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Newsweekly

COIN MACHINE
PAGES 71 TO 76

'Music Scene' TV's New Glowing Show

NEW YORK — ABC-TV's "The Music Scene" captured the dynamic impact of the record industry. The 7:30 p.m. Monday (22) premiere show, weaving comic sketches between tunes went into high gear rapidly with the greatest soul singer of them all—James Brown — performing "World." The show then moved from Brown to Crosby, Stills, Nash & Young to Buck Owens to Oliver, Three Dog Night, Tom Jones and the Beatles.

All the tunes were hits or

soon-to-be-hits, as based on Billboard's charts. "World," for example, was heralded as moving up on the soul chart at No. 11 and climbing the Hot 100 Chart at No. 37. Crosby, Stills, Nash & Young performed "Down By the River" from their upcoming album. This type of up-to-the-second chart information should be a winner with young adults and teen-agers coast-to-coast.

The show has other factors going. For example, there was

(Continued on page 4)

Performers Press Role as Trade's Social Conscience

By MIKE GROSS

NEW YORK—Music business performers are putting their growing social awareness on the line. They have become outspoken in political and humanitarian areas and are devoting their time and talent to matters of social concern.

According to one show business activist, the music business has become politicized and the participation is no longer polarized as it was during the "marches" of the 1960's when folk singers were predominate.

"It now represents the broad spectrum of the music world," he said. "and it marks an end to the distinction between political events and humanitarian concerns as well as representing a broadening of participatory democracy at the grass roots level."

Music performers are now actively involved in a "Voter Registration Drive" in New York, a "March Against Death" and a "Celebration of Life" in

(Continued on page 94)

Fox's 2-Level Crackdown

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

avoiding the regulations of the Canadian compulsory licensing provision. The law firm of Ageles and Clark, attorneys for the Fox Office, are planning the legal strategy and have filed two suits in behalf of a body of publishers represented by Fox. Other actions are due to be filed shortly—all part of a total

(Continued on page 8)

Rio Fest to Be Biggest Ever— Accents Quality

By HENRY JOHNSTON

RIO DE JANEIRO—Rio de Janeiro's International Popular Song Festival—a leader among events of its kind—will be the biggest yet because of the quality of the songs presented for the first time, and the performers, said founder and director Augusto Marzagao.

The international competition will be held Thursday (2) to Saturday (4). Winners will be chosen on Sunday (5). Forty-two countries including Brazil are represented. Composers and singers will attend the festival.

Some 100 journalists and 40

(Continued on page 81)

New Marketing Shifts Spread

By PAUL ACKERMAN and ELIOT TIEGEL

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

Meanwhile, Schwartz Brothers, Washington-based distributor-racker, continues its move into the retail field (see separate story). This was regarded as a forerunner of similar action by giant wholesalers and conglomerates. Transamerica, it is reported, is in the initial stages of blueprinting a retail chain which would entail franchising. Rack distributors would be involved; and it is understood that a pilot operation may crystallize soon.

Operators such as Heilicher Brothers and Pickwick International pioneered in setting up retail operations with such developments as Musicland, and the concept is now taking hold

(Continued on page 94)



A fourteen-city national tour and a network television special will introduce Herb Alpert & the Tijuana Brass' new album, "The Brass Are Comin'," will air on Wednesday, October 29. The album (SP 4228) will be available October 15.

(Advertisement)



The Temptations have scored with their latest single release, "I Can't Get Next to You," Gordy 7093, which has reached the number five position on the Hot 100 Chart this week. The single is included in their newest album, "Puzzle People," Gordy GS 949, breaking nationally for The Temptations.

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We're ruddy well pleased
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soft rock English group.

Grapefruit.

Bob Ware plays lead guitar, comes from Birmingham, and used to make plaster ducks for hanging on walls.

Mike Fowler plays keyboards and guitar and was once a porter in the Southfield fruit market.

George Alexander is on guitar and weighs nine and a half stone.

John Perry plays bass, comes from London, and meditates a lot.

Geoffrey Swettenham is also a Londoner, plays drums and does a bit of writing.

Grapefruit. Their first album is "Deep Water." It includes "Deep Water" as well as their first single, "Thunder and Lightning."

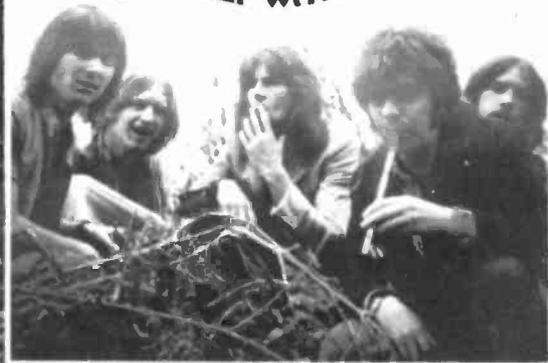
As well as a lot of other exciting soft rock.

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Hammond—A Champ

Our music is a cultural achievement and a social force. It is a key communications medium. In a world beset by stresses and strains, music is a link bringing nations and peoples together. It is an art of universal appeal and its potential for universal good is unlimited.

The man who has realized this longer than any other in our industry and whose career has been motivated by this philosophy will be honored at a NARAS luncheon Tuesday (30) at the Colonades of The Essex House.

The event will be an auspicious one, for it will showcase the work of John Hammond, whose talent and dedication to our industry over an extended period are without parallel.

From the era of Bessie Smith to the age of Bob Dylan and Aretha Franklin; from Benny Goodman to Count Basie to bop and beyond; from Greenwich Village cellars and the Savoy Ballroom to the record archives of Prague—from the blues to the classics—Hammond has experienced it all.

He has brought to the record business competence and class and an image which years cannot tarnish.

And he is still champion. We join NARAS in its tribute to the director of talent for Columbia Records.

Filmways to Acquire Campbell, Silver Co.

LOS ANGELES—Filmways, publicly owned entertainment complex, will acquire Campbell, Silver Corp., parent company of Tetragrammaton Records, in a stock-cash transaction.

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

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

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

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

New Jukebox By Seeburg

CHICAGO—Selecting a record on the new, 160-selection, 1970 Apollo Seeburg jukebox is as simple as operating the digital push-button telephone. The stereo console jukebox, introduced last week, is controlled by only 10 buttons, instead of the usual 28, and a computer-type display panel "tells" the patron how much money to deposit, which buttons to depress and which recording is being played. Miniature, modularized electronic packages replace the heavy, circuit-cluttered hardware in previous Seeburg Corp. models and the mini-components carry a three-year warranty.

The space-age miniaturization of components is carried through to the pricing mechanism, where various wafer-thin "pricing boards" are slipped into automatically furnish any desired play-price arrangement. In terms of simplicity and maintenance-free design, the pricing unit

(Continued on page 71)

with Campbell appointed as vice president.

Silver will head the creative side of the record division and will supervise the company's

(Continued on page 6)

AGAC Pact Makes 'Historic' Changes

NEW YORK — The American Guild of Authors and Composers' standard popular songwriters contract has been revised and is now appropriate to all publishers and writers regardless of performing rights affiliation. Edward Eliscu, AGAC president, said the changes resulted from a series of meetings between AGAC and BMI. The change is historic. AGAC, which has pioneered on behalf of writers for 38 years, has writer members from 10 different performing rights organizations throughout the world.

The elimination of friction between AGAC and BMI is expected to advance the writer organization's position in certain areas, such as country and in blues, inasmuch as the revision enables a BMI writer

Today Lines Up Martin and Bell

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

Boo Frazier, vice president of PVI, said the first single under the production agreement will be a Philadelphia group called the Odds & Ends. To launch the group, Frazier will conduct a personal tour of his promotion staff to record distributors, stores, and radio stations Coast-to-Coast. Martin and Bell are represented on the charts with "In a Moment" by the Intrigues. PVI is headed by Terry Phillips.

Lamplight Is Formed by 2; Tri-Level Co.

LOS ANGELES — Wally Amos and Mark Wildey have formed Lamplight Productions, a record production-management-publishing company.

Initial acts on the roster are the People, which left Capitol Records after two albums; Mitchell/St. Nicklaus, placed with Avco Embassy Records; singer John McClure, and the People Tree, a folk-pop group recording for Avco Embassy.

Under the company's management firm, Wally Amos & Co., are singer Patte Finley, the People, John Amos, a comedy writer; Lonny Stevens, a member of the Phynx; Mitchell St. Nicklaus, the People Tree, John McClure, Howard Storm and Paul McCauley.

McCulloch Music (BMI) has four exclusive writers, including Dick St. Nicklaus and Kerry Ziran. In addition, Amos is ing a publishing firm with the People called Affinity Music (BMI).

Distribution and tape rights will go to the product releasing company.

Immediate Snubs CBS On Distribution Move

NEW YORK — Immediate Records is going ahead with its plans to handle its own distribution in the U.S. despite a statement from CBS Records that its distribution agreement with Immediate remains in full force. CBS said that it intends to take any steps deemed necessary to prevent any attempt by Immediate or any other company to distribute Immediate product in violation of its rights.

Meantime, Immediate has lined up distributors around the country. Arrangements have been concluded with All South Dis-

tributing Corp., New Orleans; Arc Distributing, Detroit; California Record Distributing, Los Angeles; Empire State Record Sales, Long Island City; Heilicher Bros., Minneapolis; M.S. Distributors, Chicago; Transcontinental Distributing, Hartford and Seattle.

Also, Immediate has appointed Paul Banes as general manager of Immediate's new American operation, and Ruth E. Manne will be in charge of administration of the Immediate Group of Companies and its publishing operation, Nice Songs (BMI) and Lovely Music (ASCAP).

Entertainment Firm Buys A Stock Interest in Skye

NEW YORK—United Hemisphere Productions Corp. has purchased for cash a stock interest in Skye Recording Co. Through the reciprocal arrangement, in which Skye will make its entire creative forces available, and United Hemisphere Productions will make financial support available, Skye will be able to continue its previously announced expansion programs with Skye retaining complete ex-

clusive control of its operation.

Norman Schwartz, Skye president, said, "One of our immediate plans is to introduce an ad agency concept being applied to the record distribution business. Regional needs will be analyzed and distribution will be based on these needs."

United Hemisphere Productions, which has offices in San Juan, Beverly Hills and New York, is a diversified entertainment complex, consisting of motion picture production, television commercial production, the operation of three television stations in Puerto Rico, operation of television and motion picture studios in Puerto Rico.

Skye will also begin to develop a music business publishing operation via the music that comes to United Hemisphere Productions through its commercial, motion picture and television production activities. Schwartz said Skye will be enlarging its operations to include offices in Beverly Hills and San Juan.

METS SOCK IT OUT ON LP

NEW YORK — The New York Mets baseball team clinched the eastern division and, at the same time, a Buddah Records contract. The label took the team into Bell Sound Studios last week and recorded an album of material, featuring standards such as "East Side, West Side."

to use the new contract without difficulty.

A key clause in the new contract states: "In all respects this contract shall be subject to any existing agreements between any of the parties hereto and the small performing rights licensing organization of which Writer

(Continued on page 8)

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

By RADCLIFFE JOE

WAYNE, N.J. — What is probably one of the largest retail tape and record outlets in the U.S., opened here Sept. 24 at the Willowbrooke Mall. The plush Harmony Hut, Inc., a subsidiary of Schwartz Brothers, Inc., stretches over a 12,400-sq. ft. area, and carries an inventory of tapes, records and musical instruments estimated at \$500,000 retail.

More than \$75,000 of this inventory is stocked in tape alone. The tape stock, some 12,000 units in cassette, 4, 8-track and reel-to-reel configurations, are packed in boxes spe-

cially designed by Schwartz Brothers.

James Schwartz, president of the company, explained that the boxes were developed as a type of stop gap measure for tapes which did not come pre-packaged in pilfer-proof boxes. The boxes measure 12" x 3" for cassette and 12" x 4" for 4 and 8-track, and boast a unique lock-top which frustrates easy removal of the CARtridge.

Although Schwartz expressed willingness to supply the pack-

age to customers in his area who need it, he stressed that he has no desire to enter the package manufacturing business, and assured that his company will always be essentially a music combine.

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

(Continued on page 94)

Buddah, Meaux Production Deal

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

Abdnor Forms Country Label

NEW YORK—John Abdnor, head of Dallas-based Abnak Records, has started a country label, Startime. Artists and writers are being signed. Already on the roster is Ray Winkler, whose first release will be shipped shortly. Title is "My Tribute to Jim Reeves," written by Winkler and John Hathcock. Winkler was a friend of the late Jim Reeves.

The same writing team wrote some big country hits, including "Welcome to My World" and "Your Wedding."

Abdnor said that Startime will issue singles and albums

and would be given very strong promotion. The same distributors who handle Abnak Records will also handle Startime except in those areas where a different distributor is necessary for the country market.

On another level, Abdnor has signed a pop artist, Roger Guckenheimer. His first release, due shortly, is his own song, "Why Can't the People See?" The lyric is a social message, calling for an end to violence and espousing the cause of love among people of all races and creeds. Guckenheimer is also signed to a writer contract.

'Music Scene' Sells It Like It Is

By ELIOT TIEGEL

LOS ANGELES—The closeness between the new "Music Scene" ABC-TV series and what's selling in the recording industry may be seen in the booking for the second straight week of Three Dog Night, the rock group.

The Dunhill group appears on Monday's stanza (29) performing its hit of "Easy to Be Hard," a repeat of the song which it performed on the 45-minute program's premiere last week.

The decision to use the group singing the same song—but in a different setting—is based on the chart movement of the song, as reported by Billboard department. "Music Scene" producers Ken Fritz and Stan Harris, plus talent coordinator Susan Richards, were informed of the

Three Dog Night record on Tuesday afternoon, one day prior to the beginning of taping activities.

The show has been taping artists and banking their performances until their records show significant movement on Billboard charts covering all facets of the music business.

Miss Richards' role is to project which acts will have national best-sellers and then work with Ron Mason of Creative Management Associates in hiring the acts for the program.

Appearing on the second show—telecast by 159 ABC-TV stations—are Eydie Gorme performing "Tonight I'll Say a Prayer"; Merle Haggard performing "Oakie From Muskogee"; Janis Joplin performing "Try"; Gary Puckett performing "This Girl Is a Woman Now"; and Lou Rawls performing "Your Good Thing Is About to Come to an End."

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

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

For the concert setting a number of platforms and steps have been devised called "home base." Youngsters from the audience are invited to participate in the show on camera by sitting on these platforms which surround the performer.

Crosby, Stills, Nash & Young

used this kind of close audience interaction on the first program of the series.

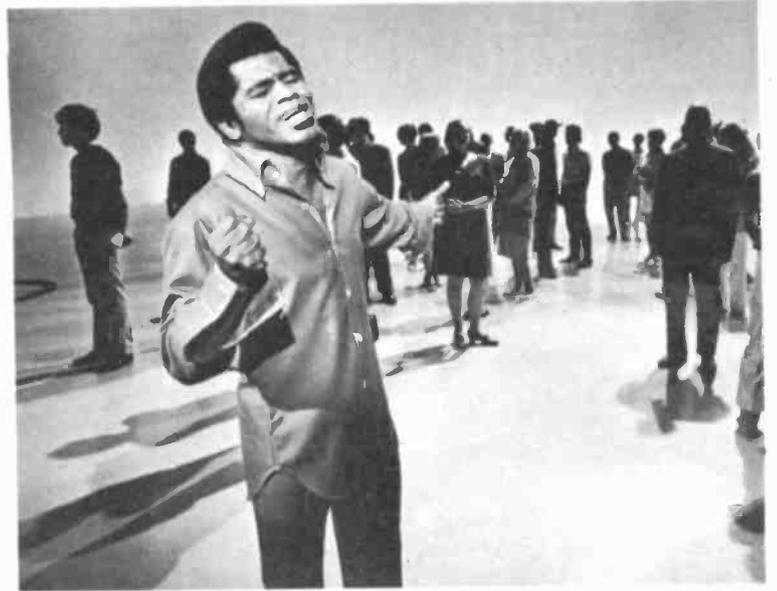
"Music Scene" is designed to offer viewers the excitement of new artists and new songs, and the program is looked upon as having a major influence in motivating sales of records—something which has not completely been associated with TV.

Putting the program together is a matter of constantly being alert to music trends. All the programs are taped at ABC's Hollywood studios, with the studio holding 300 guests. The only segment thus far not on videotape was a film clip provided by the Beatles for last week's premiere show.

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

But "Music Scene" has been banking artist performances for over one month now to build up a reservoir of powerhouse names. The Pat Williams orchestra works behind many of the artists, growing in size to match the song and performer's interpretation.

In an attempt to develop an identity for its comedy hosts, the show zooms in on their faces in the beginning of the program. These comedy workers, who tape their lines on Thursday so that their material is fresh, are David Steinberg, Chris Bokeno, Larry Hankin, Paul Reid Roman, Lily Tomlin and Christopher Ross.



JAMES BROWN opens the premiere show of "The Music Scene" Sept. 22 with a performance of "The World," which is climbing both Soul and Top 40 charts in Billboard.



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



BILLBOARD'S CHARTS receive key billing as "The Music Scene" repertory company performs a sketch to introduce a national hit on the ABC-TV Monday night show. Left to right, Paul Reid Roman, Christopher Ross, Lily Tomlin and Larry Hankin—four of the show's six hosts.

HERE'S WHAT CRITICS SAY ABOUT THE MUSIC SCENE

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

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

NEW YORK POST: (Bob Williams) "... a latter-day version of The Hit Parade, drawing as it did on the new top pop tunes."

VARIETY: "The group and singles performances are the show's strongest feature even though there's a tendency to over-production." "... doesn't trap itself into a rundown of the pop charts, which should be beneficial from both a viewing and production standpoint."

ST. LOUIS POST-DISPATCH: (Rick DuBrow) "... almost wholly youth-oriented in its music and going for message humor. ... "The music, of course, leaves no room for compromise. If the young set latches onto the show, it has a chance to go." "... in short, Hit Parade 1969, sharply aimed at record buyers; a unique, brave attempt to be with it musically."

CHICAGO TRIBUNE: (Clarence Petersen) "Music Scene opened with a very funny sketch ... and continued with James Brown singing one of those please-some-one-listen-to-me songs and nobody would. After that, the show was mostly loud, but with a salting of self-directed but not annoying self-conscious satire here and there that made up for the volume."

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

LOS ANGELES TIMES: (Cecil Smith) "The show separates hit songs on the Billboard record charts played by the groups who recorded them with wild bits of comedy by a troupe headed by David Steinberg. Sometimes the troupe gets into the song as in a hilarious sequence in which its male members cringe from an onrushing herd of fat women at a dance to illustrate Billboard's No. 1 song, 'Sugar, Sugar.' There was a fascinating film sequence from the Beatles following the travels of John Lennon and Yoko Ono while the group played and sang."

LOS ANGELES HERALD-EXAMINER: (Morton Moss) "ABC threw its electric guitar into the ring Monday night and bid for the young vote with a couple of 45-minute programs tailored for the allegedly gypped generation. The assault on the gold concealed in them that jeans and sandals and shaggy hairdos began with Music Scene. It was a mingling of rock, ballad, country, and blues, all got up with splashy eye and ear appeal. Using Billboard Magazine as the key, the co-producers Ken Fritz and Stan Harris, fine-comb the song charts. They convey the treasure so gleaned via the youth culture's currently favored larynxes and instrument wielders. But this is good enough to be more than a clique's program."

'Music Scene' Glowing Show

• Continued from page 1

no fakery in the presentation of either the Three Dog Night or the Crosby, Stills, Nash & Young group. Viewers received a real "happening" effect and the groups were allowed to communicate just as if they were performing in a concert hall or club. There was an intimate live effect.

The introduction to the No. 1 country music hit—"The Tall Dark Stranger"—sparked with humor and this spoof of a Western shootout was woven subtly in with the performance of Buck Owens doing his own hit.

