea-
tive composer should approach the Moog.

Wurman's approach is not only sensual, but it is pure
sound, there is the novelty in-
fluenced by the way Moog uses the creative, imaginative dimen-
sion. Many of our people, men involved in the recording mar-
ket, including soul and cack,
bands, have seen the tapes of the Wur-
man album and were genuinely excited." Wurman, who said he or-
iginally became interested about Wur-
man's work and the former BBC co-
composer while Wurman was working on a WFM-FTM project, said he just picked up the phone one day and played a tape for RCA's Jack Peiffer. "RCA was imme-
diately interested," Wurman said.

Lishon and Wurman's com-
mmercial electronic studio is lo-
ed near the original site of Chicago's Chet Parce, where both of Lishon's parents once worked. Lishon's father, Maur-
i, manages Frank's Discount Drop shop and is assisted there by a brother, Hank, who formerly owned Lishon's Record Store.

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B/W
WISH IT WERE TRUE

WISH IT WERE TRUE
by: Robert Merritt

on this rainy day
laying in the hay
on this farm of love
where I was brought up
in my funny little mind
I can pass the time
loving you
every moment of my life
every day and nighttime too
I can never tire of loving you
loving you

I wish I could say
It's always this way
When I open my eyes and I see you
I wish it were true
wish it were true
only I know
I can only make it so
in my dreams
I can never tire of loving you
in my dreams

I wish I could say
It's always this way
When I open my eyes and I see you
I wish it were true
wish it were true
loving you
loving you
loving you
I'm loving you
I want be loving you
I wish it were true
loving

flowers on the table
by: C. Frank / R. Merritt

flowers on the table
plastic as can be
as artificial as the world
I see in front of me
sugar bowl, sweetened tongue
coffee, candy, tea
special kind
to sweeten the mind
things to help you see
yea, yea
yea, yea
cats complaining
man it's raining
weatherman's wrong again
mothers crying
while the others are dying
their son's got a black friend
tissue paper, pink and yellow
made to wipe the dirt
and automatic spray can blowing
kills the pain that hurts
yea, yea
yea, yea
I'd like to see the years
that passed just yesterday
and let the people living here
live then
what would they say

have you seen your plastic maiden
lying in the gutter there
have you heard your flowered fathers
telling you to be aware
automatic washers, dryers
friends and lovers
honest liars
politicians make the scene
brand new world
same old dreams
yea
yea, yea

flowers on the table
plastic as can be
as artificial as the world
I see in front of me
sugar bowl, sweetened tongue
coffee, candy, tea
special kind
to sweeten the mind
things to help you see
yea, yea
yea, yea
yea, yea
yea
yea, yea
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JAZZ

RAM BLUES - The Blue Bells, Hil孪76

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SPOKEN WORD

THOMAS - A DAY CUMMING UP, Broadway Records

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Produced by Bo Gentry
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ONE AND TWENTY—LOIS WALDEN
Produced by Levine-Resnick
Earth single #E-101
CCE Breaks Sunday Rule With Special RCA Show

OTTAWA — The Central Canada Exhibition's grounds will remain open on Sunday (24) for a special RCA grandstand show. It's the first time in the 81-year history of the CCE that the exhibition has ever been opened on a Sunday.

The show topings RCA recording artists from the U.K. and the U.S., although most are predominately Canadian. Mike Nesmith and Micky Dolenz of the Monkees will be hosts and MCs. (Davy Jones, busy taping a TV show in the U.K., will not arrive in North America until a day later. Scheduled to appear on the show are Canadian acts Alastair and Linda, Dave Bradstreet, Ian Oliver and Nora, Lighthouse, The Noblemen featuring Harry Young plus Carolyn Franklin and Eric Erickson from the U.K.

RCA artists will also be represented at the "Where It's At" terrace pavilion with shows by The Guess Who, Copperpenny and Tyme & A Half, all from Canada; Friends of Distinction, from the U.S., and Harmony Grass, from the U.K.

The CFOX Add French Disks

MONTREAL — Audience reaction here is mixed on CFOX's move to add three French records to their playlist, Frank Goold, music director for the Top 40 English-station studio, introduced the new policy over two months ago to acknowledge the French-speaking community in and around Montreal.

As part of the new format, one French record is played every three hours on a rotating basis. Most of the unfavorable comments that have come from French Canadian listeners who insist that they don't get into English rock shows to hear French records.

For the reaction is not new to this area and has been in the past by English stations to build up a French following and better ratings.

Easy listening station, CKVL-FM climbed to No. 2 in the ratings behind CKVL-FM with this format. Goold's decision is sure to attract a line of critics from either French or English speaking listeners was registered.

'The Freak Out' in Toronto

TORONTO — Between 30,000 and 50,000 people are expected at the "Freak Out" at Rock Hill over the Labor Day weekend, Aug. 29 Sept. 1.
Singles Dip In Holland
By BAS HAGEMAN

AMSTERDAM—The singles market in Holland has declined considerably over the last three years, due in part to the growing sales of budget albums.

Few top 10 singles today reach the 100,000 sales—striking change from the situation of a few years ago. At the height of the singles boom a disk like Serge Gainsbourg and Jane Birkin’s hit, this record would easily have passed the 100,000 sales mark. But to date it has sold just over 60,000.

Today, singles which don’t make the top 40 seldom reach the 1,000 mark; singles making the lower half of the top 40 can sell between 2,000 and 5,000, and the average sale of a top 20 single is about 10,000.

Most record men in Holland see the trend away from singles continuing.

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U.K.’s Single Market Follows U.S. Trend; Output Outpaced by LPs
By KIEL GENBERG

STOCKHOLM—Although althetmore singles figures are falling in Sweden—figures for this year are down by 15 percent—the single market here is to have picked up on last year—singles sales are also falling. Over the last two years cost has risen by about 20 percent, and 1969 looks like showing a 25 percent increase over the 1968 rate.

Singles continue to outsell albums in Sweden, although the gap is narrowing, and the major record companies are convinced that the single market will go on improving even though albums have too fast a pace.

Normally a No. 1 single in Sweden sells around 5,000 copies although some tops have sold as few as 18,000. A really exceptional No. 1 may sell as many as 200,000 copies, but these are extremely rare.

For singles is hard to estimate but some extension put the figure between 3-5,000. The figures would be substantially reduced in a heavy market as it is in the U.S. as records never sell more than two or three hundred copies.

Some idea as to whether increasing sales of stereo cartridges and cassettes which are up 25% in particular and record sales in general. Certainly cassette players (Continued on page 36)

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LP’s, Singles Up in Sweden

The average 6,000 sale of a new program in the Finnish Coin Machine Association which operates 2,100 jukeboxes is 100 copies.

The average sale for a single, including Jack Benny’s sales, is 50 copies. The single is seen in Finland as an excellent promotion vehicle for all producers. Even if the hit tune is included in the album, it serves a purpose particularly for foreign artists.

In moving singles, radio exposure is, of course, a key factor there has been much criticism recently of the popular Finnish Chart program Lista, which features only domestic Finnish language records and concentrates its chart coverage on the votes of an ever-changing 200 radio telephone jury, which is a cross section of listeners between 15 and 65.

“Lista has a bad effect on singles,” says Love Records chief Otto Donner, “because record companies are now making records especially designed for this program. They have stopped recording of finding a typical Laba record which will achieve the same maximum impact on listeners of all ages. They do not bother to produce anything which is not on the Finnish Chart. These records on Lista will sell.”

One of the records in the current Laba chart has been there for nearly two years because it appeals to listeners in the 40-60 age group. And since the program is run by tape recorder owners, it is not exactly helping to resurface the single market.
**Singles Seen Riding Strong Crest in Italy**

By MARC MESSINA

MILAN — Singles account for 82.8 percent of total record sales in Italy according to official statistics released by SEFIDRIM, the Italian record companies' trade association, and the major Italian record companies are confident that Italy will continue to have a record market dominated by singles for some time to come.

Johnny, a 40-year-old marketing manager of CIG, says, "Italy is a huge singles market. Frankly, I don't understand why more albums are not sold. Probably it is a matter of price and habit. Italian listeners have just become used to buying singles."

Looking ahead, Porzu feels that there is a slight chance of a drop in singles sales "because singles are becoming a less fashionable article to buy than they were a few years ago."

A CIG source claimed that the popularity of Italy's many song festivals—San Remo, Record for the Summer, Can-population—may stimulate further competition, and it is expected that Italy will continue to have a record market dominated by singles for some time to come.

The Italian record companies are confident that Italy will continue to have a record market dominated by singles for some time to come.

**Singles Sales Are Alive & Increasing in Hungary**

By PAUL GYONGY

BUDAPEST — The singles situation in Hungary is healthy and gives no cause for alarm, says Quilliam artistic director Lascr, for sales are increasing—along with record sales generally—as more record players come onto the market, although the quality of these records is certain to improve as the makers of a radio receiver as amplifier.—is not particularly good. Excellent quality sales are rare except in private homes.

Three years ago, singles sales in Hungary amounted to about 700,000 a year, but after Hungarian Radio and TV began the annual pop song festival, the figure jumped to one and a half million. And singles are maintaining a good share of the market, despite the continuing popularity of the festival.

The peak sale of a single in Hungary is between 90,000 and 120,000 units, and the increase in the last three years is 15 percent. These sales have occurred in albums, which have sold more than 40,000.

Hungary's total annual unit record output is about two and a half million, including 11 percent for export (mainly story albums). Monopoly albums dominate the home market.

As in Poland, sales of musical postcards were once an important factor with annual sales running at 300,000 a year. But the sale of singles in this area has increased to 300,000 and 100,000 units a year.

So far the singles have not had to contend with competition from the EP—which is practically non-existent in Hungary—and neither are there cards otherwise interviewing a competitive element at present.

The Budapest Radio and Technological Factory is short of a competitive element at present. The Budapest Radio and Technological Factory is short of a competitive element at present. The Budapest Radio and Technological Factory is short of a competitive element at present.

**Rapetti Forms Disk, Pub Co.**

MILAN — Mariano Rapetti, former general manager of Ricordi's popular music publishing division, has set up his own record and music publishing company, Numero Uno.

Director of the company's record division is Alessandro Co-ombini, who had previously worked in the sad departments of Ricordi, Clan and Fontana.

Rapetti's son, Giulio, who resigned from Ricordi at the same time as his father, will be record director (Continued on page 74)

**MFP EYING ISSUING 45's**

LONDON — Music for Pleasure, the budget LP company, is considering releasing singles in a limited basis, possibly later this year.

Nature of material considered suitable for an MFP venture into the singles market is not specified, but lowprice cover versions of hit material provide easy listening and meets the record company's LP program in January 1967, in a check of suggestions that the methods used to compile the chart were accurate.

Tony Kinzler, MFP director, said, "We may have some," but he denied that they would be released on a nationwide basis or that they would be priced at five shillings.

**Single Slump Hits Ireland**

By KEN STEWART

DUBLIN—The singles market in Ireland has slumped to an all-time low—and it is generally conceded that two of the factors to blame are the ever-increasing competition of budget LP's and the lack of a radio chart.

As has happened elsewhere, Ireland is becoming more album-conscious and, with many low-priced lines retailing at the equivalent cost of two singles, the 45-rpm disk has fallen dramatically from favor.

For the current No. 1 hit here is Elvis Presley's "In the Ghetto." Irish Record Factors' Michael Geoghegan said, "So far it has sold 4,200 copies. Yet a few years ago a Presley record would sell many times that figure. But singles have been losing ground for the last three years. Today, the average single will sell anything from a few copies to 3,000.")

Pye's John Woods confirmed the decline. "Budget albums are having a very definite effect on the singles business. And a radio chart would create a market that would be most beneficial to the industry."

"Radio stations dropped the weekly "Ireland's Top Ten" program in January 1967, in a check of suggestions that the methods used to compile the chart were accurate. If there was ever a time when a chart was needed — the chart would be accurate."

Woods quotes a figure of just over 6,000 for sales of the Joe Dolan hit 'Make Me an Island'...

"But," he added, "we hope to get more mileage out of it here on the strength of its British chart activity."

**Sugar to Tap West Indies**

LONDON — Main objective of the new company Sugar Records will be to give International exploitation to the music and artists of the West Indies.

This was announced by Sugar marketing director Rex Oldfield, who added that all product would be recorded in the West Indies under the supervision of production director Charles Ross.

Other directors of the company are Ashley Kozak (management) and Mike Collier (publishing). Sugar is releasing three singles—by Claude Sang, Joe White and Frenz—this month, and will later release an album by Sarg.

"Radio and TV promotion for Sugar will be handled by Dave Watson, personal manager of the Mother Muzic Music Group, pressing and distribution in the U.K. will be carried out by Pye Records (Sales) Ltd. Distribution of the Sugar label in the U.S. will be handled by Bell Records.

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AUGUST 16, 1969, BILLBOARD
equipment in its Bridgeport factory, and managing director William Townsley has confirmed that the "good thought" to future planning in this area. He said there would be several announcements soon.

Another major factor is the probability of a reduction in the price of cassettes. Despite the recent surge in cassettes with albums, sales have been forging ahead encouragingly, and the industry is expected to see even more automated production at Philip Magnetics, which could make a price cut more than likely. 