Oliver, in a strong production number, performed his current hit, "Jean."

A volley of crashing automobiles introduced "Easy to Be Hard" by the Three Dog Night.

The show also previewed Tom Jones performing his "I'll Never Fall in Love Again"

'Sweden Heaven' Overseas Distrib

NEW YORK — The soundtrack album of the Avco-Embassy film "Sweden Heaven and Hell" has been placed by the Ivan Mogull Music Corp. with Polar Records of Stockholm for Sweden, Norway and Iceland; Teldec of Hamburg for West and East Germany, Austria, Switzerland, Czechoslovakia, Poland and Hungary; and Fabrica de Discos Columbia, S. A., of Madrid for Spain. The deals were concluded during Ivan Mogull's recent trip to Spain. The film is on the Ariel label in the U. S. with distribution through Musicor Records.

three nights before the opening of his second season with his own "This Is Tom Jones" show.

A highlight was the special film segment involving the Beatles' performance of "You Know It Ain't Easy." Exclusive film shots of John Lennon and Yoko were aired, as well as a peace jam session. The show closed with a sequence on the No. 1 tune in the nation — "Sugar, Sugar."

No other show on TV this season contains the same possibilities of communicating with the nation's youth as does "The Music Scene." The premiere revealed that it's not only a fun

show, but a serious show too, that takes a closer look at the problems of today through the best medium of today—song. As the six-member comedy group works together, the messages of today's happening people are going to be showcased. The show will undoubtedly also have an enormous record sales impact on young people.

CLAUDE HALL

RCA PLANS TO BOW VIDEOTAPE

NEW YORK—RCA will unveil its videotape cartridge playback system Tuesday (30) at a press conference and demonstration at the RCA Laboratories in Princeton, N.J. The press will be shown a prototype of the unit to be marketed late in 1970.

It is believed that the playback will be priced below \$500. Robert Bitting, who was a member of the company's financial and business planning management group, has been serving as project manager of the development.

It is significant that RCA joins CBS in favoring a playback-only system in the emerging pre-recorded audio-visual cartridge field. CBS' EVR, which uses film as opposed to videotape similarly follows the playback only philosophy. Thus, battle lines are being drawn preparatory to the entry of other systems which will push the availability of record and playback features.

MGM's 'A&R' Plan to Ops

NEW YORK — MGM Records' new plan for enlisting the help of radio station program and music directors in choosing which cuts from albums should be released as singles will be expanded to include most of the nation's key jukebox operators. Under the plan, developed by Ken Mansfield, director of exploitation, 5,000 special 45 r.p.m. "Piggyback" packages will be pressed for stations and another 5,000 will be pressed for mailing to members of Music Operators of America. The initial mailings will consist of six different records and both stations and operators will be asked to test the records and report the results.

The test records, consist of two selections from each new LP the label releases and represents (Continued on page 71)



THE PEOPLE WHO ALWAYS KNEW WHERE TAJ MAHAL WAS AT, ARE NOW GOING TO SEE HIM THERE. AT THE TOP.

Today's hit musicians listened to him. And learned. Top-40 programmers loved him at home. But couldn't get him on the air. Underground disc jockeys played him. Under ground.

Now, everyone's going to play him. Because Taj Mahal has just released a new Columbia single,

"Six Days on the Road"⁴⁻⁴⁴⁹⁹¹

Count on it. The man who has always been a prime source for the top 40 is going to be in it.

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

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

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

ON COLUMBIA RECORDS



GP 18

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EDITOR IN CHIEF: Lee Zhitto
EXECUTIVE EDITOR: Paul Ackerman
DEPARTMENT EDITORS, NEW YORK
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202, 393-2580
ASSOCIATE PUBLISHER: Lee Zhitto
PUBLISHER: Mort L. Nasafir

INTERNATIONAL OFFICES

EUROPEAN DIRECTOR: Andre de Vekey, 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London
EUROPEAN EDITOR: Mike Hennessey, 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London
UNITED KINGDOM: Graeme Andrews, 7 Carnaby St., London W.1. Phone: 437-8090
Cable: Billboard London
GERMANY, SCANDINAVIA, FRANCE, BENELUX: Johan Hoogenhout, Smirnoffstraat 40, s-Hertogen-
bosch, Holland. Tel: 47688
ITALY: Germano Rusclitto, Galleria del Corso 2, Milano, Italy. Phone: 70.15.15
JAPAN: Kanji Suzuki/Japan, Trade Service Ltd., Ikejiri 3-1-1-1008, Setagaya-ku, Tokyo. Tel:
413-2871
MEXICO: Enrique Ortiz, Nucleo Radio Mil Insurgentes Sur 1870, Mexico 20. Phone 24-28-68

FOREIGN CORRESPONDENTS

AFRICA:
South Africa: Olive Calder, 38 Carlsbrook St.,
Sydenham, Johannesburg, South Africa.
AUSTRIA: Manfred Schreiber, 1180 Wien XVIII,
Kietzgrasse 27, Austria. Tel: 43.30.974.
CANADA: Richie Yorke, 32 Spencer Ave.,
Toronto 3, Canada. Tel: (416) 368-7851.
Ext. 455.
CZECHOSLOVAKIA: Dr. Lubomir Doruzka,
Vlnohradská 2, Praha Vlnohrady, Czechoslo-
vakia. Tel: 22.00.57.
IRE: Ken Stewart, Flat 5, 141, Rathgar Road,
Dublin 6, Eire. Tel: 07.14.72.
FAR EAST:
Japan: Elson Irwin, Entertainment Editor,
Stars & Stripes, APO San Francisco, Calif.
New Zealand: J. P. Monaghan, c/o Box 79,
Wellington, New Zealand.
Philippines: Oskar Salazar, 1032 Matimyas
St., Sampaloc, Manila.
FINLAND: Kari Helopaitio, Perttula, Finland.
Tel: 27.18.38.
FRANCE: Michael Way, 61, rue Daguerre, Paris
14, France. Tel: 273.18.59.
HOLLAND: Bas Hageman, Hymenstraat 9, Apel-
doorn, Holland. Tel: 19847.
HUNGARY: Paul Gyongy, Derok Utea 6, Buda-
pest, Hungary. Tel: 35.88.01.
ISRAEL: Avner Rosenblum, B. Gezzer St., Tel
Ave., Israel.
ITALY: Marc Memina, Via Borgospesso 8,
20121, Milan, Italy.

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Vol. 81 No. 40

Gift Market Tabloid Bought By Billboard

NEW YORK — Gift and Tableware Reporter, a twice monthly tabloid devoted to the fast growing gift market, has been purchased by Billboard Publications from the Haire Publishing Corp.

The paper's staff, including publisher Sal Mastro and editor Jack McDermott, will be headquartered in Billboard's New York office. The paper will be added to the Businesspaper Division of the company, under Hal B. Cook, vice president.

"This acquisition brings Billboard Publications total periodicals to nine businesspapers and six special interest consumer magazines," said W. D. Littleford, president of Billboard Publications.

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

NAM, Studio Are Formed

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

The operation is under the umbrella of the North American Memoir Co., Inc. A publishing wing including both ASCAP and BMI firms is being organized by White.

White said the label will release contemporary material of all types, singles and albums, with initial product due in a month. The company has been producing documentary records about air force training programs, which have been sold to service men at Post Exchanges. The company has also published photo albums on air force training programs.

Additional equipment is being added to the studio, which will be available for outside dates also. White said that there is a substantial amount of recording talent in Rochester, Syracuse, Buffalo, Pittsburgh and Toronto—an area which his studio will serve.

Filmways Buy

Continued from page 3

motion picture and TV divisions.

Campbell, Silver Corp. has properties in the TV field, including several specials based on characters from Bill Cosby's records, "Fat Albert" and "Old Weird Harold." The company also is involved in several Cosby specials and the Cosby series, all on NBC.

In feature films, Campbell, Silver Corp. has a multipicture contract with Warner Bros., including several films involving Cosby.

It was the TV and film properties that attracted Filmways to the financially-pressed Campbell, Silver Corp. Filmways is a major film and TV producer.

Tetragrammaton will continue to develop recording artists, and plans to release five albums in the next 30 days, including packages on Biff Rose, Deep Purple, Captain Milk, Jane Odin and Elyse Weinberg.

Executive Turntable



LITTLE

SPENDLOVE

GIBSON

SAMUELS

Stax/Volt Records has named six new promotion executives. Leroy Little and Bob Spendlove appointed national promotion directors, Harold Burnside will be in charge of Eastern promotion, Jack Gibson Midwest promotion, with David Ezzell and David (Jo Jo) Samuels handling southern promotion. Little was southern executive of promotion and sales for Atlantic before joining Stax and is active in NATRA. Spendlove was formerly with Mercury in Chicago as Midwest promotion manager for two years. He was also with Delta Record Distributors, New Orleans, for six years as operations and promotion manager. Burnside was formerly promotion man for Mandel Distributors, Philadelphia, for five years and Gibson was for three years regional promotion manager for Decca and was Motown's first national promotion director. As a radio man, Gibson was one of the founders of NATRA and a disk jockey on WERD, one of the first black-owned radio stations. Ezzell is a former promotion manager for CBS in New Orleans, and Samuels spent two years as station manager of WAUG, Augusta, Ga., and promotion director for WENZ, Richmond, Va.

★ ★ ★

Robert Borella named operations controller, record division, MGM Records. He joined the company in 1967 as manager of the general accounting department. William Weinzimer named MGM's assistant operations controller. He previously was manager of special projects, joining MGM Records in 1967 as assistant manager in the royalty department. Richard Spiewark appointed manager, general accounting department for MGM Records. He joined the company this year as assistant manager, general accounting department.

★ ★ ★

B. J. McElwee, for three years Southern regional field representative for MGM Records, promoted to national country and western product manager. He was formerly field promotion manager for Monument. Jim Vienneau, with MGM since the company was formed in 1947, continues to head the MGM recording office in Nashville and heads country recording there.

★ ★ ★

Christie Barter appointed manager, artist promotion, RCA



BARTER

Records international department. Before joining RCA, Barter was manager, press and public relations (East) for Capitol since 1964. He was music editor for Cue Magazine for five years. Betty Reinman named manager, merchandising and sales development for RCA's record international department. Miss Reinman was previously associated with MCA for a year and was with Kapp Records for 12 years.

Former general manager of publishing for Paradox Music, Russ Miller named producer for Elektra Records. Brian Ross-Myring joins Elektra after three years with CBS as engineer. He also worked with Sunset Sound Records on Disney Products. . . . Lou Sposa, previously supervising radio and television commercials at Grey Advertising, joins Laurie Productions. . . . Robert Mullins named sales manager of



REINMAN

the business and industry group of Interstate United Corp., responsible for sales and marketing activities in the greater Philadelphia area and southern New Jersey. . . . Leroy G. Kana-paux named vice president FEL/Flair Records, Los Angeles, responsible for management information and the sales and publications division. Previously, he was with Herder and Herder, Inc., New York.

★ ★ ★

Jim Russo named New York promotion manager by London Records Distributing Corp. He was previously New York promotion man with Capitol.

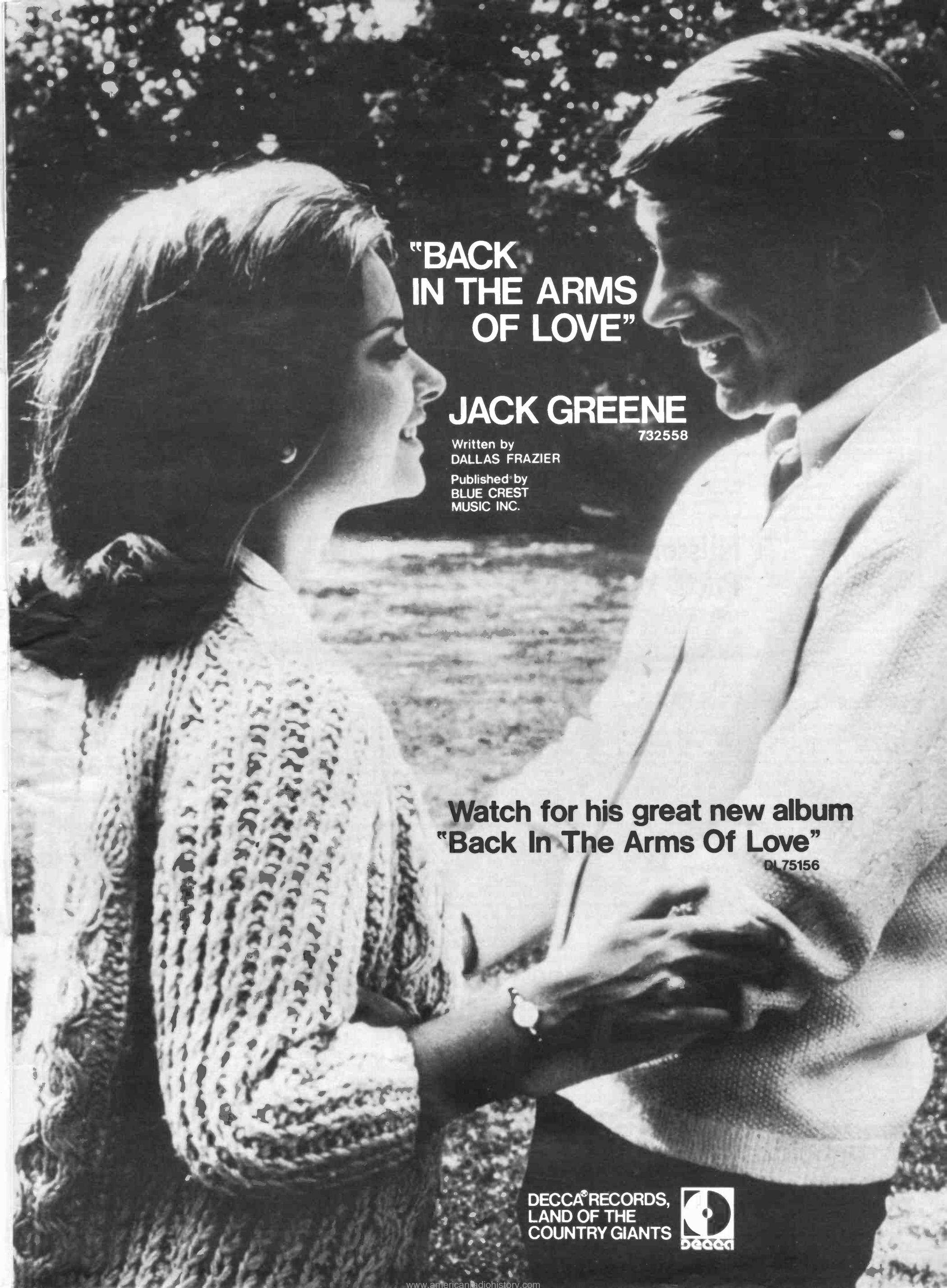
★ ★ ★

Richard Kudolla, executive vice president and general manager of Royal Disc Distributors, Chicago, named Buddah Records' Chicago representative. Before Royal Disc, Kudolla was with Garmissa Distributing.

★ ★ ★

Marvin Deane joins ABC Records as national director of pop product. He was formerly promotion director for Tetragrammaton Records. . . . Dennis Killeen joins Capitol as advertising manager. . . . Ed Barsky, Tetragrammaton marketing vice president, has left. Before joining Tetra he was an executive with Liberty. . . . Greg Venable joins West Coast Recorders as vice president, general manager. He was formerly an engineer with Amigo Studios. . . . Ancel Markowitz named assistant director of internal audit for Liberty/UA.

(Continued on page 94)



**"BACK
IN THE ARMS
OF LOVE"**

JACK GREENE

732558

Written by
DALLAS FRAZIER

Published by
BLUE CREST
MUSIC INC.

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

DL75156

DECCA® RECORDS,
LAND OF THE
COUNTRY GIANTS



Fox in 2-Level Crackdown

• Continued from page 1

strategy to minimize infringements in two sensitive and growing areas of the music business.

With regard to tapes, Abeles and Clark on behalf of 34 publishers filed suit recently in the U.S. District Court for the Northern District of Illinois, against Gary Alex Spies, doing business as Tape-A-Tape Sound Reproduction Co., and Stereodyne Inc. It is claimed that Spies used copyrights without authorization, and that Stereodyne participated in the manufacture of the tape cartridge product by supplying a Stereodyne package, Dynapak. The suit disputes Tape - A - Tape's claim that it has a right to use the copyright without a license. Abeles and Clark hope to cut off Tape-A-Tape's source of supply and establish the point that firms supplying raw material must police the product. This tactic is similar to legal actions in the record industry, where Abeles and Clark were instrumental in building a body of legal precedents establishing the liability of all involved in infringements—that is, not only a manufacturer but also pressing plants, distributors, retailers, etc.

The suit seeks statutory royalties, treble damages and an order for the destruction of infringing tapes and materials. The copyrights mentioned in the suit number 35 and include such titles as "Little Green Apples," "Alfie," "By the Time I Get to Phoenix," "The Impossible Dream," "I'm Going Out of my Head" and "Crimson and Clover."

Abeles and Clark state that the firm will file another suit of the same nature shortly. A spokesman said: "We will stop operators who recklessly supply tape manufacturers with product."

AGAC Pact Changes

• Continued from page 3

is a member or an affiliate." The prior contract read: "In all respects this contract shall be subject to any existing agreements between any of the parties hereto and the American Society of Composers, Authors and Publishers."

AGAC was represented in the negotiations by Eliscu; Sheldon Harnick, a BMI member and a member of the AGAC council; John Carter, AGAC managing director and Alvin Deutsch, AGAC counsel. Representing BMI were Edward M. Cramer, president; Robert Sour, vice chairman, and attorney Mrs. Theodora Zavin, senior vice-president, performing rights administration.

On another level, the Fox Office through Abeles and Clark filed suit recently in the Province of Quebec on behalf of a group of American publishers against the Arc Sound Group. Defendants include Arc Ltd., Arc Home Entertainment Diversified Ltd., Arc Records Ltd., Precision Record Products Ltd. (a pressing plant) and Philip Anderson, Jack Anderson and Harry Derderian, officers of the corporation. The action charges infringement of nine songs by Gordon Lightfoot, in-

ASCAP Take Up in 8 Mos.

LOS ANGELES—ASCAP is enjoying a 22 percent increase in revenues for the first eight months of the year. A record revenue of \$43,877,000 was reported, with \$42,905,000 derived from song licensing and \$20,637,000 going out to members. Money received from foreign societies tallied \$3,368,000.

ASCAP's membership, Coast members were told at the semi-annual meeting here, are 14,843 including 500 writers and 227 publishers admitted to the organization since February.

Nilsson Forms 2 Pubs—Pacts With RCA & W-7

LOS ANGELES—Harry Nilsson has formed two publishing companies, Nilsson House and Chimney Music. Nilsson will begin placing his songs in Nilsson House starting June 30, 1970, when his contract with Dunbar, RCA's publishing company, expires.

Dunbar has the rights to the music from nine shows written for the new television series "Courtship of Eddie's Father," which Nilsson and George Tipton have written.

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

Nilsson is writing the title song for the new Marlo Thomas film, "Jenny." Nilsson revealed he submitted a song for "Midnight Cowboy" which was rejected. But the film's pro-

ducer and director had heard his "Everybody's Talkin'" cut from his RCA album and inserted that tune in the film. The current success of that single, written by Fred Neil, marks its third release by RCA. It was first issued in May 1968, then rereleased six weeks before the picture opened, and then reissued this summer.

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

Mills Will Merge With Belwin, Educational Pub

NEW YORK—Mills Music and Belwin Inc., two of the oldest independent music publishing firms, will merge Tuesday (30). The announcement was made last week by Arthur L. Carter, president of Utilities

Harrison on Radio Show

NEW YORK — The American Contemporary Network launched a 17-program show last week revolving around an extensive interview with George Harrison of the Beatles and their new Apple Records album, "Abbey Road." Jim Coyne, program manager of ABC radio, said the series would run through Oct. 12. It will temporarily replace the network's "Sneak Preview" show with exclusive new singles records. The show is aired at 10:25 nightly.

In the interview, Harrison speaks of the early days of the group, mentions the Rolling Stones, Eric Clapton, and Ravi Shankar. Cuts from the new album, which will be released Friday (3), will be highlighted on the show. Harrison's "Something" is slated to be released as a single.

& Industries Management Corp., which now owns Mills, and Martin Winkler, president of Belwin. Winkler will be chief of the new corporation of Belwin-Mills Publishing Corp., said to have an estimated combined sales and royalty income of \$10 million annually.

Mills has more than 25,000 copyrights including "Stardust," "Scarlet Ribbons," "Little Drummer Boy," and "Red Roses for a Blue Lady." Harold Arlen, Hoagy Carmichael and Morton Gould rank among the composers.

Belwin, a leader in the educational music publishing field, also represents Ricordi of Milan, Paris, London and South America; Novello, London, Salabert, Paris; Casa Musicale Sonzogo, Italy; and Hans Sikorski, Germany, among others. As of Jan. 1, Belwin will also represent Schott and Soehne of Mainz and Schott and Co., London. In early 1969, Belwin bought Franco Colombo Publications. Belwin recently became sales and distributor of educational and printed materials for Mills.

Mills is involved in record production as well as publishing and the new record division has deals with A&M Records, Atlantic Records, Mercury Records, and Jubilee Records.

Belwin-Mills will further expand the record production division and extend its foreign publishing activities to Japan, Italy and South America.



SCOTTIE JACKSON

SU-KAL-DE-DON

SU-KAL-DE-DON

WB-7337



Fast-Flying LP's Spark Col's Hot Charts' Paces

NEW YORK — Columbia Records is continuing its hot album sales pace. The label is currently riding with 50 albums on Billboard's best-selling album charts, many of which were only recently released and already hold key chart positions.

These fast-moving albums include sets by Santana, Barbra Streisand, Paul Revere & the Raiders, Johnny Mathis, the Flock, Pacific Gas & Electric, Moby Grape, Percy Faith, Miles Davis and Moog Machine.

Such established Columbia artists as Andy Williams, Bob Dylan, Johnny Cash and Blood, Sweat & Tears, and newer

sounds such as Chicago, Johnny Winter and It's A Beautiful Day are also represented on Billboard's charts.

Columbia is also clicking on the soul album charts with Blood, Sweat & Tears, on the jazz chart with Charlie Byrd and Miles Davis, and on the country chart with Johnny Cash, Freddy Weller, Marty Robbins, and Carl Smith, among others. On the classical charts, Columbia has "Switched on Bach," "Bernstein's Greatest Hits," "Bach's Greatest Hits," "E. Power Biggs' Greatest Hits," "The Glory of Gabrieli" among others.



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SU-KAL-DE-DON BY SCOTTIE JACKSON

SING IN

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

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

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

INTRO	GOOD								R	
	BAD									
LYRICS	GOOD									
	BAD								R	
SAX SOLO	GOOD									
	BAD								R	
FADE	GOOD									
	BAD								R	
LENGTH	4:15								F	
	3:30									
MONO MIX	GOOD									
	BAD									R

Harry Nilsson / popular songwriter 

Dennis (the Owl) Bond / late night disk jockey 

Dean O. Torrence / has been record star 

Layton (the Chicken) Huber / retired bank dick 

Gail Roberts / middle class secretary 

Joe Smith / honest record executive 

Kittyhawk Graphics / white collar executives 

Gary Nichamin / chairman: Rotary club 

Timothy o'Leaky / drug using hippie 

Tyrone Jones / token colored sprinter 

Ex-Woodstocker Kornfeld Plans Leisure Co. With Lang

NEW YORK — Kornfeld-Lang Adventures, a new leisure time entity, is being organized by Artie Kornfeld and Michael Lang. The firm will be involved in record production, movies, TV specials, and live concert promotions. Kornfeld and Lang

'Jimmy' Cast Rights to RCA

NEW YORK — RCA Records has acquired the original cast rights to "Jimmy," which premieres at Broadway's Winter Garden Theater Oct. 23. The musical, with book by Mel Shavelson and music and lyrics by Bill and Patti Jacob, will feature Frank Gorshin in the title role as Jimmy Walker, former mayor of New York, and Anita Gillette and Julie Wilson.

ASCAP Awards Peak 665G To 1,797 Writer-Members

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

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

Among the top writers receiving special recognition by ASCAP's panel are Jim Webb, Rod McKuen, Isaac Hayes and David Porter.

Other winners include jazzmen Kenny Burrell, Ornette Coleman, Chick Corea, Dizzy Gillespie, Mike Mainieri, Red Norvo, Horace Silver and Billy Taylor; country writers Elton Britt, Marian Francis, Gordon Galbraith, Vaughn Horton, Ricci Marenco, Jerry D. Smith, Billy Edd Wheeler and Sheb

were involved with Joel Rosenman and John Roberts in the recent Woodstock music festival. They resigned last week to set up this new firm. Kornfeld was flying to Los Angeles last week regarding the operation. Negotiations are under way for distribution rights to the new record label which has not been named yet. Roberts and Rosenman are putting their corporation's affairs in order and laying the groundwork for a variety of future activities.

However, the label already has its first artist, Bert Sommers, an actor in "Hair," who performed at Woodstock, and the three-year-old publishing firm of Luvlin Music will co-publish the tunes Sommers writes.

The entertainment firm being set up by Lang and Kornfeld will include a recording studio. Headquarters will be here.

Wooley; pop-folk writers Joan Baez, Judy Collins, Bobbie Gentry, Arlo Guthrie, Carolyn Hester, Phil Ochs, Tom Paxton and Buffy Sainte-Marie; soul writer Jimmy Holiday; and blues rock writers Janis Joplin and Paul Butterfield.

Also cited were writer-members of the Doors, the Band, the Grateful Dead, the Youngbloods, and Blue Cheer. Awards also went to writers active in the musical theater, including James Rado and Gerome Ragni of "Hair," Hal Hester and Danny Apolinar of "Your Own Thing" and the forthcoming "Alice," Al Carmines of "Peace" and "Promenade," Sherman Edwards of "1776," Bill and Patti Jacob of the forthcoming "Jimmy," C.C. Courtney and Peter Link of "Salvation," Tom Baird and Ron Miller of the forthcoming "Cherry," and Wilson Stone of the forthcoming "Hello, Sucker!"

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

Merc in Indie Move; 3 Markets Excluded

CHICAGO — The move by Mercury Record Corp. to phase out its wholly owned Merrec branch distribution outlets in favor of multiple distribution will not affect the Boston, Cleveland and Dallas markets, where Merrec will continue to handle the Mercury family labels. Independent distributors in over 23 other markets will now represent Mercury's major brands. In some instances, such as in Cincinnati, Detroit and Seattle, more than one outlet will handle the line.

The independent distributors: Chicago and Milwaukee, M. S. Dist. Co.; Atlanta, Goodwin Dist. Co.; Nashville, Music City Record Dist., Inc.; Newark, N.J.,

Apex-Martin Record Sales; Buffalo, Gold Record Dist.; New Orleans, All South Dist. Corp.; Charlotte, N.C., Bib Dist.; New York, Malverne Dist., Inc.; Cincinnati, Supreme Dist. Co. and A & I Record Dist. Co., Inc.; Philadelphia, Chips Dist. Corp.; Denver, Transcontinental Dist. Corp.; St. Louis, Commercial Music, Inc.; Detroit, Jay-Kay Dist. Co. and Music Merchants, Inc.; Washington, Schwartz Bros., Inc.; Seattle, ABC Record and Tape Sales Corp. and Fidelity-Northwest, Inc.; Los Angeles and San Francisco, Music West; Miami, Campus Record Dist. Corp.; Minneapolis, Heilicher Bros., Inc.; Hartford, Conn., Transcontinental Dist. Corp.; Great Falls, Mont., Music Service Co.; Honolulu, Music Craft Dist. of Hawaii, Ltd.

TOMORROW

The "Tomorrow" column has been moved to the Talent Department. It appears this week on Page 26.

Firebird Distributors

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

Market Quotations

NAME	As of Closing September 25, 1969						
	1969 High	1969 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21 3/4	14 1/2	259	16 1/4	15 1/4	16	+ 3/4
American Auto. Vending	20 3/4	11	64	12 3/4	12	12 1/2	- 1/2
American Broadcasting	76 1/2	45 1/2	455	58 3/4	52	54 3/4	+2 3/4
Ampex	47 1/2	32 1/2	1240	47 1/2	44 3/4	45 1/4	- 1/4
Automatic Radio	43	20 3/4	450	38 3/4	36	36 3/4	- 3/4
Automatic Retailer Assoc.	117 1/4	97 1/2	113	115	109 1/2	113 1/2	+2 1/4
Avnet	36 1/2	12 1/2	838	13 3/4	12 1/2	12 3/4	- 1/4
Capital Ind.	52 1/2	29	138	47	44 1/4	45 1/2	-1 1/4
Chic. Musical Inst.	33 3/4	23	81	28 3/4	27 1/2	28	+ 1/2
CBS	59 1/2	42 1/2	1151	46 1/2	43 3/4	46	+ 2 1/4
Columbia Pic.	42	25	323	34 3/4	32 1/2	34	- 3/4
Disney, Walt	99	69 3/4	436	99	91 1/2	97 1/2	+3 1/2
EMI	8 3/4	5	864	6 3/4	6	6 1/4	+ 1/4
General Electric	98 1/4	81	1980	86 3/4	83 3/4	85 1/2	+1 3/4
Gulf & Western	50 1/4	19	2431	23	20 3/4	21 3/4	+ 1/4
Handleman	38 1/4	26 1/4	400	38 3/4	33 3/4	33 3/4	+ 3/4
Harvey Group	25 1/4	11 1/2	36	13 3/4	12 1/4	13	+ 3/4
Interstate United	35	11 1/2	505	17 3/4	15 3/4	16 1/4	+ 1/4
ITT	58 1/2	46 1/4	2770	54 1/4	53	54	+1 1/4
Kinney Services	39 1/2	19	1020	28 1/4	25 3/4	27 1/4	+1 1/4
Macke Co.	29 1/2	14 1/2	143	18 1/4	17 1/2	18	+ 1/2
MCA	44 1/2	20 3/4	592	22 3/4	20 3/4	21 3/4	- 1/4
MGM	44 1/2	25	750	41	38 3/4	40 1/2	- 3/4
Metramedia	53 3/4	17 1/2	743	19 3/4	17 3/4	19 1/4	- 3/4
3M	115 1/2	94	662	115 1/2	110 1/2	112 1/2	+2 3/4
Matarala	149	102 3/4	361	149	139 3/4	140 1/4	-1 1/4
North Amer. Phillips	56 3/4	35 1/4	324	56	54 3/4	54 3/4	+ 1/4
Pickwick Int.	52 1/4	32	212	48	46	46	- 1/4
RCA	48 3/4	35 1/2	1745	41 3/4	40 3/4	41	+ 3/4
Servomat	49 1/2	27 3/4	140	32 1/2	29 3/4	31 3/4	+1 3/4
Superscope	54 3/4	17	299	30	27 3/4	28	-2 3/4
Tenna Corp.	31 3/4	15 3/4	654	27 3/4	24 3/4	27 3/4	+2 3/4
Trans Amer.	38 3/4	23	6100	27 1/4	23 3/4	24	-3
Transcontinental Invest.	27 3/4	13 3/4	671	20 1/4	19 1/2	19 3/4	Unchg.
Triangle	37 3/4	18	106	19 3/4	18 3/4	18 3/4	- 1/4
20th Century-Fox	41 3/4	16 1/4	904	21 3/4	20 3/4	20 3/4	- 1/4
Vendo	32 3/4	16 1/2	83	18 3/4	17 1/2	18 3/4	+1
Viewlex	35 1/2	22 3/4	111	30 3/4	28	30 3/4	+2 3/4
Wurlitzer	23 1/2	15 1/2	27	16	15 1/2	15 3/4	- 1/4
Zenith	58	35 3/4	2195	46	41 3/4	42 1/2	+1

OVER THE COUNTER*	As of Closing September 25, 1969		
	Week's High	Week's Low	Week's Close
ABKCO Ind.	9 1/2	6	6
Audio Fidelity	3	2 1/2	2 3/4
Certron	36 1/2	35	36
Creative Management	12 1/2	11 3/4	12 1/4
Data Packaging Corp.	22 1/4	20 1/2	20 1/2
Fidellitone	4 3/4	4	4
GRT Corp.	27 3/4	25	25 1/2
Goody, Sam, Inc.	23 1/2	22	22
ITCC	12	11 1/4	11 1/4
Jubilee Ind.	15	13 1/2	13 1/2
Leor Jet	25 1/2	24 1/4	24 1/4
Lin Broadcasting	11 3/4	10	11 3/4
Magnasynic-Craig	19	15 3/4	17 1/4
Merco Ent.	31	26 1/2	31
Mills Music	26 1/2	26	26
Monarch Electronic Ind.	8 1/2	7 1/4	7 1/2
Music Makers, Inc.	13	12 1/2	13
National Tape Dist.	45	43	44
Newell	21 1/2	19 3/4	21 1/4
NMC	12 1/4	11	11
Robins Ind. Corp.	8	7 3/4	7 3/4
Schwartz Bros.	10 1/4	9	10 1/4
Telepro Ind.	2 3/4	2 3/4	2 3/4
Trans Natl. Communications	7	6 1/4	6 1/4

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

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

Purchase by TeleGeneral

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

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

TeleGeneral is in the audio-visual publishing field. The company plans to produce and dis-

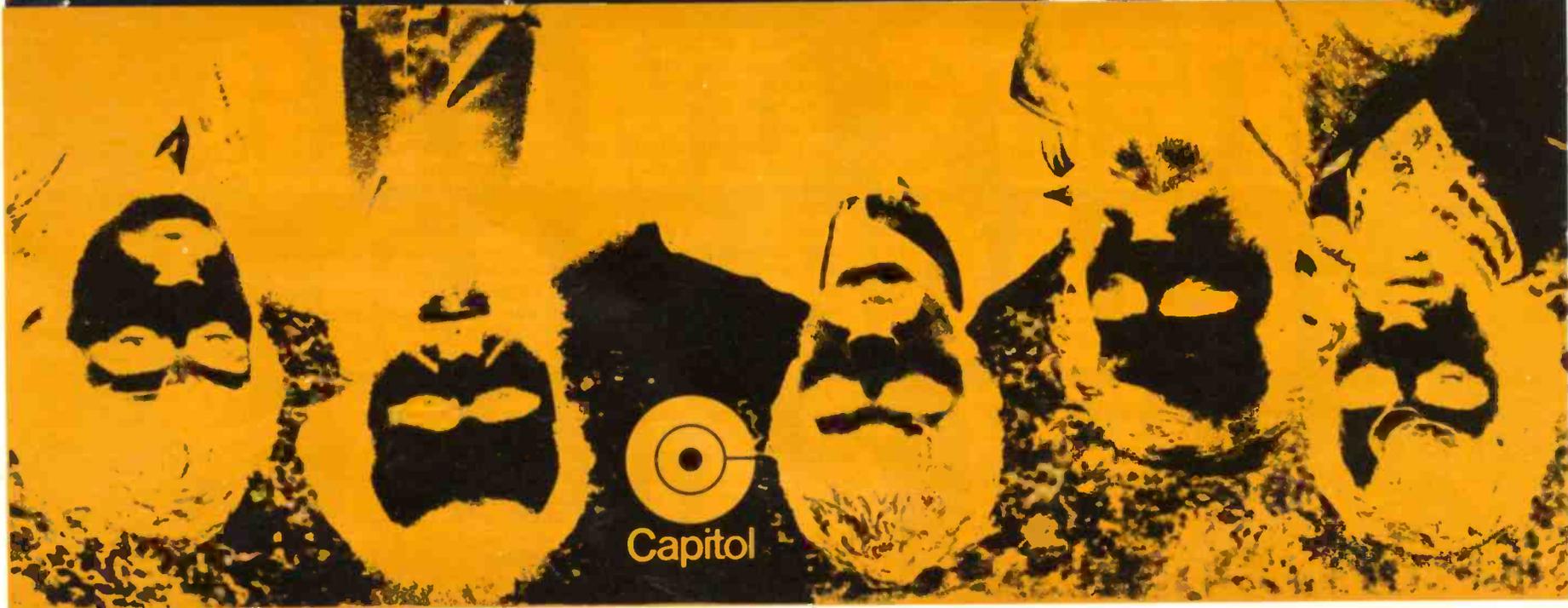
tribute a new type of "electronic magazine" to be known as Computer Journal, beginning next spring. The magazine will initially be published on videotape and subsequently on CBS Electronic Video Recording (EVR) cartridges.

Gotham Recording is primarily engaged in producing audio-visual material for educational publishing companies. During the fiscal year ended Feb. 28, 1969, Gotham's sales amounted to approximately \$1.2 million. The firm was founded in 1950. If the transaction is completed, Gotham would operate as a subsidiary of TeleGeneral. Moss would continue as its president.

THE BAND

is on 8-track and cassette

capitol



IS GIVING OVERNIGHT DELIVERY OF 8-TRACK CARTRIDGES AND CASSETTES TO ITS DISTRIBUTORS OF

- LESLIE WEST/MOUNTAIN (Windfall)
- DEEP PURPLE (Tetragrammaton)
- THE BOX TOPS/DIMENSIONS (Bell)
- JEANNIE C. RILEY/THINGS GO BETTER WITH LOVE (Plantation)

NORTH AMERICAN LEISURE CORPORATION • 1776 Broadway, New York, N. Y. 10019

Tape CARtridge

Long Boxes' 'Cavities' Causes Headache

By BRUCE WEBER

LOS ANGELES — For the moment, anyway, the tape packaging dilemma is resolved. An interim packaging concept—a 4"x12" 8-track box and a 3"x12" cassette box—is easing an industry headache.

But most record manufacturers who have settled on the "long box" are plagued by the "Empty Space" in the box.

The four-color, full-length graphics on the outside leads to impulse sales and capable display, most agree. What to do with the inside though, is another problem.

Nesuhi Ertegun, Atlantic vice president, admits the "long box" is the best tape package available, but his concern is over the "empty space" in both the 8-track and cassette packaging.

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

Promotion Ideas

Instead of leaving the empty space empty, as several other manufacturers plan, Horwitz will use the package to promote current and catalog product, present premium offers, release "liner" notes and even educate the consumer with "how to" information.

"Why not stuff the box with merchandising and promotional material?" said Horwitz. "It gives the customer an added bonus beside the cartridge or cassette. It allows the record company to get a product message across to the consumer."

Horwitz even sees small artist photos and artist biographical information stuffed inside the boxes.

Modern Tape Corp. has expanded on the Liberty idea by stuffing a box of crayons and a 12-page coloring book in its 4"x12" box, aimed at children. The company utilizes the outside of the box to promote what is inside the box, said Bob Demain, executive with Modern Tape.

Motown, committed to the long box, has solved the "wasted space" problem by using versions of the 4"x12" and 3"x12" packages. The box is a long package with the full box holding only the portion with the cartridge or cassette product.

One advantage the long box enjoys over current packaging, several record companies admit, is the idea of stuffing merchandising material into the box.

The 4"x12" and the 3"x12" tape packages may be interim packages, but the consumer might get used to receiving promotional material with his tape. If that happens, record companies may have to turn to the interim box as a permanent fixture.

NAL Moves Into Canada

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

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

NAL will also be producing lines in Canada on which it has franchises. Larry Finley, NAL's president said: "Our decision to expand to Canada was based on the current explosion of the tape market in that country. 8-track and cassettes are happening, and we are glad to be a part of that growth."