For Dennis, CBS export manager who controls tape releases, feels that a price reduction will come before Christmas. Dennis revealed that CBS will be linking tape releases more closely to albums in the future, following a massive issue of 42 8-track titles at the end of this month.

CBS policy for the fall will be to release 8-track albums in between three and six items in the 8-track format, released simultaneously with albums.

CBS will release 8-track releases available to the retail trade through its own sales force, but at least one major factor that will be a couple of years before the system's potential is fully appreciated is the fact that because it is selling in a very high price range, there needs to be more domestic playback equipment available to retail 8-track sales at retail level.

Pye is planning 20 releases of 8-track for sale this September, for late September or early October, in addition to the 8-track tape that started in September. Tape manager Monty Presky stated, "We appreciate the interest forthcoming, and welcome the participation of Motorola and other hardware manufacturers, and hope to lead to increased business in 1970. We are now working on marketing plans to take full advantage of all developments."

Pye's recent parent company's link with Universal, the new British disc venture with the U.S. tape giant General Recorded Tape, places the company in a more favorable position to move heavy industry in the sector on a permanent basis at a later date, which could lead to the establishment of a direct distribution outlet.

EMI is keeping quiet about its plans, although it is expected that the company will be duplicating its own 8-track releases this year.

Deputy marketing manager Barry Green said, "We are completely committed to the continuation of the tape scene and we intend making our plans public during the next few months."

RCA, innovator of stereo cassettes, has confirmed that it has just gone into the cassette market as well, at present is not releasing any increase releases of prerecorded tape. Ian Gillespie, general manager produced music operations, said RCA was trying to be prepared for whatever happens, but nevertheless the way the market is going to jump. The potential size of the market is not known yet, but with the number of playback machines in the market the moment is very small.

"We are watching the market very carefully and are ready to go with our total product if it seems worth it."

Equipment, 12-26-69, R.A.R.

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**U.K. Mounts Major Tape Drive**

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**27 Countries to Vie in Poland Popfest**

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**Warsaw** — Artists from 27 countries will compete in the ninth International Music Festival, Sopot, Poland, Aug. 21-24.

The Festival will be divided into four separate presentations, opening with a "Songs Know No Borders" presentation featuring music from each country. Each singer will perform a song of his choice in the language of his country, which will be a non-competitive event.

Next will be the Polish Day in which each singer will perform a Polish composition and the jury will award points for the interpretation of the songs not for the presentation.

International Day, Saturday (23), will feature the contestants performing songs from their own countries in their own languages, and judges will be invited for the quality of the songs.

Finally, on Record Day, singers will choose an international song, and record companies will each perform two songs which are also expected to be highly regarded by their companies as potential hits. The judges are now making their decisions.

As appearing guests in special presentations will be: "Opry" (New Zealand), Niccolletta (France), Louis (U.S.), and the Barna Woodrow Group of Turin; Urzula Slipskina and Skaldelew (Poland); Featured in the Record Day event will be Monika Hauff and Klaus Dier Henkel (Amiga);

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**One-Sided Single to Be Released by the Victors**

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**Dublin** — Noel Carty, manager of Irish group the Victors, has produced a one-sided single by the group in October.

Carty said: "Record prices have gone up out of all proportion in recent times and it is in the interest of the boyars. Just look at the facts. You can buy a new hi-fi for £100 and I think the normal record is £8.

Carty's plan is to sell a one-sided 8-track single, and price much closer to the cost-per-track of a budget album, but, Peter Per- rendre of the Cost-in-Home Honey label, said, "I've been working on the pros and cons of such a move and it seems to me that it would just be as expensive to produce a one-sided disk as to produce a two-sided disk."

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**Singles in July**

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**Dubi** — Colin Cooper's Orange company will launch British first country label. Lucky, on Sept. 1 in conjunction with the British company's "Heavenly." Distribution to retailers will be by mail order.

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**Prayer Wins Napes Fest**

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**Naples** — Winner of the 17th Naples Song Festival was "Prague Mass in Dm" (A Mother's Prayer), written by Kussa-Mazzocato and sung by Kussa-Mazzocato, King-Universal, and Mirro Dar, in a three-way tie.

Prague Mass was sung with 5ft, comfortably beat "Ni Prima Donna..."

Tony Astoria, King-Universal, and Astoria, second place, second; Tony Astoria, King-Universal, and Astoria, second place, second; Tony Astoria, King-Universal, and Astoria, second place, second; Tony Astoria, King-Universal, and Astoria, second place, second; Tony Astoria, King-Universal, and Astoria, second place, second.

The winning song, with 5ft, comfortably beat "No Problem..."

Two songs were sung by Pepino Gagliardi, Duet, and Lucía Valerini, Tiffany.

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**Leaders of Festival Vizar**

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**Milan** — With Italy's annual summer jukebox festival, Festival Vizar, two-thirds of the way through, Ricordi singer-composer Lucio Battisti is leading the established talent section "Sicilia" and Romina Power is leading the new talent section with "Acca di Mare," in which 13 singles are placed in 35,000 jukeboxes throughout the country, more than 80,000 postcard votes have been registered.

The final results will be announced on Sept. 6, during a special gala night at the North Italian resort town of Asigio.

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3MTHA MEINHA AND GAAL GOV...
Polydor Opens Plant In India; Patel Named

HAMBURG—India, which has hitherto had only one major pressing plant—that operated by EMI at Dum Dum near Calcutta—now has a second with the formation of Polydor of India, whose offices and factory are located in Bombay. Polydor of India Ltd. has been formed by Deutsche Grammophon to press and distribute the Deutsche Grammophon, Archiv, Heliodor and Polydor labels.

Other labels for which Polydor has distribution rights in India include MGM, Verve, Record, Tetragrammaton, Atlantic and King.

But, in an announcement here, Deutsche Grammophon said that the main effort of the new company will be put into developing a strong national repertoire.

Shashi Patel, who formerly held top positions in the motion picture and photographic industry, has been appointed managing director of the new company and additional distribution offices have been set up in Calcutta, New Delhi and Madras.

Address of Polydor of India Ltd. is 58, Tower Road, Bombay 34, India.

RCA Meeting Introduces Tape Production Center

ROME—The RCA Eurotape Meeting, a convention of all RCA Eurotape managers, was held in Rome to present the new RCA European Prerecorded Tapes Production Center.

The center is the first to be completely equipped and already in operation in Europe. Norman Rucusin, vice-president and general manager of RCA Europe, New York, presented a picture of the U.S. market, pointing out the continuous increasing success of the Stereo 8 system.

Giuseppe Orsato, managing director, RCA Italiana, expressed the great confidence in the development of the pre-recorded tape market and said, “We think that in the near future, in Europe, as well as in the U.S.A. and Japan, we will sell more Stereo 8 cartridges than cassettes—in a market which will have seen the expansion of both configurations.”

In 1968, RCA in Italy sold more than 130,000 cartridges, compared with only about 25,000 in 1967. More than 165,000 cartridges were sold in the first quarter of 1969, as against 35,000 in the same period last year.

RCA representatives from Argentina, Austria, Belgium, Denmark, France, Germany, Great Britain, Greece, Holland, Israel, Italy, Japan, Norway, Portugal, South Africa, Spain, Sweden, Switzerland and RCA Overseas, Geneva, attended the convention.

SINGLE DECLINE WOULD HELP LP’S: EMI’S MEIER

By BERNIE SIGG

ZURICH—Although single sales remain steady in Switzerland, EMI promotion chief Teddy Meier is not disturbed by the prospect of an eventual lull because, he argues, “If singles sales decline, album sales will increase and since LP’s give us more profit I see no reason to fight to maintain singles sales.”

Meier says that at present singles represent 80 percent of total sales and he sees this situation continuing for some years to come. However, only a few artists, such as the Beatles, the Rolling Stones and Hentie, sell above 30,000 copies. The bulk of the singles market is provided by the heavy sales of the same well-known artists and new talent has a hard job to break into the charts.

The average sale of a single in Switzerland is between 5,000 and 10,000. A No. 1 hit will sell between 20,000 and 30,000, and a super hit from the top-selling artists can chalk up anything between 60,000 and 100,000 sales.

Poland Story—Status Quo

WARSAW — The fact that last year’s total sale of singles in Poland—a country with a population of more than 30 million—was 307,500 units, would suggest that the single had gone out of fashion in a somewhat calamitous way.

But the fact is that Poland has never really had a veritable singles market and the Polskie Nagrania record company concentrates heavily on EP’s and LP’s.

Top LP’s in Poland can sell as many as 300,000 copies. The gold record mark is 125,000 sales; so far there have been five such awards—to Niemen (two), Czerwone Gitary, Jerzy Stepinski and No To Co. To qualify for a gold record with a single, sales have to top 250,000—and no artist has yet achieved this. The maximum sale achieved by a single is around 67,500.

To a certain extent singles have been replaced by what are called musical postcards, records produced on plasticized paper which sell in enormous quantities. No one knows quite what sales figures these postcards achieve because the private manufacturers who produce them are reluctant to release figures.

These postcards have virtually superseded the single, as is indicated by the fact that sales of singles this year are very much down even on last year’s derisory figure.

SIF Using IBM Unit

MILAN—The S.I.F. Record Co. has adopted what it claims is the most advanced computer-controlled distribution system yet installed in Italy.

S.I.F. managing director Giampaiero Simontacchi said that the new IBM computer service will enable S.I.F. to keep abreast of record sales and inventory, per song and per record, on a weekly basis.

In addition, the new system will enable the company to furnish client companies with a complete market situation report, including sales per record as well as total sales made by such S.I.F. agents, distributor or representative, on a monthly basis.

The state of royalty payments and management contracts will be presented to client companies on a six-monthly basis.

Said Simontacchi: “The Italian market is being too important to be dealt with by old-fashioned methods.”

S.I.F., which distributes the French Fleche and Riviera labels in Italy, in addition to its own S.I.F. and Kapp lines, occupies sixth place on the Italian market, according to official trade organization SEDRIM sales statistics.
CS FORMER BUTON TORE HOUSE bring in June 21 to 17 with Don Crawford laid Aug. 20 to 24. Yes, an organization sponsored by the Department of Recreation and Parks Department, operating a youth entertainment program throughout the summer at Boston Park. A number of Canadian groups have already played the park with the Greens and a β special scheduled for Aug. 22 and McKenna Men's Delton Mainland set for Aug. 29.

David Broder of Quality Records in Quebec reports that "Did You See Her Eyes," the first issue by Toronto's Blue Heaven, has sold more than 30,000 copies in four years. The Swedish singer Brodin has made the first Italian version of her album "Happy Heart," which it presented in Canada.

Guido Cappa, who wrote the lyrics of her current single "Un Regne di Psi," has re-signed with Arison for another four years. Carla Lind, the Swedish artist who records for Phonogram, has made an Italian version of the 1930s Carton Company's "Goody Goody Gumdrops."}

HURON BLUE HILLS

Rover's disk jockies took on Toronto's City Council in a baseball game July 29 with prospects going to mentally retarded children. Polonski James Taylor for two weeks at the Riverboat. 

In September 9, Ken Mc-Allum at London Records that sales for the company are soaring with seven big hits in the top 30 charts across the country. Onion Coffee House bringing in June 21 to 17 with Don Crawford laid Aug. 20 to 24. Yes, an organization sponsored by the Department of Recreation and Parks Department, operating a youth entertainment program throughout the summer at Boston Park. A number of Canadian groups have already played the park with the Greens and a β special scheduled for Aug. 22 and McKenna Men's Delton Mainland set for Aug. 29.

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TOP 100 SOUL SINGLES
January to June 1969
(Based on positions and no. of weeks on R&B LP's Chart: January 4 through June 28, 1969)

1. IT'S YOUR THING—Isley Brothers (T-Neck)
2. CROOKED KIND—Joe Simon (Sound Stage 7)
3. ONLY THE STRONG SURVIVE—Jerry Butler (Mercury)
4. I CAN CHANGE MY MIND—Tyrene Davis (Bakter)
5. RUNNIN' CHILDBEARIN'—Temptations (Gordy)
6. WHEN I'M THINKING OF MY MORT—Marvin Gaye (Tamla)
7. I HEARD IT THROUGH THE GRAPEVINE—Marvin Gaye (Tamla)
8. EIGHTY-FOUR PEOPLE—Sty & the Family Stone (Epic)
9. GIVE IT UP OR TURN IT LOOSE—James Brown (King)
10. THERE WILL COME A TIME—Bobby Womack (Uni)

11. BABY, BABY, DON'T CRY—Smokie Robinson & The Miracles (Tamla)
12. MY WHOLE WORLD ENDS—David Ruffin (Motown)
13. DO YOUR THING—Watts 103rd Street Rhythm Band