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

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

LOS ANGELES—While tape sales are ballooning in the United States, the international tape market remains "insignificant in comparison," said Bob Klein, Capitol Records international merchandising director.

What Capitol is doing to stimulate interest internationally in tapes, both 8-track and cassettes, is to make more product available in more countries and bring artists overseas for personal appearances, concert tours and TV guest appearances.

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

"Tapes are too expensive in most countries," said Klein, "and auto manufacturers are not as heavily involved in tape

players as they are in this country."

To promote both tape and records, Capitol is trying to convince its artists to make personal appearances in Europe, where product can be merchandised following a TV show, concert or personal appearance.

The value in personal appearances can be seen in this: Glen Campbell is Capitol's top tape seller in the U.S. But in the international market he is outdistanced by the Beatles, Buck Owens, the Beach Boys, and in some countries by Al Martino and Joe South, said Klein.

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

When artists are unavailable

for personal appearance tours, as is the case of Campbell, the label uses TV promotional film. Al Martino has enjoyed both tape and disk success in Europe because of personal appearances and TV guest stints, he said.

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

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

Europe 8-Track?

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

While Capitol has not experimented with American artists singing in foreign language on tape, Klein feels that foreign language records are plus sales in several European countries, including Italy and Spain.

"In order to break an American market," Klein said.

(Continued on page 84)

Garrett to Unite Tape & Recs. Marketing With Single Approach

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

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

All promotions, point-of-purchase displays and retail gimmicks for both record and tape

will be merchandised simultaneously with one central theme.

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

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

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

The production contract with

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

Total Effort

The merchandising concept will be a total effort, including costs, advertising budgets, co-op marketing and radio promotions.

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

While Silvers will coordinate the merchandising, Ampex will make the decision on configuration release, whether it be 4 and 8-track, reel, or cassette. London will decide on label release. The record company may release the album on any one of its family of labels.

Mallory Battery's New Cassette Line

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

Cap's Reissues For Christmas

LOS ANGELES — Capitol has developed a series of deluxe three-pack Christmas sets consisting of material previously released on albums.

Artists represented in this 8-track and cassette, holiday campaign include: the Beatles, Beach Boys, Glen Campbell, Buck Owens, Jackie Gleason, Lou Rawls, Lettermen and a country amalgamation.

The Beatles tape, for example, covers "Meet the Beatles," "Yesterday and Today" and "Magical Mystery Tour."

Slated for fall buying are a rock package consisting of the Steve Miller Band, Quicksilver Messenger Service and the Band, plus a four-record set of the soundtrack of "Romeo and Juliet."

DETROIT ROCK 'n' ROLL REVIVAL:

15,500 people give birth... GRAND FUNK is born!

ATLANTA POP FESTIVAL:

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

CINCINNATI, OHIO:

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

NASHVILLE MUSIC FESTIVAL:

30,000 climb aboard... GRAND FUNK thunders through!

TEXAS INTERNATIONAL POP FESTIVAL:

180,000 people give... and GRAND FUNK gets it all!

LOS ANGELES, CALIF.:

GRAND FUNK came... and so did L.A.!

GRAND FUNK RAILROAD HAULS IT!



TIME MACHINE
The Single #2567

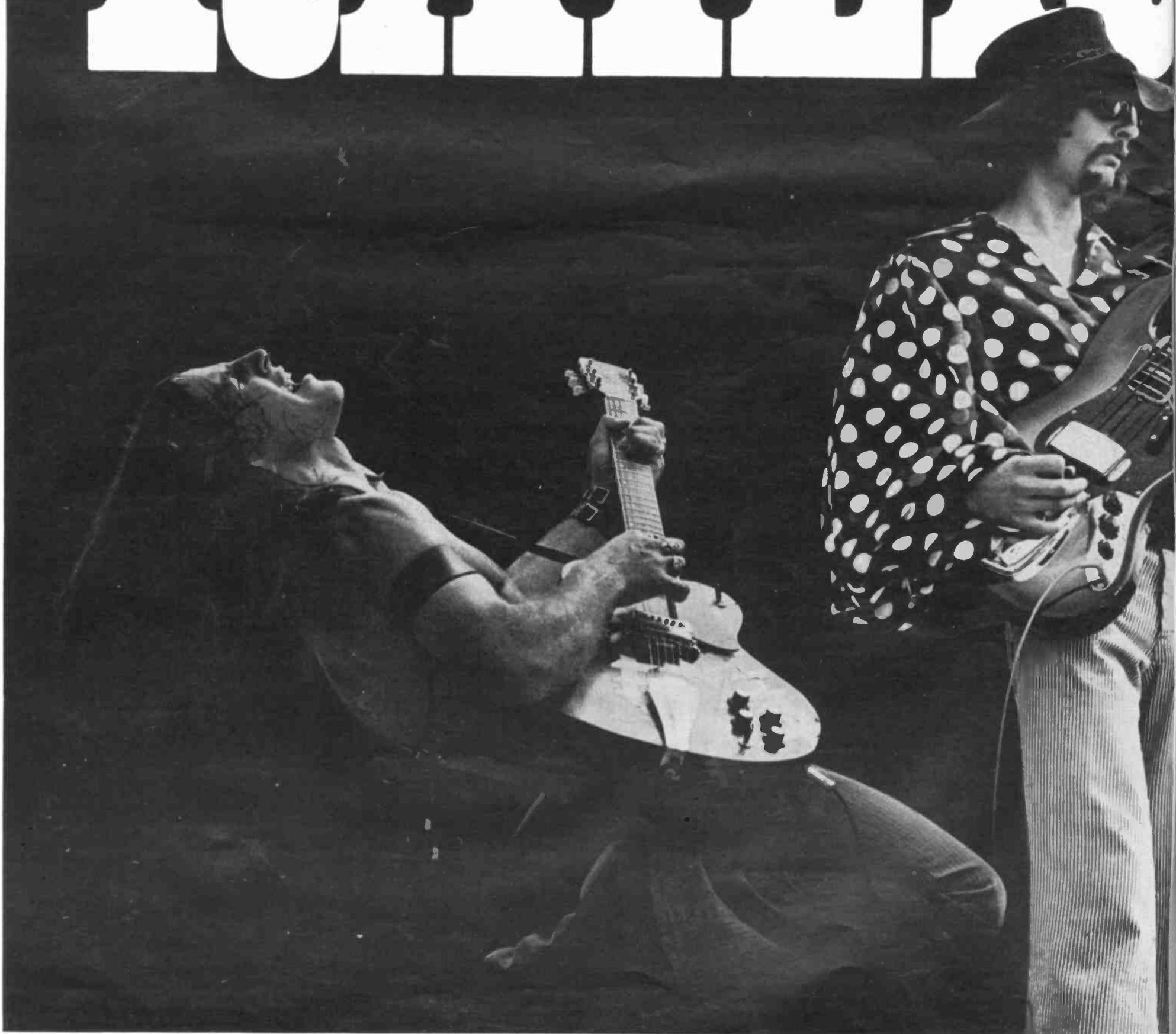


The Album ST-307

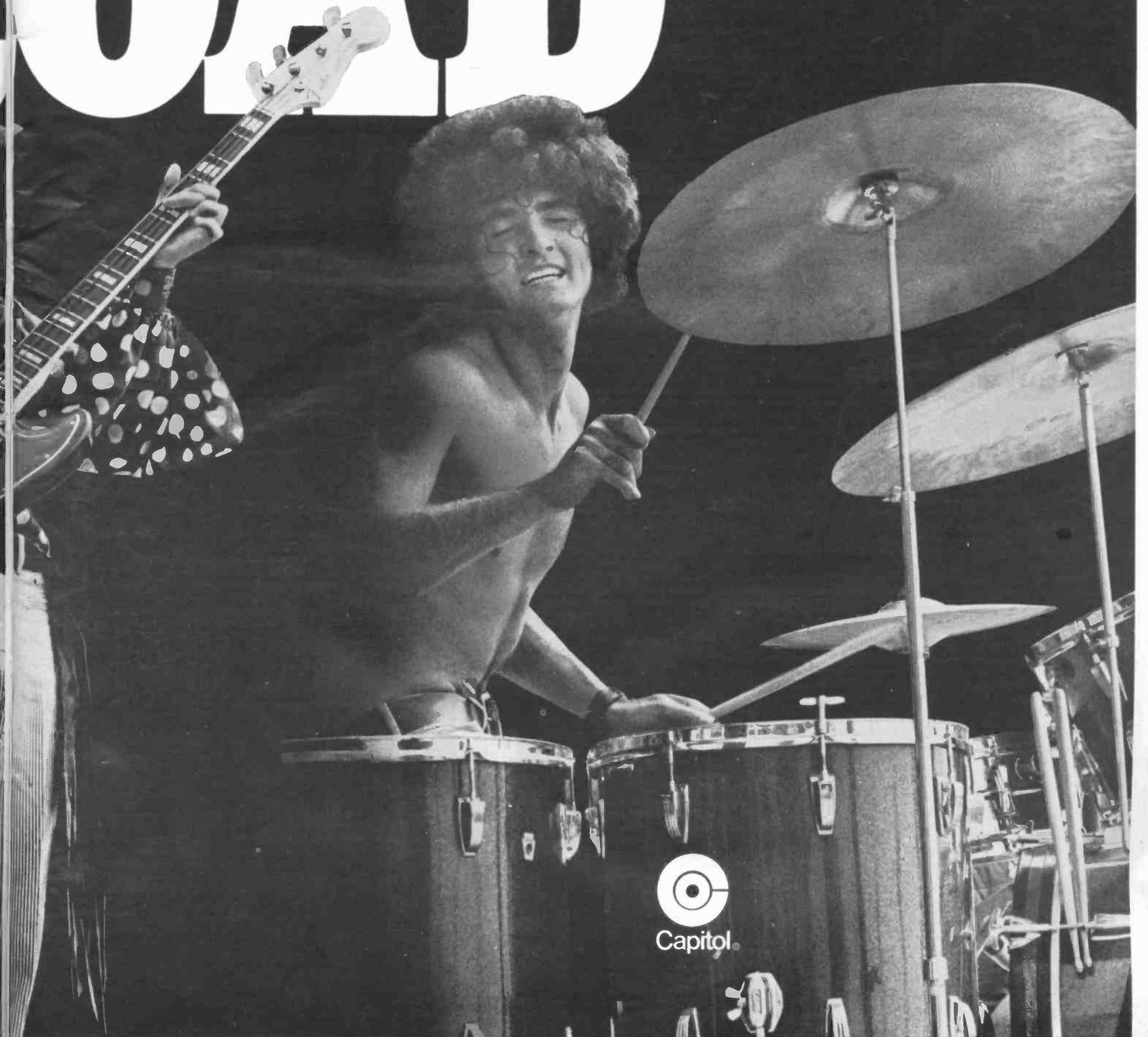
Produced by Terry Knight

ON RECORD AND TAPE.

GRAND RAJAH



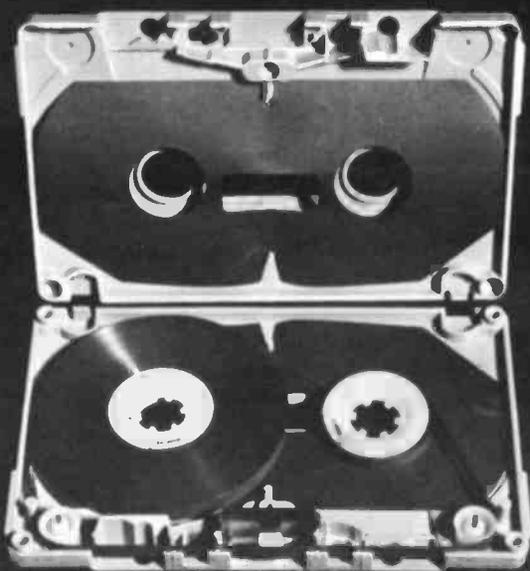
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BEST SELLING Billboard Tape Cartridges

8-TRACK

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

CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	BLOOD, SWEAT & TEARS Columbia	4
2	2	HAIR Original Cast, RCA Victor	3
3	9	BEST OF THE CREAM Atco	7
4	3	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	19
5	5	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	19
6	8	THIS IS Tom Jones, Parrot	10
7	4	TOUCH OF GOLD Johnny Rivers, Imperial	11
8	13	BLIND FAITH Atco	3
9	12	GREEN RIVER Creedence Clearwater Revival, Fantasy	3
10	10	ROMEO & JULIET Soundtrack, Capitol	14
11	6	AGE OF AQUARIUS Fifth Dimension, Soul City	15
12	—	SUITABLE FOR FRAMING 3 Dog Night, Dunhill	7
13	—	LED ZEPPELIN Atlantic	8
14	14	JOHNNY CASH AT SAN QUENTIN Columbia	2
15	—	BEST OF THE BEE GEES Atco	1

4-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy	19
2	4	BLOOD, SWEAT & TEARS Columbia	17
3	3	GREEN RIVER Creedence Clearwater Revival, Fantasy	3
4	10	BLIND FAITH Atco	2
5	5	JOHNNY CASH AT SAN QUENTIN Columbia	8
6	2	NASHVILLE SKYLINE Bob Dylan, Columbia	17
7	7	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco	19
8	9	BEST OF THE CREAM Atco	5
9	6	SOFT PARADE Doors, Elektra	4
10	—	TOUCH OF GOLD Johnny Rivers, Imperial	6

Billboard SPECIAL SURVEY For Week Ending 10/4/69

WHAT'S IN OUR LITTLE BLACK BOX?

THESE NEW TITLES ON PARAMOUNT STEREO TAPE

- JACK BARLOW
PA 81055 B-TRACK • "SON OF THE SOUTH" • CASSETTE PA 26055
- CATCH
PA 81053 B-TRACK • "CATCH" • CASSETTE PA 26053
- ROY CLARK
PA 81062 B-TRACK • "DO YOU BELIEVE THIS" • CASSETTE PA 26062
PA 81048 B-TRACK • "YESTERDAY, WHEN I WAS YOUNG" • CASSETTE PA 26048
- THE FRATERNITY OF MAN
PA 81052 B-TRACK • "GET IT ON" • CASSETTE PA 26052
- ANDY KIM
PA 81049 B-TRACK • "BABY, I LOVE YOU" • CASSETTE PA 26049
PA 81064 B-TRACK • "HOW'D WE EVER GET THIS WAY" • CASSETTE PA 26064
- THE MILLS BROTHERS
PA 81058 B-TRACK • "CAB DRIVER" • CASSETTE PA 26058
PA 81065 B-TRACK • "GREATEST HITS" • CASSETTE PA 26065
- THE PLASTIC COW
PA 81057 B-TRACK • "GOES MOOOOOOG" • CASSETTE PA 26057
- LALO SCHIFRIN
PM 89006 B-TRACK • "MISSION: IMPOSSIBLE" • CASSETTE PM 29506
- SOUNDTRACK
PM 89003 B-TRACK • "OH! WHAT A LOVELY WAR" • CASSETTE PM 29503
PM 89004 B-TRACK • "PAINT YOUR WAGON" • CASSETTE PM 29504
- HANK THOMPSON
PA 81063 B-TRACK • "ON TAP, IN THE CAN, OR IN THE BOTTLE" • CASSETTE PA 26063
- DIANA TRASK
PA 81054 B-TRACK • "FROM THE HEART" • CASSETTE PA 26054
- VARIOUS ARTISTS
PA 81060 B-TRACK • "GOLDEN HITS VOLUME I" • CASSETTE PA 26060
PA 81061 B-TRACK • "GOLDEN HITS VOLUME II" • CASSETTE PA 26061
- BILLY VAUGHN
PA 81059 B-TRACK • "A CURRENT SET OF STANDARDS" • CASSETTE PA 26059
PA 81080 B-TRACK • "TRUE GRIT" • CASSETTE PA 26080
- WOMB
PA 81056 B-TRACK • "OVERDUB" • CASSETTE PA 26056

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Kapp Into Marketing and Distribution of Two Labels

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

The first new cassette pre-recorded product that will now be available only through Kapp tape distribution points, include nine new cassette packages by Roger Williams. Jack Jones is represented with "Where Love Has Gone" and "The Impossible Dream." Other releases include Jane Morgan's "Greatest Hits," and "More Greatest Hits," as well as Louis Armstrong's "Hello, Dolly!" Roger Voisin's "Music for Trumpet and Orchestra—Vol. 1," The Do-Re-Mi Children's Chorus in "Songs from Mary Poppins," Freddy Martin and his Orchestra with "The Most Beautiful

Girl," and Rod McKuen's "In a Lonely Place."

Also on this first exclusive Kapp cassette distribution release is Claudio Villa with "Non Pensare A Me," Raymond Lefevre's "Merry Christmas," the original cast version of "Man of La Mancha"; a comedy package, "You Don't Have to Be Jewish"; the Soundtrack from "The Loves of Isadora," and Harry Simeone's "The Little Drummer Boy."

New Kapp country product released for the first time in cassette configuration includes three packages by Mel Tillis, "Who's Julie?," "Old Faithful," and "Let Me Talk to You"; as well as Cal Smith in "Cal Smith Sings." Kapp will continue to retail its cassettes at the \$7.95 list price for show and soundtracks, and \$6.95 for all other product.

1st Sound Track, New Chain, Opens Near Phila.

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

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

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

In what is probably its biggest innovation, the company

has sidestepped the problem of packaging and displayed its tapes on open tables within easy reach of the customer. It has also displayed a solid wall of microcassettes in a position of prominence that would put this difficult to merchandise configuration in a comfortable browsing area.

A quantity of valuable items, including a \$700 tape home unit donated by Ampex, and a Honda motorcycle donated by Capitol, were given away as door prizes. Early customers also received free posters and buttons.

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

A&L Distributors, originally began as a record distributor and electronics merchandiser, "but," observed Melnick, "tape is the future of the business, and we decided to stay in the forefront of the industry."

Robins Launches Promotion Drive

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

The company will emphasize this theme with a number of surprise "jumping profits" parties, designed to let the customer participate in the celebrations. Other scheduled anniversary events included the regular dinner meeting of the Association of Electronic Manufacturers - Eastern, at which Robins was honored. The dinner was held Sept. 22 at the Sheraton Motor Inn.