14. GRAIN IN THE GRASS—Friends of Distinction (RC)
15. CUTE STRUT—Millers (Stax)
16. I'M GONNA MAKE YOU LOVE ME—Diana Ross & The Supremes & the Temptations (Motown)
17. I DON'T WANT ANYBODY TO GET NOTHING—James Brown (King)
18. TWENTY-FIVE MILES—Edwin Starr (Gordy)
19. I FORGOT TO BE YOUR LOVER—William Bell (Stax)
20. THERE'S GONNA BE A SHOWDOWN—Archie Bell & The Drells (Atlantic)
21. AQUARIUS/LLET THE SUNSHINE IN—5th Dimension (Soul City)
22. TAKE CARE OF YOUR HOMEWORK—Johnny Taylor (Stax)
23. SOPHISTICATED SISY—Motors (Isle)
24. SOULFUL STRUT—Young Walt Unlimted (Brunswick)
25. TIME IS TIGHT—Brother T. & the MG's (Stax)
26. SO I CAN LOVE YOU—Emotions (Volt)
27. BEGINNING OF THE END—Edwin Starr (Gordy)
28. I LIKE WHAT YOU'RE DOING (To Me)—Carl Thomas (Stax)
29. I CAN'T SEE MYSELF LEAVING YOU—Anetha Franklin (Atlantic)
30. YOU'RE THE ONE YOU GOT—Tyrene Davis (Gold)
31. SNATCH IT BACK—Clarence Carter (Atlantic)
32. THE WEIGHT—Aretha Franklin (Atlantic)
33. HAPPY DAY—Edwin Hawkins Singers (Fawcett)
34. THIS GIRLS IN LOVE WITH YOU—Dionne Warwick (Scepter)
35. WE GOT MORE SOUL—Dyke and the Blazers (Original Sound)
36. GIVE IT AWAY—On-Liz (Brunswick)
37. NOT ON THE OUTSIDE—Moments (Stax)
38. CLOUD NINE—Temptations (Gordy)
39. DON'T TOUCH ME—Beyble Swain (Capitol)
40. I WANNA TESTIFY—Johnny Taylor (Stax)
41. DON'T YOU KNOW—Glady's Knight & The Pips (Soul)
42. FOOLISH FOOL—Dee Dee Warwick (Mercury)
43. NEVER GONNA LET HIM KNOW—Dionne Warwick (Motown)
44. ARE YOU HAPPY—Jerry Butler (Mercury)
45. BABY MAKE ME SEE SO GOOD—Stax (Stax)
46. THIS IS MY COUNTRY—Impressions (Contemporary)
47. SUNDAY—Moments (Stax)
48. TOO HEARD TO FIGHT—Clarence Carter (Atlantic)
49. I'LL TRY SOMETHING NEW—Diana Ross & the Supremes & the Temptations (Motown)

TOP 50 SOUL ALBUMS
January to June 1969

1. TCB—Diana Ross & the Supremes With the Temptations (Motown)
2. CLOUD NINE—Temptations (Gordy)
3. SOUL 69—Aretha Franklin (Atlantic)
4. THE IECMOM COM'—Jerry Butler (Mercury)
5. DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Motown)
6. LIVE AT THE CCDP—Temptations (Gordy)
7. PROMISES, PROMISES—Dionne Warwick (Scepter)
8. SOULFUL STRUT—Young Walt Unlimited (Brunswick)
9. LIVE AT THE JAMES—Osmond Brothers (Unlimited)
10. WHO'S MAKING LOVE—Dionne Warwick (Stax)
11. IN THE MOOD—Marvin Gaye (Tamla)
12. UPTIGHT—Soundtrack (Stax)
13. THE WORM—Jimmy McCracklin (Solid State)
14. HICKORY HOLLER REVISED—O. C. Smith (Columbia)
15. FOR ONCE IN MY LIFE—Diana Ross Wonder (Tamla)
16. STONE SOUL—Morgan Santa Monica (Northern Soul)
17. THIS IS MY COUNTRY—Impressions (Contemporary)
18. LOVE CHILD—Diana Ross & the Supremes (Motown)
19. FOOL ON THE HILL—Sergio Mendes & Brazil '69 (A&M)
20. SOUND OF SEXY SOUL—Doltones (Philco Groove)
21. SLEEP N' SOUL—Elsie Knight & The Pips (Soul)
22. SOULFUL—Dionne Warwick (Scepter)
23. ARETHA NOW—Aretha Franklin (Atlantic)
24. ALWAYS TOGETHER—Dells (Curtis)
25. LIVE—Smokie Robinson & the Miracles (Tams)

26. SPECIAL OCCASION—Smokie Robinson & the Miracles (Tamla)
27. FOR ONCE IN MY LIFE—O. C. Smith (Columbia)
28. SAY IT LOUD—I'M BLACK AND I'M PROUD—James Brown (King)
29. IN PERSON AT THE WHISKEY A GO-GO—Oldies (Capitol)
30. HEY JUDE—Wilson Pickett (Atlantic)
31. IT'S YOUR THING—Isley Brothers (T-Neck)
32. CAN I CHANGE MY MIND—Tyrene Davis (Gold)
33. MOTHER NATURAL'S SON—Rahman Lewis (Curtis)
34. SOULFUL—Jose Feliciano (RCA)
35. STAND—Stax & the Family Stone (Epic)
36. CHEAP THRILLS—Big Brother & the Holding Company (Columbia)
37. IT'S TRUE! IT'S TRUE—Bill Cosby (Warner Bros.-Seven Arts)
38. FELICIANO—Jose Feliciano (RCA)
39. GREATEST HITS—intrudes (Gamble)
40. ARETHA NOW—Aretha Franklin (Atlantic)
41. LET US GO INTO THE HOUSE OF THE LORD—Edwin Hawkins Singers (Pavilion)
42. M.P.S.—Marvin Gaye (Tamla)
43. TIME PENETRATIVE RACHATS—Atlantic
44. GRAZIN'—Friends of Distinction (RCA)
45. SILVER CYCLES—Eddie Harris (Atlantic)
46. 25 MILES—Edwin Starr (Gordy)
47. THE DYNAMIC CLARENCE CARTER (Atlantic)
48. HOLD ME TIGHT—Johnny Nash (ABC)
49. ELECTRIC LADYLAND—Jim Hendrix Experience (Reprise)
50. LADY SOUL—Aretha Franklin (Atlantic)
**SAN JUAN**

Damita Jo, Epic at the Caribe Hilton Hotel until Thursday (14) to be followed by Lucieill Benitez, Puerto Rican artist, in her first appearance in the Club Caribe. **Sandifer and Young** (Capitol) recently finished their sixth appearance at El San Juan Hotel. These artists have become favorites of a large segment of the Puerto Rican public through their visits and TV shows on the Kraft Music Hall shown here weekly on Channel 18. They also include many Latin tunes in their shows and Capitol albums such as: "Cuando Calienta El Sol," "Sabor a Mi," "Lo Que Me Quita" and "Casual Sali de Cuba."

Charles Tarr of Allied Wholesale Co., local distributor for Fonto and Parma Records of New York, expects to add another major Latin label to their list. His recent visit to New York closed the deal. The Curt Alano is promotion man for Fonto.

Productions Disco Beriguere, local pressing plant has signed with Decca Records for the pressing under license of the Decca "Serie Colectores," (Collector's Series) albums. Don Johnson, Decca's export manager, engineered the deal with Enrique Gonzalez, head of Producciones Beriguere.

Kubanade Records, Miami, has a top selling album by Los Andes featuring a major Puerto Rican artist (Professional Records). With Viva Los Andes in an anniversary, Marroen's present single "Cuanto Te Debo" (How Much Do I Owe You) is very high in the local charts.

**Paco Rodriguez**, UA, Latino, has a top selling tune in "Quien Le Dijo," this number was written by another veteran Puerto Rican recording artist, Bobby Capo, who lives in New York and has a TV program of his own. **Puerto Rican record wholesalers** who have been closely relatives of London Records of New York, distributors of Tom Jones' Parrot label, find it hard to receive singles and albums by this artist while a local discount store, supplied by the Miami branch of a U.S. jobber, floods the market with Tom Jones LP product at $2.97.

*ANTONIO CONTRERAS*

**MONTEVIDEO**

R&R Gioiosa released ABC's "Crazy" by Tommy Roe, first as a single, with an LP following. Gioiosa's biggest singles include releases by Los Angeles and Los Pequeños on the FroYo label, the McGill Clan, a Uruguayan instrumental group on the FroYo label, playing the theme from the French film "A la Une," the Fifth Dimension's "Aquarium/Let the Sunshine In," Liberty and the Beatles' "Get Back/Don't Let Me Down." Gioiosa also releases the DuBuli catalog, LPs by Steppenwolf ("The Second") and the Grassroots ("Golden Grass") and Bobbi Harris ("I'm Just a Girl After All.") Close REJMA released a new LP called "Goodbye Goodnight," by the 1968 Freshinn Co. on Buddah, and is preparing "Let's Go Into the House of the Love" by The Edwin Hawkins Singers and a first by Brooklyn Bridge, both on Buddah, disks by Tom Jones and Engelbert Humperdink on London, and a first by Ten Years After on Deram.

**Tape Cartridge Forum**

- *Continued from page 15*

A tape cartridge has over the 8-track cartridge is said to be so designed as to offer a more compact unit permitting greater flexibility of mixing positions and a more efficient use of space. The 8-track cartridge in terms of one-step insertion.

- Panasonic is developing a cartridge for an 8-track auto unit which permits cassette use.

**Packaging**

In packaging, both the Record Industry Association of America (RIAA) and the National Association of Record Merchandisers (NARM) are working with both the record-tape industry and independent accessory producers to solve the packaging dilemma.

**Unit Sales Jump**

*Continued from page 16*

machine business—a status which has remained quo since 1962, Muntz claims.

Other comparable models are the 5500 ($299.95), the HW12 ($99) and the 200 ($129).

In the 4-track field, Muntz's C100 car model is the top seller, with strong sales recorded in the local area, San Francisco and San Jose (where Muntz says bootleggers use at work). The veteran cartridge leader says he is not aware of any new 4-track package in any 4-track equipment. He hears improved quality in 8-track tapes because companies have "tightened up their specs and there is less cross-talk than before."

Muntz at present has 100 slaves working, nearly one year after a disastrous fire destroyed his duplicating plant. "When we get something but we run two shifts," he said. At its peak, Muntz claims to have had 240 slaves working. He has one set of machines duplicating a little 8-track, with no action in the cassette configuration.

**Rapetti Forms Pub. Co.**

*Continued from page 73*

and publishing division coordinator.

Director of the publishing division is Franco Dal Dello, and promotion will be handled by Mara Majonechi, former PI chief for Ariston Records.

The company, Editoriale e Discografica Numero Uno, is headquartered at Galleria del Corso 2, 00122 Milan.

**August 16, 1969, BILLBOARD**

---

**This is one of The Hardy Boys?**

*(Saturday Mornings will never be the same again.)*

**RCA**
HITS OF THE WORLD

ARGENTINA
(Country Radio Stations in Parentheses)

This Last Week

This Week

1. CLAVOS-Orquesta Del Sur (CBS)
2. AYER-Orquesta Raton (CBS)
3. CHOCO-Orquesta La Banda Del Chef (CBS)
4. HURACAN-Bandera Roja (CBS)
5. VIVIR-Agencia Del Sur (CBS)
6. PESCADO-Orquesta Del Mar (CBS)
7. PECADO-Orquesta Del Sur (CBS)
8. VICTORIA-Orquesta Del Sur (CBS)
9. ALLA-Orquesta Del Sur (CBS)
10. SOLEDAD-Orquesta Del Sur (CBS)

HOLLAND
(Country Radio Veronica)

This Last Week

This Week

1. MARIENGRAAF-Heather Grey (CBS)
2. SIVAN-Heather Grey (CBS)
3. Koen-Heather Grey (CBS)
4. Van Der Graaf Generator-Heather Grey (CBS)
5. Snuffer-Netherlands 3FM (CBS)
6. Klaas Jan Van Der Westen-Netherlands 3FM (CBS)
8. The Who-Heather Grey (CBS)

MEXICO
(Country Radio Milenio)

This Last Week

This Week

1. LAS CONQUISTADORES De La Sierra (CBS)
2. LOS CONQUISTADORES De La Sierra (CBS)
3. LOS CONQUISTADORES De La Sierra (CBS)
4. LOS CONQUISTADORES De La Sierra (CBS)
5. LOS CONQUISTADORES De La Sierra (CBS)
6. LOS CONQUISTADORES De La Sierra (CBS)
7. LOS CONQUISTADORES De La Sierra (CBS)
8. LOS CONQUISTADORES De La Sierra (CBS)
9. LOS CONQUISTADORES De La Sierra (CBS)
10. LOS CONQUISTADORES De La Sierra (CBS)

NEW ZEALAND
(Country Radio Veranda)

This Last Week

This Week

1. PETER DHARTE-TOP (CBS)
2. PETER DHARTE-TOP (CBS)
3. PETER DHARTE-TOP (CBS)
4. PETER DHARTE-TOP (CBS)
5. PETER DHARTE-TOP (CBS)
6. PETER DHARTE-TOP (CBS)
7. PETER DHARTE-TOP (CBS)
8. PETER DHARTE-TOP (CBS)
9. PETER DHARTE-TOP (CBS)
10. PETER DHARTE-TOP (CBS)

NORWAY
(Country Radio NRK)

This Last Week

This Week

1. TELEVISION-CBS (CBS)
2. TELEVISION-CBS (CBS)
3. TELEVISION-CBS (CBS)
4. TELEVISION-CBS (CBS)
5. TELEVISION-CBS (CBS)
6. TELEVISION-CBS (CBS)
7. TELEVISION-CBS (CBS)
8. TELEVISION-CBS (CBS)
9. TELEVISION-CBS (CBS)
10. TELEVISION-CBS (CBS)