Robins entered the home entertainment field in 1954 with the development by its president, Herman D. Post, of the "Gibson Girl" tape splicer. The firm now manufactures a full

New Tape CARtridge Releases

POLYDOR

Archive

BACH: CANTATA NO. 78—Various Artists/Munich Bach Choir & Orch. (Richter); (C) 924 013
BACH: THE MUSICAL OFFERING—Various Artists (Richter); (C) 924 013
GREGORIAN CHANT: 1ST MASS FOR CHRISTMAS DAY—Choir of Benedictine Monastery of St. Martin, Beuron (Pfaf); (C) 924 012

Deutsche Grammophon

BACH: CONCERTO IN D MINOR FOR TWO VIOLINS—Royal Phil. Orch. (Oistrakh); (C) 923 073
BEETHOVEN: PIANO CONCERTO NO. 3—Richter, Piano/Vienna Symphony (Sanderling); (C) 923 074
BRAHMS: SYMPHONY NO. 4—TRAGIC OVERTURES—Karajan/Maazel; (C) 923 076
BRUCKNER: SYMPHONY NO. 9—Karajan; (C) 923 078
CHOPIN: PIANO CONCERTO NO. 1/LIZST: PIANO CONCERTO NO. 1—Martha Argerich/London Symphony (Abbado); (C) 923 083
DEBUSSY: LA MER/RAVEL: DAPHNIS AND CHLOE Suite No. 2—(Karajan); (C) 923 075
MAHLER: SYMPHONY NO. 4—Elsie Morison/Bavarian Symphony (Kubelik); (C) 923 082
MODERN CHORAL MUSIC—NDR Radio Chorus; (C) 921 023
MOZART: MASS IN C MINOR K 427—Various Artists/Berlin Radio Symphony (Fricsay); (C) 923 072
OPERA INTERMEZZI: FROM VARIOUS OPERAS—Various Artists (Karajan); (C) 923 047
PROKOFIEV: SYMPHONY NO. 5—Karajan; (C) 923 084
SIBELIUS: SYMPHONY NO. 6 & 7—Karajan; (C) 923 080
SIBELIUS: VIOLIN CONCERTO—Various Artists (Karajan); (C) 923 077
STOCKHAUSEN: CARRE FOR 4 ORCH. & CHOIRS—NRD Radio Symphony; (C) 921 022
FRITZ WUNDERLICH: Various Composers; (C) 923 081
BRAHMS: TRIO FOR HORN, PIANO & VIOLIN OP. 40—Various Artists; (C) 923 096
DVOŘAK: CELLO CONCERTO IN B MINOR—Karajan; (C) 923 098
THE BEST OF DON COSSACKS (Jaroff); (C) 922 030

PAGANINI: VIOLIN CONCERTO NO. 1—Samuel Ashkenasi/Vienna Symphony (Esler); (C) 923 097

Polydor

CAT MOTHER & THE ALL NIGHT NEWS BOYS—The Street Giveth & the Street Taketh Away; (C) 14651, (B) M953 001
JOHN MAYALL—The Turning Point; (B) 953 002, (C) 914652
JERRY CORBITT—Corbitt; (B) 953 003, (C) 914653
Area Code 615; (B) 953 005, (C) 914654
THE GUNTHER KALLMAN CHORUS—Once in Each Life; (B) 953 004, (C) 911001
JAMES LAST—Hair; (B) 953 006 (C) 911212
THE SAVAGE ROSE—In the Plain; (C) 914637

ROPER

Roper

THE DANCING STRINGS—Music For Lovers; (B) RSTCB 1012
THE DANCING STRINGS & THE LATIN ALL STARS—Broadway & Hollywood; (B) RSTCB 1015
THE LATIN ALL STARS—Merengue & Cha Cha Cha Feat.; (B) RSTCB 1016
THE ROPER DANCE ORCH.—Italian Holiday; (B) RSTCB 1017
THE DANCING BRASS & THE LATIN ALL STARS—South of the Border; (B) RSTCB 1020
THE LATIN ALL STARS—Latin Jam-Boree Feat.; (B) RSTCB 1021
THE DANCING STRINGS—Love in Every Room Feat.; (B) RSTCB 1023
THE DANCING STRINGS & BRASS—Irresistible; (B) RSTCB 1026

LIBERTY

Liberty

CANNED HEAT—Hallelujah (B) LTR 8961, (4) LTR 4961, (C) C 0961
BUDDY RICH BIG BAND—Buddy & Soul (B) LTR 8964, (C) C 0964
THE THREE SOUNDS—Elegant Soul; (B) LTR 8979, (C) C 0979
BOBBY BRYANT—The Jazz Excursion Into Hair; (B) LTR 8980, (C) C 0980
(Continued on page 20)

Blankety
BLANK
★ Tape
Cartridges

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about Blank
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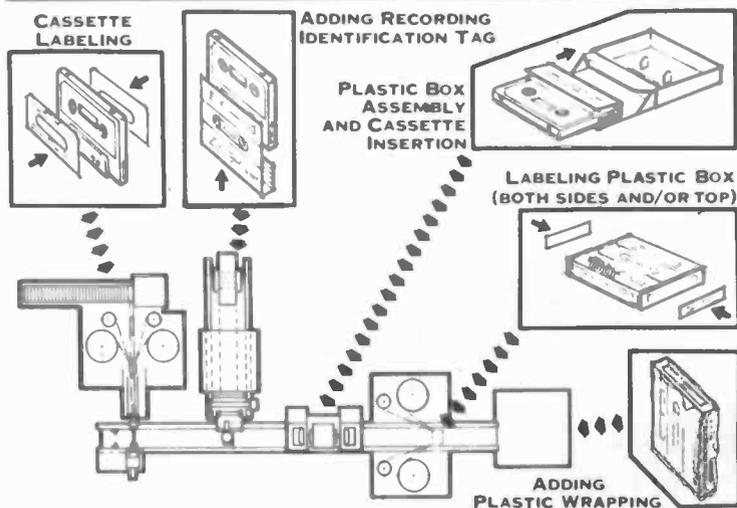
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See You Saw It in Billboard

Data Technology's \$1.5 Mil. Move Into Magnetic Tape

SAN FRANCISCO — The Perfection and Plastronics divisions of Data Technology Corp., have entered the magnetic tape cassette field. The move represents an initial investment of \$1.5 million.

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

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

Contini continued: "Our decision to enter the magnetic tape cassette market was a result of extensive research and development in the area of high-speed cassette assembly and tape loading techniques. In

6,000 Capitol Displays Out

LOS ANGELES—Capitol has placed 6,000 of its browsomatic tape cartridge sales displays in stores around the country.

The unit became available last March as part of the company's cassette explosion campaign. The initial supply of 3,000 units was sold out within 60 days, the company reports. Advertising Metal Display Co. of Chicago is the manufacturer.

The unit holds around \$800 worth of either cassette or 8-track tapes. Capitol has applied for patents on several of the unit's features.

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

moving into the manufacturing and marketing of cassettes, we are taking full advantage of the Perfection and Plastronics division's expertise in precision molding, plastics, tape-handling technology, and their experience in marketing to high technology companies."

Data Technology offers a broad range of computer peripheral equipment including data display systems, memory drums, logic modules, audio and computer tape reels and canisters and digital instruments.

MATE Names 4 Pro Tem Officers

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

The four officers installed include two vice presidents, treasurer, and a secretary. Irvin Katz, president of Audio Magnetics, and Donald Merry, president of Rozinante, are the two vice presidents. Gene Howard, MATE's attorney fills the post of treasurer, while Hank Fox, the organization's executive director, has stepped down to assume the title of secretary.

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

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

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RICHARD & WILLIE—Willie & Rising Dick; (8) DTB 843
GEORGE KERR—Big George's Party Jokes; (8) DTB 844

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Audio Fidelity

GERSHON KINGSLEY—Music to Moog By; (8) L16-6226

Bell

BOX TOPS—Dimensions; (8) L78-6032

Buddah

ELEPHANTS MEMORY—Midnight Cowboy; (8) L1-5038

Chart

LYNN ANDERSON—Promises, Promises; (8) L4-1004
LLOYD GREEN—Mr. Nashville Sound; (8) L4-1006
JUNIOR SAMPLES VS. ARCHIE CAMPBELL—Bull Sessions at Bull Gap; (8) L4-1007
LYNN ANDERSON—Big Girls Don't Cry; (8) L4-1008
LYNN ANDERSON—The Best of Lynn Anderson; (8) L4-1009

LYNN ANDERSON, MAXINE BROWN, KENNY VERNON & OTHERS—Duet Country; (8) L4-1014
LAWANDA LINDSEY—Swingin' & Singing My Song; (8) L4-1015
LYNN ANDERSON—Ride, Ride, Ride; (8) L4-1001
The World of JUNIOR SAMPLES; (8) L4-1002
HARGUS ROBBINS—One More Time; (8) L4-1011

Crescendo

RAINBOW—Rainbow After the Storm; (8) L50-2049
OLA & THE JANGLERS—Ola & the Janglers; (8) L50-2050

Douglas

PANDIT PRANNATH—Earth Grooves; (8) L9-784
ERIC DOLPHY—Iron Man; (8) L9-785

GWP

DIZZY GILLESPIE—Soul & Salvation; (8) L26-5001

Hickory

FRANK IFIELD—The Best of Frank Ifield; (8) L72-132
ROY ACUFF—Roy Acuff Sings; (8) L72-132
ROY ACUFF—Sings Famous Opry Favorites; (8) L72-139
ROY ACUFF—King of Country Music; (8) L72-109
ROY ACUFF—A Living Legend; (8) L72-145
The Best of ERNIE ASHWORTH; (8) L72-146
This Is SUE THOMPSON Country; (8) L72-148

International Artists

13TH FLOOR ELEVATORS—The Psychodelic Sounds; (8) L62-1
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13TH FLOOR ELEVATORS—13th Floor Elevators Live; (8) L62-8
13TH FLOOR ELEVATORS—Bull of the Woods; (8) L62-9

Kapp

SHANI WALLIS—The Girl From Oliver; (8) L52-3606
ROGER WILLIAMS—Love Theme From Romeo & Juliet; (8) L52-3610

Laurie

More of DION'S Greatest Hits; (8) L36-2022
JERRY & THE PACEMAKERS—Girl on a Swing; (8) L36-2037

Little Darlin'

PAYCHECK, HELMS & OTHERS—Super Country Music Goodies; (8) L74-8014

Musico

GEORGE JONES—I'll Share My World With You; (8) L56-3177
HUGO WINTERHALTER & ORCHESTRA—Your Favorite Motion Picture Music; (8) L56-3178DB
XAVIER CUGAT—The Beautiful New Sound of Strings; (8) L56-3179DB

Phil-LA of Soul

THE MERCY—Love Can Make You Happy; (8) L6-803

Project 3

BOBBY HACKETT QUARTET; (8) L76-5034

Starday

THE LEWIS FAMILY—The First Family of Gospel Song; (8) L55-331
THE LEWIS FAMILY—Shall We Gather at the River; (8) L55-395
THE LEWIS FAMILY—All Day Singing and Dinner on the Ground; (8) L55-419

THE LEWIS FAMILY—Golden Gospel Banjo; (8) L55-422
LEWIS FAMILY—First Family of Gospel Music; (8) L55-331
CROSSROADS QUARTET—Prayer Changes Things; (8) L55-425
SNOOKY LANSON—Nashville Now; (8) L55-426
Sunday With RED SOVINE; (8) L55-427
DOLLY PARTON & GEORGE JONES; (8) L55-429

Stop

THE PETE DRAKE SHOW; (8) L 10011

Teardrop

SUNNY & THE SUNLINERS—Las Vegas; (8) L64-2001
RUDY & THE RENO BOPS—Un Ratito; (8) L64-2005
SUNNY & THE SUNLINERS—Los Cuidados; (8) L64-2006
RUDY & THE RENO BOPS—La Palma; (8) L64-2007
ROCKY GILL & THE BISHOPS—The Two Sides of Rocky Gill & The Bishops; (8) L64-2012
ROY MONTELONGO—Adios Chiquita; (8) L64-2013
LOS MONARCAS—Perlita; (8) L64-2014
LOS FABULOSOS DOMINOS—Nada Contigo; (8) L64-2017

MUNTZ

Capitol

THE LETTERMEN—Hurt So Bad; (2) 4CL 269
GLEN CAMPBELL—Live Part 1; (2) 4CL 268A
GLEN CAMPBELL—Live Part 2; (2) 4CL 268B
A Portrait of MERLE HAGGARD; (2) 4CL 320
The Astrodome Presents SONNY JAMES; (2) 4CL 320
JEAN SHEPARD—Seven Lonely Days; (2) 4CL 321
WYNN STEWART—Yours Forever; (2) 4CL 324
SOUNDTRACK—Hell's Angels; (2) 4CL 303
ROY MERRIWETHER—Preachin'; (2) 4CL 243
NAT COLE—There, I've Said It Again; (2) 4CL 310
MEL TORME—A Time For Us; (2) 4CL 313

Command

DIGNO GARCIA Y SUS CARIOS—Spanish Soul; (2) COM A 939

Chart

JUNIOR SAMPLES vs. ARCHIE CAMPBELL—Bull Session at Bull Gap; (2) CH A 1007
LLOYD GREEN—Cool Steel Man; (2) CH A 1010
LYNN ANDERSON—With Love, From Lynn; (2) CH A 1013
VARIOUS ARTISTS—Duet Country; (2) CH A 1014

Dot

BILLY VAUGHN—True Grit; (2) DOT Y 25969

Fontana

SONNY TERRY & BROWNIE MCGHEE—Where The Blues Begin; (2) FC4 67599
ART HEATLIE—Soul Hits-Sax Style; (2) FC4 67595

Philips

SOUNDTRACK—ABC-TV Dark Shadows; (2) PC4 600314

Probe

THE SOFT MACHINE Vol. 2; (2) PRB A 4505

Reprise

THE VOGUES—Memories; (2) 4RA 6347

KENNY ROGERS & THE FIRST EDITION—Ruby, Don't Take Your Love to Town; (2) 4RA 6352
THE FUGS—The Belle of Avenue A; (2) 4RA 6359

Steed

THE ILLUSION; (2) STE Y 37003

Tetragrammaton

GENE & FRANCESCA; (2) TET A 124

Vanguard

PERREY & KINGSLEY—Spotlight on the Moog Kaleidoscopic Vibrations; (2) VAN A 6525
HENSLEY'S ELECTRIC JAZZ BAND & SYNTHEIC SYMPHONETTE—The Masters of Decelt; (2) VAN A 6522

Warner Bros.

The Best of BILL COSBY; (2) 4WA 1798
Sweet Moments With the BLUE VELVET BAND; (2) 4WA 1802
ROD MCKUEN at Carnegie Hall, Part 1; (2) 4WA 1794B
ROD MCKUEN at Carnegie Hall, Part 2; (2) 4WA 1794B
WATT 103d STREET RHYTHM BAND—In the Jungle, Babe; (2) 4WA 1801
THE NEON PHILHARMONIC; (2) 4WA 1904

White Whale

The Early Writings of ZAGER & EVANS & Others; (2) WW A 7123

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Evolution

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GLORIA LORING . . . And Now We Come to Distances; (8) 82006, (6) 62006
THE ROY GLOVER Rhythm and Blues Album; (8) 82008

Kapp

ROGER WILLIAMS—Love Theme from "Romeo and Juliet" and Other Themes; (8) 83610
CAL SMITH—Cal Smith Sings; (8) 83608

Monitor

FERNANDA MARIA—Lisboa Antiga; (8) 80363
VALENTINA FELIX—Petticoats of Portugal; (8) 80391
LISBON BY NIGHT—A Severa, Volume Two; (8) 80393
Portugal's Great AMALIA RODRIGUES; (8) 80442
FADOS E CANCOES—Various Artists; (8) 80455
FERNANDO RIBEIRO—Portuguese Accordion; (8) 80476

Plantation

JEANNIE C. RILEY—Things Go Better With Love; (8) 80003, (6) 60003

Project 3

The Tony Touch—The Best of TONY MOT. TOLA; (6) 65041
ENOCH LIGHT and the Brass Menagerie, Vol. Two; (6) 65042

Skye

GABOR SZABO 1969; (8) 80309, (6) 60309
CAL TJADER Plugs In (Live at "The Light-house"); (8) 80310
GRADY TATE & GARY MCFARLAND—Music from "Slaves"; (8) 80311

Shelby Singleton

PEGGY SCOTT & JO JO BENSON—Lovers' Heaven; (8) 80002, (6) 60002

Tetragrammaton

THE JOHNSTONS—Both Sides Now; (8) 80110
SWEET THURSDAY; (8) 80112
STEVE BARON—Mother Of Us All; (8) 80123
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JOSHUA FOX; (8) 80125

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Bell & Howell's Trux Says: Tape Here to Stay

DALLAS — John H. Trux, vice president of the Bell and Howell Co., and general manager of its Video and Audio Products Division, has warned skeptics that tape will not go away. "You cannot erase it."

Speaking on the podium along with Alan J. Bayley of the GRT Corp., and John F. Doyle, director of marketing with Cetrion, Trux told a capacity audience at the opening luncheon meeting of the NARM convention that tape is not only here to stay, but that it is also creating many new markets. He added that the new markets will include industrial, educational and maybe even financial and political fields.

Trux sees the cassette as making great new strides in the 70's while the reel-to-reel tapes will slip further and further into oblivion. Commenting on prices, he predicted that the coming years will also see marked reductions in the cost of prepackaged material.

The provocative address spark-

ed a lively question and answer period during which it was suggested that the 8-track cartridge was not more successful in the home because of the strong hold records held, and because of the better fidelity of the disk. "But," assured Trux, "tape is creating a mobile market. It is being used on the beach, in the car and generally as a portable unit.

No one on the panel visualized a complete takeover by tape of the entertainment market; and agreed that there will always be a dual system between the disk and the tape cartridge.

Bayley observed that the disk will always exist because of the price differential. "The low cost will always be a drawing card for the consumer," he said. Another salient thought which came out of that inaugural meeting, and which, in fact, dominated the conference was that the complex problem of packaging can only be solved with time and in-depth study.

Nat'l Auto Sound Opens A Warehouse in Kansas

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

The Missouri-based chain of auto stereo retail outlets is considered the largest chain of retail stores developed exclusively for the sale of car stereos.

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

NAS provides a complete merchandising package, from assistance, to designing a complete stereo outlet or department. It also offers advice on the training of sales personnel, mechanical instruction, prime locations, and advertising. Training for field staff and other consultations are also available.

In its diversified role, NAS also offers each of its affiliate outlets the opportunity of mass purchasing by which they could purchase products at competitive prices.

According to Carl Galler, president of NAS, although the thrust of the operation has been to individual stereo center concepts, the company offers a flexible program so that modified versions of the operation can easily be instituted within discount, department and tire center facilities.



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

Two Guys Names Service One-Stop

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

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

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

EVR Cartridges To Hospitals

LOS ANGELES—The Electronic Video Recording (EVR) division of CBS will produce EVR cartridges for distribution to hospitals under an production agreement with Uplinger-Verna Sports, Inc.

Initial product under the contract includes "Jogging," starring Jonathan Winters and the late Rocky Marciano, and "Instant Quarterback," with Johnny Unitas of the Baltimore Colts.

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

Norman Sales Party

PLAINFIELD, N.J.—Norman Sales, division of Union TV Parts Co., will host a "Fall Kick-Off Party" Wednesday, Thursday and Friday (24-26) at the Union Motor Lodge in Union, N.J. President Norman Jones has invited all area dealers to the showing, which will feature the Craig line of audio products.

EVR, College to Offer Course on Cartridges

NEW YORK — CBS Electronic Video Recording Division has joined the Ohio State University to offer on a nationwide basis a new general college-level course in chemistry, in both written text and instructional film on EVR cartridges.

The text of the course, developed over two years at Ohio State, will be published by W.B. Saunders Co., an organization of medical and chemical textbook publishers owned by CBS.

The visual end of the course will contain 20 films geared to illuminate the laboratory manual produced by Saunders. Students will work along simultaneously with films and manual, utilizing the EVR player to stop on all single film frames for interpolation of study and experiments indicated in the text.

By combining film with text, the course is expected to insure a consistent level of prelaboratory instruction and afford each student the opportunity precisely to see procedures or techniques which may be critically important in solving experimental problems. The combination will also emphasize simply and uniformly that which would otherwise be difficult to show to classes.

Twelve 15-minute video tapes have already been produced and refined by the Ohio State team that created the project. Eight more will be added to complete the initial package.

The course, using the new laboratory manual, begins a pilot run of videotape this fall at the university. After the EVR player becomes available in mid-1970, national distribution of the course will begin.

Films for the series include the work of Professors Thomas Lippincott and Robert Barnard of Ohio State University. The text material for the W.B. Saunders laboratory manual has been prepared by Lippincott with the assistance of professors Devon Meek and Frank Verhoek, also of Ohio State.

Subjects expected to be covered jointly by the Saunders laboratory manual and EVR cartridge films include density, physical separations, "Boyle's Law," "Charles' Law," molar volume of oxygen, determination of formula, acids and bases, equilibrium, active metals, halogens, molecular models, hydrocarbons, alcohols and phenols, aldehydes and ketones and carboxylic acids.

Also expected to be available will be subjects such as measurements, calibration of thermometer, copper sulfide, gas constant, spectroscopy, barium sulphate, vapor pressure, acids and bases, and Avogadro's Number.