PHILIPPINES
(Country Radio GMA)

This Last Week

This Week

1. VICTORY-Orchard (CBS)
2. VICTORY-Orchard (CBS)
3. VICTORY-Orchard (CBS)
4. VICTORY-Orchard (CBS)
5. VICTORY-Orchard (CBS)
6. VICTORY-Orchard (CBS)
7. VICTORY-Orchard (CBS)
8. VICTORY-Orchard (CBS)
9. VICTORY-Orchard (CBS)
10. VICTORY-Orchard (CBS)

SINGAPORE
(Country Radio Singapore)

This Last Week

This Week

1. THE CARPET-Bee Gees (CBS)
2. THE CARPET-Bee Gees (CBS)
3. THE CARPET-Bee Gees (CBS)
4. THE CARPET-Bee Gees (CBS)
5. THE CARPET-Bee Gees (CBS)
6. THE CARPET-Bee Gees (CBS)
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8. THE CARPET-Bee Gees (CBS)
9. THE CARPET-Bee Gees (CBS)
10. THE CARPET-Bee Gees (CBS)

SPAIN
(Country Radio Cadena 1)

This Last Week

This Week

1. EL CORAZON-Beatles (CBS)
2. EL CORAZON-Beatles (CBS)
3. EL CORAZON-Beatles (CBS)
4. EL CORAZON-Beatles (CBS)
5. EL CORAZON-Beatles (CBS)
6. EL CORAZON-Beatles (CBS)
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8. EL CORAZON-Beatles (CBS)
9. EL CORAZON-Beatles (CBS)
10. EL CORAZON-Beatles (CBS)

Switzerland
(Country Radio SRF)

This Last Week

This Week

1. EL CORAZON-Beatles (CBS)
2. EL CORAZON-Beatles (CBS)
3. EL CORAZON-Beatles (CBS)
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10. EL CORAZON-Beatles (CBS)

SPAIN Launches $2 Mil. Ad Drive on Tape Library

NEW YORK — The Ampex Corp. has launched a $2 million advertising campaign to support the promotion of its growing stereo tape library. A large part of the promotion money will be spent on half-minute radio spots across the country. The ads will be aimed at soliciting the young radio listener’s buying power.

The tapes, which will be aired for this month, will feature the company’s top tape stars and hit hits, and will be featured on both AM and FM radio stations.

The promotion is geared toward the major tape markets, and will concentrate on 8-track cartridge, cassettes and micro-cassettes. Greatest concentration will be in the prime buying cities of New York. Chicago, Atlanta, San Francisco, Dallas and Los Angeles.

The massive Ampex tape library now contains an estimated 6,000 albums, which at 70 labels in reel-to-reel, cartridge, cassette and micro-cassettes formats. Among the top artists featured are Bob Dylan, Frank Sinatra, John Lennon, The Beatles, The Rolling Stones, The Beach Boys, Van Halen, Miles Davis and Bob Dylan.

Amex-

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Amex-
Engelbert Humperdinck

I'M A BETTER MAN

Producer: Peter Sullivan for Gordon Mills Productions
New composition by Burt Bacharach - Hal David
Music Director: Arthur Greenslade
BUGSY SINGS HIS ASS OFF.

"I THANK HEAVEN"
BUGSY
DOT 17297
PRODUCED BY RAY RUFF
FROM BUGSY / "INSIDE BUGSY" / DLP 25945

WHAT MORE COULD YOU POSSIBLY ASK FOR?

DISTRIBUTED BY PARAMOUNT RECORDS / A DIVISION OF PARAMOUNT PICTURES CORPORATION / A GULF + WESTERN COMPANY
<table>
<thead>
<tr>
<th><strong>TOP 100</strong> LPs</th>
<th><strong>Coming Soon</strong></th>
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<th><strong>Coming Soon</strong></th>
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<tr>
<td><strong>Week Ending August 26, 2000</strong></td>
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**TOP LPs**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
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<th>Title</th>
<th>Label &amp; Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Dog Night</td>
<td>Low Down</td>
<td>RCA Victor</td>
<td>T. Jones, Tom</td>
<td>This Could Be the Night</td>
<td>RCA Victor</td>
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<tr>
<td>John Lennon</td>
<td>Imagine</td>
<td>Apple</td>
<td>J. Harrison</td>
<td>This Could Be the Night</td>
<td>RCA Victor</td>
</tr>
<tr>
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<td>Love Me Do</td>
<td>Apple</td>
<td>John Lennon</td>
<td>This Could Be the Night</td>
<td>RCA Victor</td>
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<tr>
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<td>Give Peace a Chance</td>
<td>Apple</td>
<td>John Lennon</td>
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<td>RCA Victor</td>
</tr>
<tr>
<td>John Lennon</td>
<td>Strawberry Fields Forever</td>
<td>Apple</td>
<td>John Lennon</td>
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</tr>
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<td>Apple</td>
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</table>
More women age 18 to 49 watched his TV special than any other in '68


See "SINGER presents ELVIS" Sunday Night, August 17th, on NBC-TV in Color!

What's new for tomorrow is at SINGER today!

Hear Elvis Presley exclusively on RCA Records.
Julie is the song that's been requested most on the recent Ramsey Lewis tour.

You've heard Julie on his album, Mother Nature's Son.

Now, you can hear Julie as a single:

Julia by Ramsey Lewis Cadet 5640

Julia's back by popular demand.
Pubs Reject Senate on $3 Data—Ask Ditching Fee for Percentage

・Continued from page 3
record industry’s exhaustive 1965 Glover survey (by the Harvard Business School) covered only 19 record firms for the 1960-64 period. The Knight Glover report provided a “reasonably good” picture of the industry up to 1964, but was faulty in some respects and particularly in its depiction of post-1964 changes in the record industry. Knight said the music publisher-artist relationship has come up with any substantial change.

The publisher statement came up with statistics that prove that the royalty payments and cash royalties have gone down in the past decade, and costs of records have gone up.

Up 120 Percent
Combining mechanical royalty figures from the Knight study plus membership reports of ASCAP and BMI, the statement claims that in the 1958-68 decade, the copyright mechanical royalty per record rose 120 percent, from about $20 million to $44 million, while number of copies sold fell 22 percent, from 8,780 to 7,827,000 records. That average annual royalty per record went from $1,100 in 1958, to $440 in 1968—a reduction of 60 percent. The publication blaming this down turn to a mere $650. These figures—$1,100 and $400 represent the writing and composing royalties, with publisher retaining the remainder.

The publishers faulted the Glover study for basing mechanical royalty costs on records sold per LP, but publishers say that some 77 percent of the records sold were sold as singles, songs, according to their study of Billboard “Top LP” charts, in May 1969, in 1958, only 35 percent had fewer than 12 LPs.