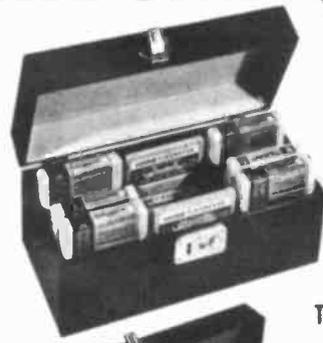
The new chemistry course was unveiled at the New York Hilton on Sept. 9 at the opening of the American Chemical Society Convention. The idea for the course originated with John J. Vondeling, chemistry editor of W.B. Saunders Co.

Silberne Purchase

WASHINGTON — Silberne Electronics here has purchased Lawrence Associates of Wheaton, Md., according to Silberne president Morris Silberman. Silberne has been a distributor of electronic parts and equipment for the past 25 years, while Lawrence Associates is a distributor of pre-recorded tape, 8-track, reel-to-reel and cassette configurations, as well as the complete line of Lear Jet automobile and home entertainment tape players.

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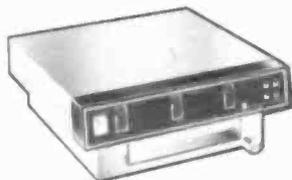
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THEY BELIEVE

POP SPOTLIGHT
JOHNNY ADAMS—I CAN'T BE ALL BAD
(Prod. Shelby S. Singleton Jr.) (Writers: Smith-Lewis) (Singleton, BMI)—
That "Reconsider Me" man is chart-bound once again with another strong
piece of Myra Smith-Margaret Lewis rhythm material that's sure to surpass
his initial hit. The Shelby Singleton production work is first rate. Flip:
(No Information Available). SSS International 780

record world
FOUR STAR ★★ ★★ PICKS
JOHNNY ADAMS—SSS International 780.
I CAN'T BE ALL BAD (Shelby Singleton, BMI)
R/b torching here from a fellow with a
thrill in his voice. Should turn into a
good thing for him.

CashBox Record Reviews
Picks of the Week
JOHNNY ADAMS (SSS Int'l 780)
I Can't Be All Bad (2:48) (Shelby Singleton, BMI — Smith, Lewis)
Turning to the old-fashioned blues technique, Johnny Adams comes back
from "Reconsider Me" with a booming Tom Jones-y performance which is apt
to bring Adams substantial initial action on R&B and top forty channels.
Should see solid chart receptions. Flip: No info supplied.

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

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Talent

'Salvation' Better To Hear Than See

NEW YORK — "Salvation," a rock musical, which opened at the off-Broadway Jan Hus Playhouse on Sept. 24, offered an engaging young cast and some bright songs, but seemed to try too hard too often. Capitol Records has the original cast rights to the show.

The show, which contained 20 numbers, dealt with sex and salvation and their relation to each other and the world. The audience is brought into the action from the beginning, with C. C. Courtney, seated in the audience, haranguing Nobody Else, the seven-man group supplying the musical's instrumentals. This overlong bit, which leads into the evening's title song, becomes wearing.

Each of the four-member cast has at least one big number and they each take advantage of it. "1001," a soul number, sung well by Chapman Robert, has clever, funny lyrics, all the better for being sung straight and well by Chapman Robert.

Annie Rachel's "Let the Moment Slip By" starts as a confession with comic overtones, but ends poignantly. Joe Morton, with a fine pop-soul delivery, has a good number in "Let's Get Lost in Now," a possible single.

Perhaps the best single possibility is "Tomorrow Is the First Day of the Rest of My Life," the show's finale, done by the cast led by Peter Link, who, with Courtney, wrote the show's book, music and lyrics.

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

Me Make Love to You Then Why Can't I Touch You," which was done by the cast, which also included the strong voices of Boni Eten, Marta Heflin, and Yolande Bavan. This is the kind of musical, which might come off better on record than in the theater.

FRED KIRBY

Hammond Inspiring Via Blues Tradition

NEW YORK — There was standing room only in the thimble-sized auditorium of the Village Gaslight Cafe when Atlantic recording artist John Hammond opened Wednesday (24). And small wonder, for Hammond is really a talent to see and hear. He is a stimulating and inspiring entertainer. In the cloistered confines of the Gaslight, he loomed larger than life, putting all he had and a little more into his hour-long performance.

Hammond has chosen what must be one of the most difficult mediums of musical expression—the blues; and yet, even though he worked under a lather of sweat of soulful grimaces, his songs came easily, effortlessly.

Hammond wails his blues in the fascinating old tradition of such unforgettable singers as John Lee Hooker, and the more recent B.B. King. Accompany-



TONI CARROLL and her manager, Nappy, display her latest RCA album at New York's Colony Record Shop.

ing himself on both guitar and harmonica, he worked his way through a carefully selected repertoire which alternated from fast-paced blues-rock, to slow and easy nostalgic numbers, which wrung sensuous moans and groans from the audience.

Sharing the stage with Hammond were two folk act, Waldrop and Roundtree, and Loud-

(Continued on page 26)

Boffalongo's Future Bright, But Needs Distinctive Style

TALLMAN, N. Y. — Boffalongo, a hard rock quartet signed with United Artists, played an eclectic but musically tight set on Sept. 17 here. Host to their sound was a large nondescript club called Joker whose tropical fish decor and distinctly Top 40 atmosphere seemed an inappropriate setting for an underground group.

Sporting the regular gamut of rock influences, including the Rascals, Led Zeppelin, and Buffalo Springfield, Boffalongo showed musical fluidity and a mastery of the old, but had little new to offer in content or in style. With material that is for the most part, not up to the level of those they emulate the group's image is as yet informed as they tread the line that separates the ordinary from the great.

Despite its essentially spectacular showing, Boffalongo flashed a few bright spots which may indicate a good future. This is particularly notable considering the indifferent attitude of the audience who were actually at the club to see a local dance group called the Chessmen.

The star of Boffalongo is Larry Hoppen who plays a flashy lead guitar and organ in addition to his lead vocals. Hoppen writes most of the group's material. Drummer Richie Vita was also impressive at times.

FRED KIRBY

Joan Rivers: Comedic Gem

NEW YORK—Joan Rivers, one of the brightest comedienne around, was a delight as usual at Downstairs at the Upstairs on Sept. 24, the second night of an extended run in the intimate room where she usually plays in New York.

And intimacy is important to Miss Rivers' act as she converses with her audience, using a take off point for her comedy, which is based mainly on marriage, including pressures to get married, homemaking, and marital status of others.

FRED KIRBY

Crosby, Stills in Music Groove

NEW YORK — Crosby, Stills, Nash & Young, the super un-group connected by commas and a common pleasure in the music they make together, crooned country-style and cooked electrically at Fillmore East, Sept. 19, along with Elektra's Lonnie Mack, who was born in a log cabin and rips off Memphis blues like a Man Mountain Dean.

A soiled Santa Claus with a broken-down brimmed hat frumped over his face and a guitar slapping his paunch, Lonnie Mack wailed his friendly blues, warmed over with gospel and polished by a country lilt. "Oh Baby," "I Found a Love" and his "Memphis" million seller of 1963 moved powerfully but effortlessly, like a locomotive on greased rails. Manhandling the mike in a mock-James Brown, Mack declared himself a happy alternative, flipped over on his back like a mad tortoise, and began flailing and singing to the ceiling. "Where There's a Will, There's a Way"

thumped along like a contortionist's theme song, as Mack stomped and flew around the microphone, dropped to his knees and howled for harmony. Though his blues are nothing new, Mack sings, openly, loudly and easily, while his guitar work is clean and predictable. Mack knows how to communicate his brand of blues by projecting his personality like a gift of open friendship. Mack was accompanied by David Byrd on organ and Mike Mahaney on drums.

Crosby, Stills, Nash & Young, Atlantic group, offered an acoustical first half and finished as a rock group. Steve Stills is a creative guitarist, while Nash's key harmony and Crosby's rhythm support and more realistic material tied the group together. A teenybopper's delight, the group fooled, giggled and mumbled banalities meant to be funny, but which only upset the delicate balance of their soft harmonies and tripping melodies. Crosby's "Long Time Gone" and Stills' "Suite for Judy" topped the show, which ultimately was a musical triumph and a flop for the group image. Their lyrics were pretentious high school pap and overblown romantic rhetoric, but their music was beautiful. ED OCHS

Rare Earth Creates Underground Storm

NEW YORK — Rare Earth, a young, heavy, experienced Detroit group, was impressive at the Electric Circus on Sept. 23. Making its first New York appearance since the heyday of the old Peppermint Lounge, the group's together musicianship makes it welcome for both underground and teenie bopper tastes.

Formerly on Verve, Rare Earth is the keystone of Motown's new Rare Earth label, which seems to be beginning with units with underground appeal. Now six members with the addition of conga drummer Ed Guzman, Rare Earth can produce a variety of today's sounds.

"Train to Nowhere" was a good example of a number with a Top 40 beat with underground appeal. In this, bass guitarist John Parrish took vocal lead. Here, he was hampered by the strength of the sextet's heavy instrumental sound as were lead guitarist Rod Richards and saxophonist Gil Bridges in their lead vocals. Stronger miking could remove this difficulty.

Drummer Pete Rivera, with a solid bluesy voice, had better vocal success, especially in the extended "Tobacco Road," a strong version of this standard. The steady work of Parrish and organist Kenny James was a key to the success of this piece,

which included sections where Rivera's voice soared over strong instrumentals.

Rare Earth showed its capabilities in the blues band vein in such selections as "Spinning Wheel," where Parrish turned to trombone, forming a good brass section with Bridges.

"Special Dirt," the instrumental closing to the long first set showed off the unit's solid musicianship. James, a steady performer throughout, opened the selection, but each musician had an opportunity to shine. Guzman's solo received fine support as the other five members backed him on percussion instruments. Parrish, Rivera and Richards also had good solos to end a good set.

FRED KIRBY

Lopaka Switches To Ballads for Mainland Debut

TORRANCE, Calif. — Al Lopaka, an energetic singer who uses a singalong style in Honolulu, has switched to a Tom Jones ballad approach for his debut on the Mainland at Latitude 20 here. The 27-year-old vocalist, whose second album was just released on Lehua, phrases like Jones and curves his voice to obtain that sexy tinge which makes ballads so effective.

Lopaka is a fine nightclub performer, friendly on stage, and in control at all times of his music which favors the Islands. His group is the Young Heathens, a good quintet marked by soft vibes and clean amplified guitar patterns.

Lopaka keeps his chatter in a fun vein and his voice can easily interpret soul as well as surf songs. ELIOT TIEGEL

Audition-Jams Set For Fillmore East

NEW YORK — Fillmore East will begin a series of Tuesday audition-jam nights on Oct. 28. Each week, three new bands and one light show will be paid to audition. General admission will be \$1.50. Bill Graham, operator of Fillmore East, has been running similar programs at San Francisco's Fillmore West.

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Campus Dates

United Artists Jay & the Americans play Marshall College, Charlotte, N.C., Saturday (11); Lycoming College, Williamsport, Pa. Oct. 17; Newman College, Memphis, Oct. 18; University of Scranton, Oct. 25; Clarkson College, Potsdam, N.Y., Nov. 9; Georgia Southwestern, Americus, Ga. Nov. 18; and State University of New York at Norrisville, April 23.

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

October dates for Soul City's 5th Dimension are South Carolina University (1); Duke University (4); North Carolina University (5); St. Cloud (Minn.) University (9); Wisconsin State College, Eau Claire (10); University of Michigan (11); Wisconsin State University, Whitewater (16); Bradley University (17); University of Illinois (18); Washington University, St. Louis (25); Louisiana Polytechnic Institute (28); University of Southwestern Louisiana (29); and Memphis State University (31).

Atco's New York Rock & Roll

Ensemble, in October, play Gettysburg (Pa.) College (3); West Virginia University (4); Oberlin College (5); University of Toledo (11); Washington State College, Cheney (14); Rexburgh (Idaho) College (15); Fort Collins (Colo.) University (16); Essex Community College, Baltimore (19); Francis T. Nichols College, New Orleans; High Point (N.C.) College (24); Catawba College, Salisbury, N.C. (25); and Seton Hall University (31).

United Artists' Josh White Jr. appears at Wheeling (W.Va.) College, Nov. 7; Harper College, Palatine, Ill., Nov. 14; Cornell College, Mount Vernon, Iowa, Nov. 15; Montreat-Anderson College, Montreat, N.C., Nov. 19; Armstrong State College, Savannah, Nov. 20; Louisburg (N.C.) College, Nov. 22; Stout State University, Menomonie, Wis., Dec. 4; North Central College, Naperville, Ill., Dec. 5; and Memphis State University, Dec. 12.

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

110,000 Saw Pavilion Dates

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

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

Byg Named French Outlet for Vault

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

From The Music Capitals of the World

DOMESTIC

NEW YORK

A&M's Flying Burrito Brothers play Salvation club on Tuesday (7) through Thursday (9). Other Salvation bookings include Elektra's Delaney & Bonnie & Friends, Oct. 14-16; and Columbia's Taj Mahal, Oct. 28-30. . . . United Artists' Josh White Jr. next week tapes the Steve Allen, Barbara McNair and Della Reese TV shows in Los Angeles. . . . Barry Mann and Cynthia Well will write music and lyrics for the title song for the Columbia film "I Never Sang for My Father." Mann and Al Gorgoni will score the movie.

Elektra's Lonnie Mack performs at Philadelphia's Electric Factory on Friday (3) and Saturday (4), with a free Philadelphia park concert slated for Sunday (5). He also performs at Chicago's Kinetic Playground on Friday (10) and Saturday (11) and Detroit's Grande Ballroom on Oct. 17-18.

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

(29). . . . The Saxons scored a Texaco commercial. . . . Atlantic's Rascals perform at Blackburn, Va., Friday (10); San Juan's Hiram Bithorn Stadium, Sunday (12); New York's Carnegie Hall, Oct. 18; and Allentown, Pa., Nov. 15. The quartet tapes "The Music Scene" on Monday (29). . . . Hans H. Hirschfeld, promotion manager for Columbia and Epic Records in Houston, died Sept. 16 after a long illness. He was 50. . . . Mirasound Recording Studios has acquired a Hewlett Packard Real Time Audio Spectrum Analyzer. . . . Atlantic's Wilson Pickett tapes a "Tom Jones Show" in London on Saturday (11) and Sunday (12).

Columbia's Clancy Brothers kick off Harold Leventhal's fall and winter Carnegie Hall schedule Nov. 1. Other Leventhal events include Mercury's Enrico Macias, Nov. 21; Reprise's Pentangle, Dec. 5; Fontana's Nana Mouskouri, Dec. 7; Elektra's Judy Collins, Dec. 20-21; and Reprise's Arlo Guthrie, Dec. 26. . . . Major Minor Records of the United Kingdom will be releasing Pulse on its label after completing negotiations with Poison Ring Records. . . . Atco's Vanilla Fudge returns to the U.S. on Tuesday (30) after a European tour. The quartet performs at Fillmore East on Friday (10) and Saturday (11) with Columbia's It's A Beautiful Day, and Atco's Dr. John, The Night Tripper.

Peter Rowan and the new Earth Opera play the Main Point in Bryn Mawr, Pa., from Thursday (2) through Sunday (5). Sweet Stavin Chain appears there on Wednesday (8), while Buddah's Melanie opens a four-night stand on Thursday (9). . . . Minit-Gospel's Robert Patterson Singers leave for their annual European tour on Friday (10). Included are stops in Germany, France, Holland, Spain, Poland, and at England's Expo 69 Jazz Festival.

Elektra's Tom Paxton appears on the "Mike Douglas Show" Tuesday (7). . . . Lionel Hampton and Sarah Vaughan begin a European tour Oct. 27, which will include performances in England, France, Germany, Sweden and Denmark.

United Artists Shirley Bassey opens a two-week engagement at the Empire Room of the Waldorf-Astoria on Oct. 20. . . . Octave's Errol Garner opened a two-week stint at Chicago's Mister Kelly's on Sept. 22. . . . Frank Cook, drummer with Columbia's Pacific Gas & Electric, has become the group's manager. . . . Wes Farrell, president of the Wes Farrell Organization, produced the theme song for the NBC-TV "Debbie Reynolds Show." The song "With a Little Love. Just a Little Love" is published by Farrell's Pocket Full of Tunes. It (Continued on page 57)

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ROCK N' ROLL REVIVAL IN N.Y.

NEW YORK — Richard Nader of Music Production Consultants, Inc., will run a rock 'n' roll revival at Felt Forum on Oct. 18. Featured acts include Bill Haley & the Comets, Chuck Berry, the Platters, the Coasters, Jimmy Clanton, the Shirelles, and a new group Sha Na Na, which features early rock hits.

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

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Linda Ronstadt Shows Star Quality in Troubadour Return

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

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

Her vocal power and dynamics shake up the nerve fibres. Her remarkable capability for maintaining a consistent level of vocal excitement was a stand-out feature of her act. She came charging on stage and swung right into "Silver Threads and Golden Needles" and maintained her driving, forceful vocal style through "Up to My Neck in the High Muddy Water," "I Try Harder Because I'm Number Two," "Walkin' Down the Line," "I'll Be Your Baby Tonight," "I Believe I'm Gonna

Break My Mind" and "Different Drum." When she switched to such ballads as "Livin' Like a Fool," and "For a Long, Long Time," her voice throbbed tearfully.

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

ELIOT TIEGEL

Hammond Inspiring

• Continued from page 23

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

RADCLIFFE JOE



LULU celebrates her Atlantic Records contract with a motorcycle ride chauffeured by Atlantic's executive vice-president Jerry Wexler.

Love Festival in Jersey on Oct. 5

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

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

Jamal Appealing With Commercial Opening Session

NEW YORK—One of the more successful commercially-tinged jazz pianists, Ahmad Jamal opened with bass, drums and conga drum quartet at the Plaza 9, Sept. 23. Jamal goes straight ahead with his widely-appealing piano style, cutting through originals like "Manhattan Reflections"—a piece full of shifting moods—and standards such as "Poinciana" (a hit for him some years back) and "Autumn Leaves."

The ABC artist tends to business rather than making it a showmanship evening and the result is pleasant.

IAN DOVE

TOMORROW

By ED OCHS

The British invasion is over, and the Beatles no longer set rock policy. Our four, lovable and mind-blowing longhairs are now Anglo-Saxon class collaborators singing for the "professional" liberal and the hip-seeking white middle class. Not that the Beatles aren't the hippest, slickest, heaviest, grooviest, most psychedelic rock group ever; but they are British and, believe it or not, there's something more important right now about our own blues—country and city, folk and soul music, country, jazz and gospel—the Yankee music of America. The music of the poor man, the down but proud man, and the lonely has inspired, agitated and educated a generation to a new nationalism—for a society yet unborn, but swollen with the hot pride of pregnancy: a government founded in exile. Rock'n'roll, that underground newspaper of the air, describes the way it is, the way it isn't and the way it should be. And, as I said before, the mood is more than the music. The Beatles, our colonial cousins, helped bring us nearer to our own music via their English imitations of U. S. rock'n'blues, striking a chord of social relevance as well, and, feeding the fires of the Second American Civil War.

America, By Americans

The renaissance in American music by Americans has not dimmed the Beatles by surpassing them, merely by defining the Beatles through their development as Caucasian and European. Our native/cultural aesthetic has been aroused by the Beatles, who reminded us not only that it, indeed, existed, but moreover that it was native to the U. S.—on the mountains, in the open valleys and closed ghettos—where it slept like a second, submerged civilization. The imitations rekindled a curious thirst for the originals, and the originals took us home to rock'n'roll. The Beatles said "Get Back," and a culture retreated to the roots that were America. So, while waiting for Ringo to drop out of the Beatles for a solo career as Ringo Starr, hillbilly ("Act Naturally" was a country hit, and Ringo sang it in the classic tradition of Johnny Cash's "Ballad of A Teen-Age Queen")—Bob Dylan came back to the country, piedpiping the subsequent arrival of the Byrds, Country Joe & the Fish, Cash, Mike Bloomfield's Electric Flag, Buffalo Springfield, Buffy Ste. Marie, Jerry Lee Lewis, Otis Redding, and all the early folk and blues pioneers—British, American and Afro-American. Now, in only a year's time, Creedence Clearwater Revival has yielded fame to Crosby, Stills, Nash & Young, while Aretha Franklin has been popularized (i.e. diluted) beyond her "church" ethnics in favor of the "emerging" B.B. King and the undying soul of Otis Redding. The British rock heritage is partly our own, exciting an overdue investigation into that part which is ours; the artists they've copied have returned like political prisoners after an amnesty, free not only from the pop-soul bag they were forced into before the heyday of black pride and liberated soul music—but also from the anonymity of mass public ignorance. (Compare, for example, Screamin' Jay Hawkins' new Philips LP, "What That Is," with Hawkins' "I Put A Spell On You" album, re-issued by Epic in April '69). It is more than coincidence that the retreat of the British Trojan horse, filled with rock troops hipped and cued to America, comes with the advance of neo-nationalism in the States; for the Beatles, Stones, John Mayall, Cream, etc., knowingly and purposely borrowed from America, which began to realize that the debt owed was not by the English rock-conservationists but by careless American music brokers, who stripped black music in the late 40's and 50's and left it by the roadside to die. But the British blues musicians, like the European, Eastern and Far Eastern cultures, were not ashamed of our history, but rather taken up in defense of its repression. So their appreciation—a rockin' educational experience—deserves our gratitude. Even today, British buffs are sustaining, through recordings, literature and invitational "live" tours, our leftover (i.e., unexploited) blues like patrons of the arts. That is, until it strikes the commercial fancy of the music business, patrons of the greenback dollar. The British "invasion" was more of a cultural crusade, giving back some of our self-respect while establishing the British brand of rock music as a cultural entity all its own.

Changing of the Guard

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

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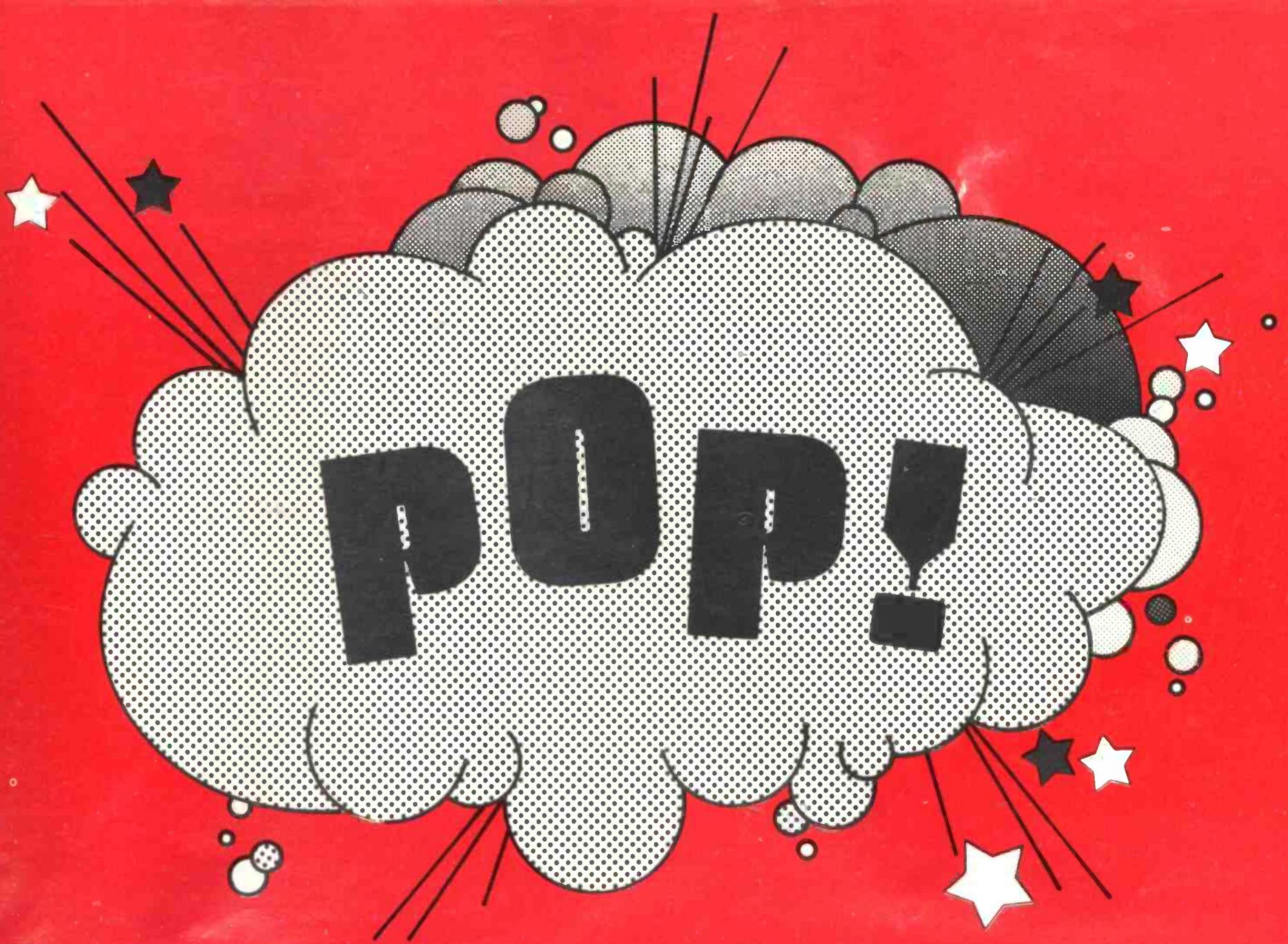
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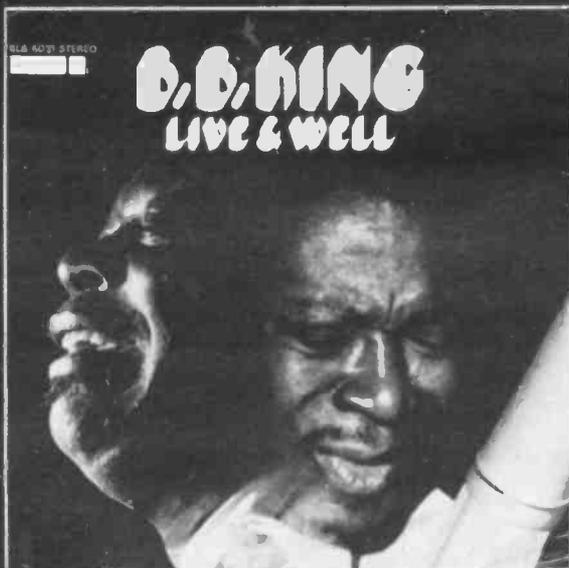
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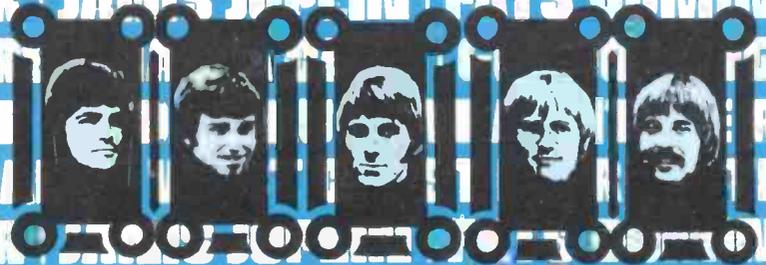
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Radio-TV programming

LP Cuts 'Balance' WOR-FM

By CLAUDE HALL

NEW YORK — Album cuts are now being used "for balance" on WOR-FM, the Drake-style Top 40 station here. Sebastian Stone, program director and air personality on the station, said the station has a list of more than 300 album cuts. These are being programmed because they give WOR-FM a "freshness" in sound. The station, of course, still keys on oldies and a tight top 30 playlist. Some 50 percent of everything hitting the air on the stereo station is oldies, Stone said.

The idea for the album cuts belongs to Bill Drake, programming consultant for the RKO General broadcasting chain.

"I think the ace in the hole is finding the good album cuts," Stone said. Two-to-three of these cuts are being dropped into each hour. They allow for some flexibility, too, because an album cut might be from a new album by Stevie Wonder or a remake of a hit by the Fifth Dimension. These are introduced as, "From the al-

bum. . . ." Some of the album cuts date as far back as an early Temptation hit. "I've been able to find some great tunes—'God Bless the Child,' 'Spinning Wheel' and 'Little Green Apples.' All of these were played from the album long before they were issued as singles."

Big One

In the July/Aug. ARB ratings survey, WOR-FM had almost 1,800,000 people listening 6 a.m.-midnight during a week's time. It ranked eighth among all stations, including several 50,000-watt AM operations.

"And I don't think ratings have topped off yet," Stone said. "Because, you have to consider the penetration factor. As more people buy FM radios, the ratings are bound to go up." Best of all, the station is now a money-maker. He said the station is in the black, some nine months ahead of projected schedule. It targets at the 18-34 age group.

But radio stations have to be programming scientifically. "We were very high in men 18-24

years of age a couple of years ago. I started integrating a little more Tom Jones. The result was we have a little more women now than men. It's not all that easy, of course, but that's the idea."

'No Waste'

One of the strong concepts of programming WOR-FM is never to waste time. There are not any absolute rules, but coming out of a jingle the personalities are instructed to introduce new records, if they play one, while "Easy to Be Hard" by the Three Dog Night is considered to be enough well known that it would not be introduced.

Stone, who often listens to new albums at home, feels that it's very difficult to separate being a record fan from being a radio man in his own case. "I listen to records for pleasure as well as business."

The staff at WOR-FM includes Bill Brown, Stone, Jimmy (Allen King) King, Sean Casey, Al Brady, Steve Clark, Johnny Donovan, and weekend man Tommy Edwards.



VISITING IN BEAUTIFUL downtown Burbank with KBBQ's air personalities recently were Don Bowman and Tom T. Hall, who were, as stated by KBBQ program director Bill Ward, "doing the pilot for the 'Harper Valley, U.S.A.' television show at the other Burbank station—NBC." From left: KBBQ DJ's Corky Mayberry, Bob Jackson and Hoss Barnes; Bowman, Hall, and KBBQ's Harry Newman.

Albums Still 'In' at KRLA

By ELIOT TIEGEL

LOS ANGELES — KRLA has cut down on its free form programming format, but not dropped it. In fact, according to new program director Johnny Darin, the station will continue to have an unlimited playlist—though tightened—where album cuts are concerned and considerable latitude will be given to the evening personalities. But less "unfamiliar" music will be played.

Two weeks ago, a consider-

able flurry was created by a wave of rumors the station was going back to a top 30 playlist. Doug Cox resigned as program director; Jimmy Rabbitt, the 9-midnight personality, walked out. Rabbitt has since returned to the air. Lee Duncan of local KDAY has joined the station.

The top 30 records will be played, but mixed with good LP cuts, Darin said.

Station manager Hal Mathews last week claimed that the play-

list had been cut back merely as an interim measure. He indicated that himself and general manager Larry Webb felt the station's music programming had gotten out of hand. "We were running three different stations," Mathews said, "and our playlist simply got too long."

Mathews said there was no musical consistency, with KRLA sounding one way during the daytime hours, another during Jimmy Rabbitt's 9 to midnight show and another way during Johnny Hayes midnight to 6 a.m. stint.

Too Many Cuts

"We just had too many album cuts during the evening," added Mathews. Rabbitt, who resigned over management's decision to trim back its programming and favor best selling singles rather than album cuts, clustered his cuts. "He did this to develop a message," Mathews offered. "Johnny Hayes played different records which had nothing to do with what Rabbitt was playing."

The station also had a different approach during the housewife and traffic hours, the executive pointed out. Doug Cox, the adventurous program director, who steered KRLA into becoming a close cousin to an FM progressive rock station, resigned when management choose to tighten the music up. Mathews said the station playlist ran as high as 200 selections and he "had to call a screeching halt to that." KRLA first cut back to a playlist of 30 hits. Darin, however, brought back some of the LP cuts. Darin, too, will begin seeing record promotion men again. They were not able to visit the station temporarily.

KRLA's problem is to develop one overall sound after having gone off in a number of directions. But "we are never going to sound like KHJ; we won't copy them," said Mathews. At the same time, KRLA will not return to the long, long playlist of old because "we need consistency."

WEXI-FM's Format Making Big Gains

By EARL PAIGE

ARLINGTON HEIGHTS, Ill.—A format consisting of current Top 40 titles and standards, tight production utilizing a computer and customized commercials created in the station are helping WEXI-FM here compete with AM rockers and command the respect of agencies, according to station manager Ray Smithers. Smithers said record companies "are very much aware" of the 24-hour exposure the stereo station furnishes for new and older records, and added that some advertising agencies were "axlittle shook" when the station won a Clio award.

The station's format, conceived by Smithers during the past few months, broken into three basic categories: Top 40 records, records that have dropped off the charts (but are not yet 14 months old) and the cream of the standard catalogs. "In a given hour, the listener will hear representative singles from all three categories, broken only by station identity announcements." Commercials—the station's sales have been impressive, according to sales manager Martin Burke—are clustered so that the listener hears 10 minutes of music uninterrupted by advertisements.

Both Smithers and Burke are

convinced that "listeners do not twirl the dial" and that an FM station must create an identifiable "personality." Smithers said "even AM dial settings are difficult to remember, FM settings with complicated point demarcations are that much more difficult to pinpoint."

Burke said he saw no reason why FM stations cannot sell against AM outlets, provided FM stations target for a market.

Upbeat Sound

Smithers said WEXI-FM is after the 17-49 age group with an up-beat sound. However, "I cannot see programming Patti Page next to Steppenwolf. Why do stations program three slow ballads in a row? We stay very much away from anything down tempo. For example, 'Romeo and Juliet' was a definite exception for us, but its chart position meant that we had to program it. We don't have a committee and we are never committed to playing a record that's been decided upon—I make the decisions."

WEXI-FM broke many hits in the market, he claimed. Cited were: "When I Die," Motherlode; "Muddy Mississippi Line," Bobby Goldsboro; "What Kind of Fool Do You Think I Am," Bill Deal; "Sweet Caroline,"

(Continued on page 40)

TV REVIEW

'Andy' Goes Beat In Debut TV Show

NEW YORK — From the opening second until the credits flashed on the television set, The new "Andy Williams Show" on NBC-TV Saturday (20) unleashed a constant surge of musical excitement. Williams began the musical feast with "Put a Little Love in Your Heart," and not only was the beat rock, but the soul-sound of girls rang in the background.

Publicity buildup for the show had promised a "younger image." This was not the case. For, although the Blood, Sweat & Tears performed next, their "And When I Die" seemed bland enough for the oldsters.

Pet Clark's "Games People Play" set the audience to clapping their hands; it was a dynamic and a very exciting performance. Don Ho, who definitely deserves more U.S. TV exposure, then performed "Love's Been Good to Me." Beautiful.

Williams and Ho teamed up on "Ob-la-di, Ob-la-da."

And Williams, alone, put the finishing touches on an excellent premiere show with a couple of tunes including "Everybody's Talking." Humor played a part in the show, but music was the major element.

CLAUDE HALL

Letters To The Editor

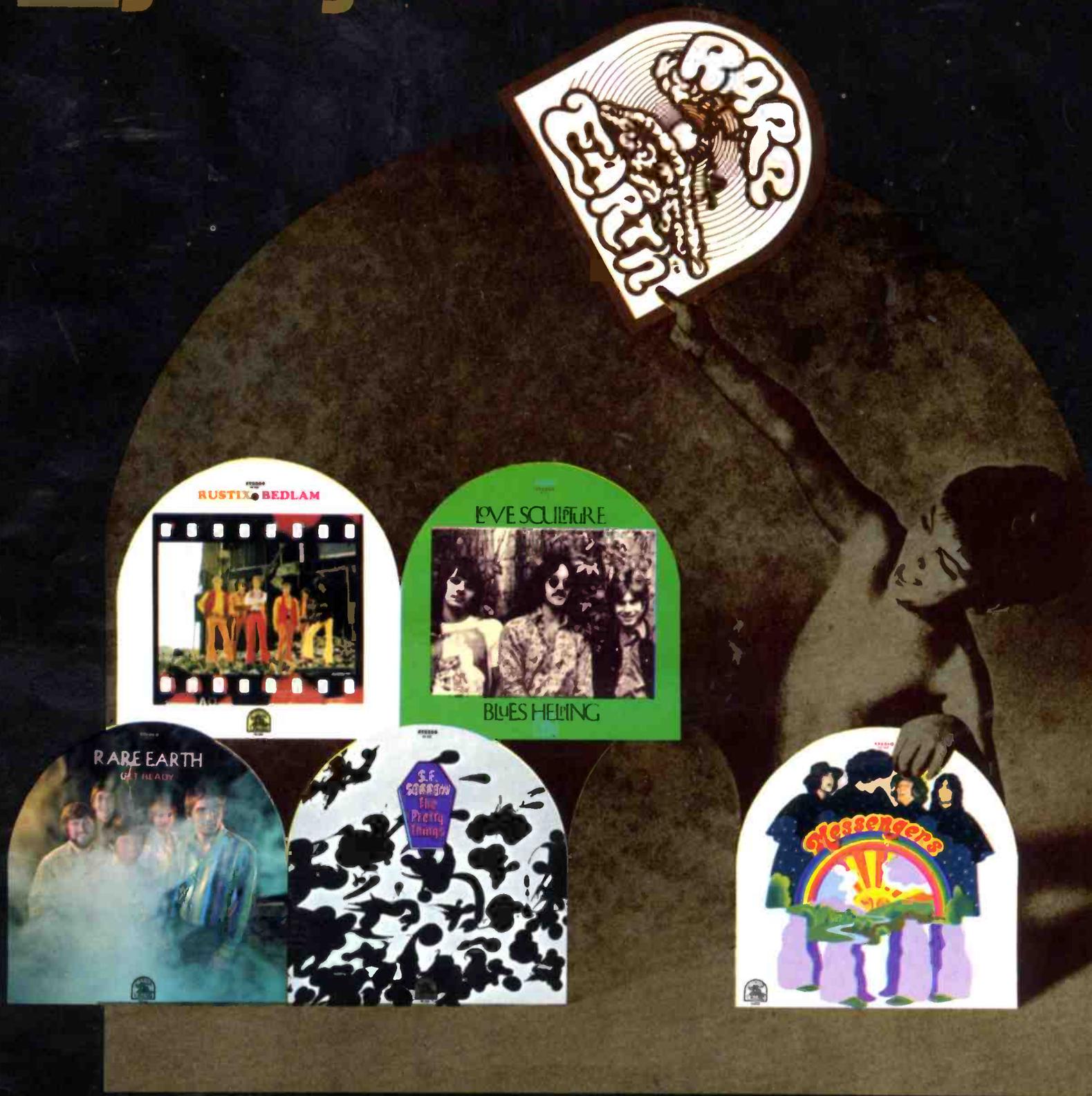
While I don't (and never will) agree with Sam Holman, or, for that matter, anyone else, on their programming principles, I cannot help seeing what a fantastic job Sam has done in this market. The community involvement that WOHO had in the past was very indicative of his total effort. For over a year he was morning man and/or station manager/program director/community affairs, etc. This involvement consumed about 12 hours a day. It also paid off in WOHO being the only 1,000-watter I know of that's grossing in excess (well in excess) of a million and a half dollars. What the hell is wrong with station owners and managers that they cannot realize a program manager's dedication is only in the end result (money) and not just for glorification of getting numbers. I don't know of any major programmer today who does not think in terms of numbers as dollars, and if the numbers are not transformed into dollars it is not entirely his (the programmer's) fault. Sam even conducted his programming a step further and because of his sales background, gave the salesmen the necessary get up and go to get it.