Higher costs to consumers are attributed to the raise in mon- etal mechanical royalty costs, plus prices, and the present total switch to stereo, which is proving to be a 50 percent higher-priced version of the music. The publishers also quote a 1964 Copyright Office report, which suggested that the competitive license was no longer needed, also the rise in the record of “public interest,” as it was termed, only slightly slowed in recording threatened. However, the publisher statement does not mention the June 1969 Copyright Office Supplementary report which showed a change in trend.

The later Copyright Office report argued against the competitive licensing law in the had been up by not only the recorded mechanical royalties, but some copyright owners who also saw “some advantages” in raising the rates and fees in the first place. The report says: “A successful plaintiff and some authors now have tied in with record companies and it is possible that the copyright licensing continues to have a favorable impact on competition for the services of recording artists and growth of small companies who would have no chance of competing against the large companies.”

The NMMA statement to the copyright subcommittee claims that the Knight study affirms the “unquestionable” need for the royalty to increase. Also, Knight says trademarks will be increased, for that the maximum rate, industries will return to Congress in future years to ask changes in the rate.

Musical Conducts
Stiffer Tape Laws to Sink Pirates Urged at Forum
・Continued from page 1
use of such slogans as, “You need not own a record or tape to start a new industry.”

An industry-wide packaging concept to curb and discourage pilferage.

"Perhaps the greatest threat to the health of the tape industry is illegal duplicating—whether it be the copying of copyrighted tapes or the 'making' of one's own 'tape-a-tape,'” said Nasrallah. “The industry has been making a poor job of enforcing their own copyright laws, and probably loaning to a new communica-

dustry.

On "off-the-air" recording, Nasrallah said that not only is "off-the-air" recording of songs "morally questionable" but that the recording's unaccountable ability serves to invite the taping to infringe the copyright of whatever work is being duplicated.

He urged that responsible manufacturers refuse to distribute "off-the-air" recording as a method to promote sales of cassette players, to heed the warning and be aware of the copyright

Newsmakers and Commentators
New Tambo Label
NEW YORK—Tambo Records will be distributed by Music Masters and W. A. Talmadge, president of Music Masters. First release will be a solo by Lou Rawls, mentored by the Fabulous Emotions of Cleveland, Ohio. The single was originally released on the Nickels label.

CLUB REVIEWS
Michael Allen Delivers With Power and Effect
NEW YORK—Michael Allen, the Sausalito cabaret debut on Aug. 7 with high spots that were outstanding. Allen, a vocalist who can deliver a song or play it with his own piano and, with his effective, made use of the full ensemble to his benefit, setting

Evolving in Lunar Glow
With ‘Man on Moon’ Disk
NEW YORK—Stereo Dimensions, the moon record race with an Evolu-

tion album, “Man on the Moon, released at Mission Control in Houston on the first day of the Mercury news-engine, narrates. The album, arranged and pro-
duced in cooperation with the Capitol Record Club, will include a 10-page bound-in supplement featuring the full-color offil.ps taken by the astronauts.

Bell Records last week issued its album, “The Apollo Flight to the Moon,” by producer Walter M. Schirra Jr., a former astronaut. The first commercial disk album was Decca’s, whose documentarists recorded "All Mankind" covers the space program through the point when the astronauts left lunar orbit and headed back to Earth.

Bell, Mercury Records’ classical director, has released a “Moon Man” single, which is adopted from "Luna De Lune." Malachy McCourt received an award from the Peace Prize of the World for "All Mankind." The disk’s pianistic accomplishments. She is backed by the Percussions of David, a rock group.

Cappio, which supplied a six-hour program of Angel and Cap-

tial material on cassettes for the astronauts’ mission, also has re-
corded an album at the Moon’s Space Center. An intrepid al-
bum, with assistance from United Press International, while a Bud-
lah, a musicologist for the National News, is free of advertisers.

Time-Life will have a six-

LP package. Commentary by William F. Buckley Jr., who broadcast the event on CBS-TV, is featured in a Co-


KPM Takeover London
LONDON—EMI is seeking to take over the old estab-
lished firm of music publishers, the Keith Provogue Music. Both John Reed, the chief ex-
panding their business, the EMI and Phillips, managing director of the firm, have agreed to joint relationships that talks have taken place. Phillips said that Paul Adorian of Redheel has been brought onto the staff of the MPG, which also embraces the Peter Maurice publishing house, with Reed.

For the past two years EMI has been interested in expand-

ing its music publishing interests in the U.K., which at present points only of the Arion and Beechwood firms. EMI’s com-
pany secretary Humphrey Til-


development for the Beatles, and had been talking to a number of British publishing houses during the past two years in order to final decision had been arrived at.

NARM Registration
・Continued from page 3
Heilicher, NARM president, will continue as chairman of the even-

ings.

On Saturday afternoon, a sec-

ond dinner-meeting will be held, which will focus on the prob-

lem areas of tape merchandis-

ing. The program will begin with a presentation by Donald H. Hall, president of Gannett Corp., in which he will discuss current industry problems. The program will then be held at each dinner meeting. Then the participants will select tape-releasing companies to be the winners in the contest. The winners will be announced in the Board of Directors of the Washington Federation.

Emko Talent Plans Employment Dept.
NEW YORK—Emko Talent Associates Co., plans to oper-
ate as an employment agency in placing new acts with record companies and booking agents. The firm also will place acts with commercial

Emko also plans placement of music of new acts. The oper-

ation is being headed by Ed Kaplan at the Emko Corp., 475 Fifth Ave.

RCA Canada to Handle Traffic
MONTREAL—RCA Records of Canada will distribute the albums of the Montrealer and Barry Lane in the Dominion. The deals call for 10 al-
mum records, and are reported to be worth $2 to be produced by Shorter.
Knox Coupland, marketing manager of the firm, is the dis-


Gayle Back to Work
・Continued from page 3
BMR firm, Merrie-Making Mu-

sic. His next release will be "Two of a Kind," by Jimmy Borges on the Daisy label.

Other acts of Gayle are Noreen Kowalski, who produced Don Trifiletti, and Bernice Ross (Magnifico Productions), who produces Terri of New York, and Ann Sommers and Rosalille Long, with whom Gayle is married and singer, who has her own label, RO-AIR. Gayle's new release is "A Christmas Gift for Business" in Canada.

RIAA Rejection
・Continued from page 3
the publisher got 2 cents per record, with only one song on each side of an LP with 12 songs. On the basis of the existing record, RIAA said, it would reject any proposal to change the present statutory royalty.

AUGUST 16, 1969, BILLBOARD
EIGHTH STRAIGHT HIT ON THE CHARTS

JERRY BUTLER

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