I also view with interest your comments and the various markets you have visited and listened to. I also feel a great lack

on the part of most radio stations. I recently drove from here to Minnesota for a short vacation and not once did I hear a radio station that I truly enjoyed listening to. I guess the closest would be WCCO in Minneapolis, but if I didn't know that the guy's name on the air was Franklin Hobbs, I would never have known. I assume because he has been on the air in Minneapolis for so long, he does not realize, or possibly not care, that there are new people out there searching for a sound they can identify with. Not too long ago Sam and I were having a bull session and were reflecting on the days when radio was a fun thing, not only to listen to but to work in. Hell, a guy didn't think anything of coming into the station and spending 8 or 10 hours. Nowadays with the new breed of personality (what a wrong choice of words), the big thing is doing three hours on the air, usually with no show preparation, and then splitting. I frankly don't see how they can expect a listener to enjoy their show when it is very obvious that most of them don't themselves. I think the owner-manager and in some cases, program director, is much too sophisticated. What was done in the "old days" they don't believe would go with today's audience.

(Continued on page 40)

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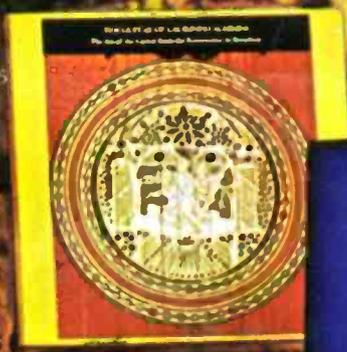
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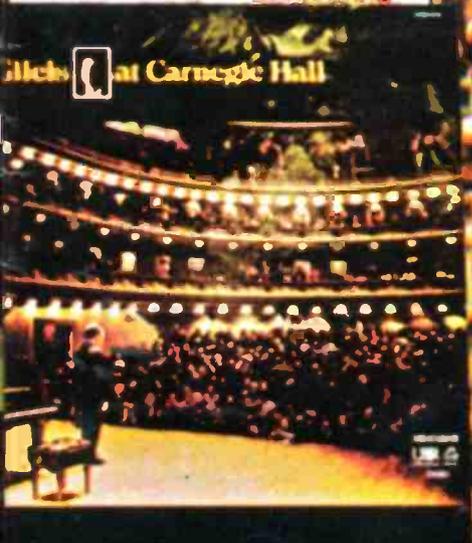
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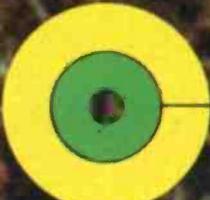
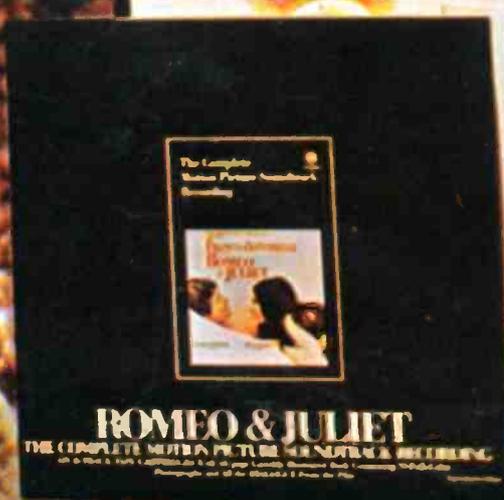
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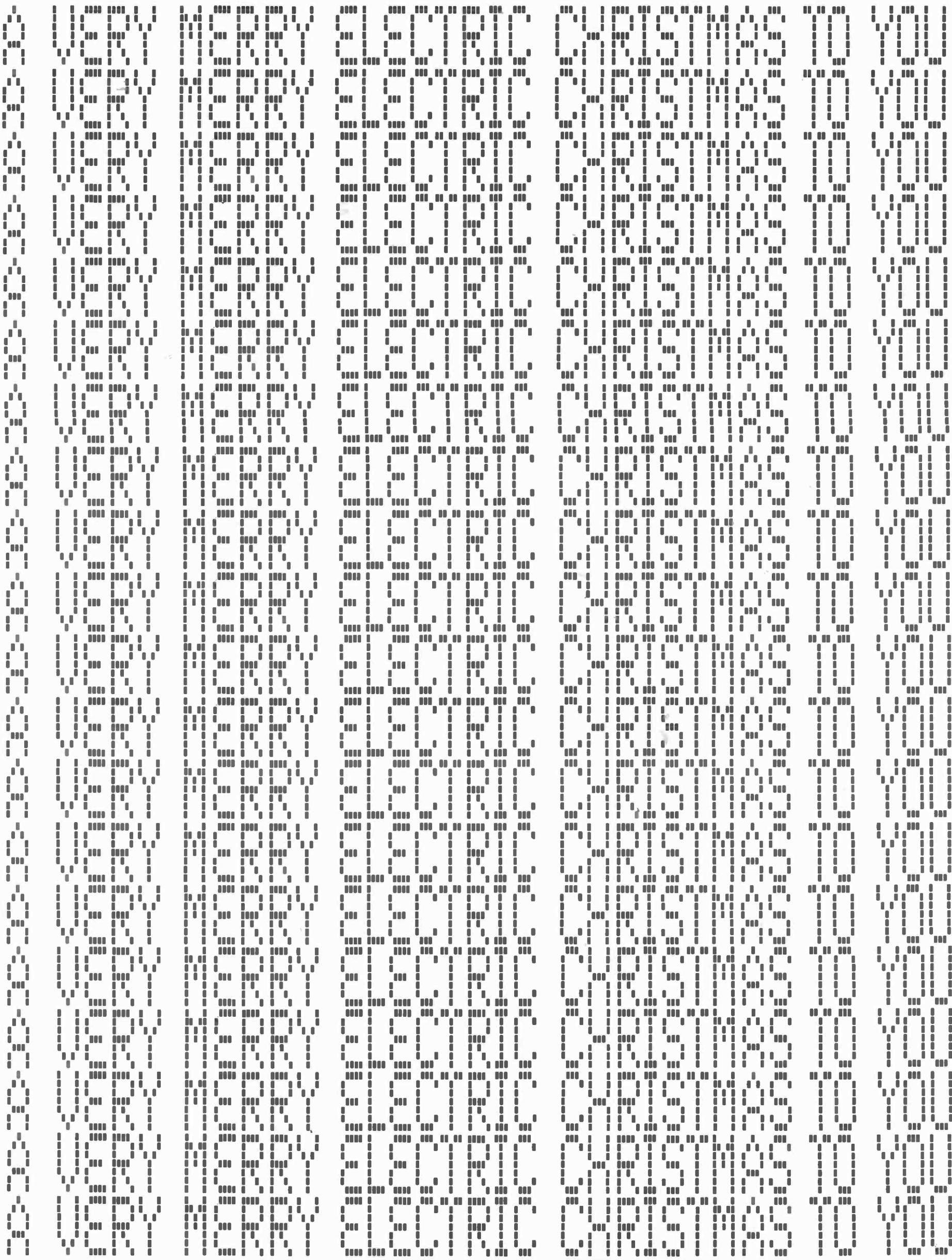
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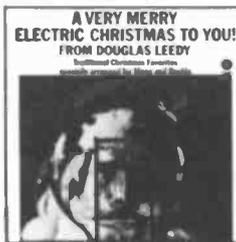
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Programming Aids

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

HOT 100

Albany, N. Y. (WSUA), Jan Rosen, Keith Mann, Music Directors, Personalities

BP: "You've Lost That Lovin' Feeling," Dionne Warwick, Scepter. **BLFP:** "Doin' Our Thing," Clarence Carter, Atlantic. **BH:** "Nobody But You Baby," Clarence Reid, Alston. **BLFH:** "Make Believe," Wind, Life.

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

BP: "Wedding Bells Blues," 5th Dimension, Soul City. **BLFP:** "If There Was a Time," Lighthouse, RCA. **BH:** "Sugar, Sugar," the Archies, Calendar. **BLFH:** "The Weight," D. Ross and the Supremes and Temptations, Motown.

Bowling Green, Ohio (WAWR)

Bob Ladd, Program Director
BP: "Tracy," Cuff Links. **BLFP:** "Jealous Kind of Fella," Garland Green. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Get Together," Youngbloods.

Crossville, Tenn. (WAEW), Raymond H. Bilbrey, Music Director, Personality

BP: "Nashville in the Summer," Buzz Cason, EIF. **BLFP:** "Carry Me Back," the Rascals, Atlantic. **BH:** "What's the Use of Breaking Up," Jerry Butler, Mercury. **BLFH:** "San Francisco Is a Lonely Town," Joe Simon, Sound Stage 7.

Culver City, Calif. (KRNB)

Gene McArthur, Program Director
BP: "You're the Sound of Love," Peppermint Rainbow, Decca. **BLFP:** "Hawley," Dino, Desi & Billy, Columbia. **BH:** "Birthday," Underground Sunshine, Intrepid. **BLFH:** "Echo Park," Keith Barbour, Epic.

Danville, Ill. (WITY), Lee Patrick, Music Director, Personality

BP: "Wedding Bell Blues," 5th Dimension, Soul City. **BLFP:** "There Deep in a Feeling," John Fred & His Playboys. **BH:** "Son of a Lovin' Man," Buchanan Bros. **BLFH:** "24 Hours of Loneliness," Elisian Field.

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

BP: "Sugar, Sugar," Archies, Colgems, RCA. **BLFP:** "Tracy," Cuff Links, Decca. **BH:** "Ruben James," Kenny Rogers (1st Edition) Warner Bros. **BLFH:** "You, I," Rugbys, Amazon.

Denver, Colo. (KTLK)

Jeff Starr, Music Director
BP: "Judy Blue Eyes," Crosby, Stills & Nash, Atlantic. **BLFP:** "Any Way That You Want Me," Evie Sands, A&M. **BH:** "Green River," C.C. Revival, Fantasy. **BLFH:** "Can't Find the Time," Orpheus, MGM.

Hazlehurst, Ga. (WVOH), Bruce Comer, Music Director, Personality

BP: "Destiny's Children," Gene Thomas, TRX. **BLFP:** "If You've Got It, Flaunt It," Jon & Robin, Ahnak. **BH:** "Honky Tonk Women," Rolling Stones, London. **BLFH:** "Get Together," Youngbloods, RCA.

Ithaca, N. Y. (WVTR-FM)

George Hiller, Music Director
BP: "Wedding Bell Blues," 5th Dimension, Soul City. **BLFP:** "Delta Lady," Joe Cocker, A&M. **BH:** "Judy Blue Eyes," Crosby, Stills & Nash, Atlantic. **BLFH:** "Armstrong," John Stewart, Capitol.

Lewiston, Maine (WLAM), Bob Ouellette, Music Director, Personality

BP: "Ball of Fire," T. James & the Shondells, Roulette. **BLFP:** "Like a Rolling Stone," Phil Flowers, A&M. **BH:** "Smile a Little Smile for Me," Flying Machine, Congress. **BLFH:** "Baby It's You," Smith, Dunhill.

Lincolnton, N. C. (WLON)

Dave Boliek, Program Director
BP: "One Tin Soldier," the Original Caste, T.A. **BLFP:** "I Love My Dog," Thed Bikel, Reprise. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Time Machine," Grand Funk Railroad, Capitol.

Lynchburg, Va. (WLLI)

Bob Davis, Music Director
BP: "For the Love of a Woman," J & Americans, UA. **BLFP:** "Save All Your Lovin'," Johnny Cymbal, Ameret. **BH:** "What Kind of a Fool," Bill Deal, Heritage. **BLFH:** "Little Woman," Bobby Sherman, Metro.

Pittsfield, Mass. (WBEC), Paul Delaney, Music Director, Personality

BP: "Ball of Fire," Tommy James and the Shondells, Roulette. **BLFP:** "Hello Baby," Mercy, Warner Bros. **BH:** "I'm Gonna Make You Mine," Lou Christie, Buddah. **BLFH:** "Little Woman," Bobby Sherman, Metro.

Pittston, Pa. (WPT5)

Rick Shannon, Personality
BP: "Love Fever," Leer Bros., Intrepid. **BLFP:** "I'll Still Believe in Tomorrow," John & Anne Ryder, Decca. **BH:** "The Raven," Glass Prism, RCA. **BLFH:** "Lost and Found," Peoples Choice, Philips.

San Antonio, Tex. (KTSA)

Kahn Hamon, Program Director
BP: "You've Lost That Lovin' Feeling," Dionne Warwick. **BLFP:** "The Ways to Love a Man," Tammy Wynette. **BH:** "Sugar, Sugar," Archies. **BLFH:** "I Never Cared for You," Homer.

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

Jay Magrin
BP: "You've Lost That Lovin' Feeling," Dionne Warwick, Scepter. **BLFP:** "All God's Children Got Soul," Dorothy Morrison, Electra. **BH:** "Something in the Air," T. Newman, Track. **BLFH:** "Carry Me Back," Rascals, Atlantic.

Santa Paula, Calif. (KOIQ)

Mike Mitchell, Music Director
BP: "Put Your Lovin' Where Your Mouth Is," Peggy Little. **BLFP:** "The Lord Must Be in New York City," Wayne Newton. **BH:** "Since I Met You Baby," Sonny James. **BLFH:** "Don't It Make You Want to Go Home," Joe South.

Savannah, Ga. (WPGA)

Jerry Rogers, Music Director
BP: "Suspicious Mind," Elvis Presley, RCA. **BLFP:** "She Belongs to Me," Rick Nelson. **BH:** "Mommy & Daddy," Monkees. **BLFH:** "In Bed," Wes Henderson.

Sayre, Pa. (WATS)

Lee Potter, Music Director
BP: "Ball of Fire," Tommy James & the Shondells, Roulette. **BLFP:** "Ruben James," Kenny Rogers & the First Edition, Reprise. **BH:** "Son of a Lovin' Man," Buchanan Bros., Event. **BLFH:** "You've Lost That Lovin' Feelin'," Dionne Warwick, Scepter.

Troy, N. Y. (WTRY), Mike Mitchell, Music Director, Personality

BP: "Jesus Is a Soul Man," Lawrence Reynolds, W7. **BLFP:** "Is That All There Is," Peggy Lee, Capitol. **BH:** "This Girl Is a Woman Now," Union Gap, Columbia. **BLFH:** "Sugar on Sunday," Clique, White Whale.

West Long Branch, N. J. (WMCJ)

Michael R. Sidoric, Program Director, Personality
BP: "Sugar on Sunday," Clique, White Whale. **BLFP:** "Echo Park," Keith Barbour, Epic. **BH:** "Evil Ways," Santana, Columbia. **BLFH:** "Love of Common People," Winstons, Metro.

Wichita, Kan. (KEYN AM & Stereo FM)

Greg Deon, Program Director
BP: "Ball of Fire," Tommy James, Roulette. **BLFP:** "Too Good to Me," 5 Americans, Ahnak. **BH:** "Something," Beatles, Apple. **BLFH:** "I Still Believe in Tomorrow," John & Anne Ryder, Decca.

Wilmington, N. C. (WMSL)

Jerry Norris, Program Director
BP: "I'll Blow You a Kiss," Boyce & Hart, Aquarian. **BLFP:** "Dismal Day," Break, Electra. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Muddy Miss. Line," Bobby Goldboro, U.A.

Winston-Salem, N. C. (WAIR)

Dick Bennick, Music Director
BP: "Break My Mind," Clifford Curry, EIF. **BLFP:** "Backfield Motion," Mel & Tim, Bamboo. **BH:** "Little Woman," Bobby Sherman, Metro. **BLFH:** "Is That All There Is," Peggy Lee, Capitol.

COLLEGE

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

BP: "Hey Jude," Captain Milk. **BLFP:** "Luna Trip," Dickie Goodman. **BH:** "Down Man," Brainbox. **BLFH:** "Hare Krishna Mantra," Radha Krishnz Temple.

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

BP: "Dark Eyed Woman," Spirit, Ode. **BLFP:** "Heighy Hi," Lee Michaels. **BH:** "Lodi," Al Wilson, Soul City. **BLFH:** "Salty Dog," Procol Harum, A&M.

Rochester, N. Y. (WRUR)

Philip Fenster, Program Director
BP: "Make Believe," Wind, Life. **BLFP:** "Heighy Hi," Lee Michaels, A&M. **BH:** "You've Lost That Lovin' Feeling," Dionne Warwick, Scepter. **BLFH:** "Mah-Na-Mah-Na," Sweden Heaven or Hell, Ariel.

EASY LISTENING

Atlanta, Ga. (WSB Radio)

Chris Fortson, Music Librarian
BP: "Don't It Make You Wanna Go Home," Joe South, Capitol. **BLFP:** "Love of the Common People," the Winstons, Tetragrammaton. **BH:** "Love's Been Good to Me," Frank Sinatra, Reprise. **BLFH:** "Muddy Mississippi Line," Bobby Goldboro, United Artists.

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

BP: "Everybody's Talkin'," Nilsson, RCA. **BLFP:** "Mr. Turnkey," Zager and Evans, RCA. **BH:** "Love's Been Good to Me," Frank Sinatra, Reprise. **BLFH:** "Life's Little Ups and Downs," Wayne Cochran, King.

Jacksonville, Ill. (WLDS)

Paul E. Lowrey, Personality
BP: "Loves Been Good to Me," Frank Sinatra, Reprise. **BLFP:** "Odds and Ends," Billy Vaughn. **BH:** "Is That All There Is," Peggy Lee, Capitol. **BLFH:** "And That Reminds Me," 4 Seasons, Crew.

Midland, Mich. (WMDN)

Jim Wiljanen, Music Director
BP: "Father Paul," Jimmie Rodgers, A&M. **BLFP:** "Sunday Mornin' Comin' Down," Ray Stevens, Monument. **BH:** "Jean," Oliver, Crewe. **BLFH:** "Touch Me," Arbors (latest album), Date.

Norwich, Conn. (WICH)

Bob Criag, Program Director
BP: "Is That All There Is?" Peggy Lee, Capitol. **BH:** "Wedding Bells Blues," 5th Dimension, Soul City. **BLFH:** "Get Ready," Ella Fitzgerald, Reprise.

South Lake Tahoe, Calif. (KTHO AM-FM)

Bill Kingman, Program Director
BP: "Eternity," Vikki Carr, Liberty. **BLFP:** "Fill the World With Love," Roger Williams, Kapp. **BH:** "One Tin Soldier," Original Caste, T.A. **BLFH:** "White Bird," It's a Beautiful Day, Columbia.

Springdale, Ark. (KSPR), Dave Sturm

BP: "Cary Lynn Javes, Flip," Zager and Evans, RCA. **BH:** "Good Clean Fun," Monkees, Colgems. **Best Album:** "Moog Power," H. Montenegro, RCA.

Springfield, Mass. (WSPR)

Budd Clain, Program Director
BP: "Dreamy Eyes," Brain Hyland. **BLFP:** "Good Morning, Dear," Pat Boone. **BH:** "I Still Believe in Tomorrow," John & Anne Ryder. **BLFH:** "Tracy," Cuff Links.

Tulare, Calif. (KBOS FM) Steven Behar, Music Director, Personality

BP: "Summer Song," Roy Clark, Dot. **BLFP:** "Love's Been Good to Me," Frank Sinatra, Reprise. **BH:** "I Take a Lot of Pride," Dean Martin, Reprise. **BLFH:** "Baby It's You," Lettermen, Capitol.

PROGRESSIVE ROCK

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

BP: "Something," Beatles, Apple. **BLFP:** "Wedding Bell Blues," Laura Nyro, Verve. **BH:** "Magazine Lady," Willie Murphy and "Spider" John Koerner, Elektra. **BLFH:** "Oh Deed I Do," Elysel Weinberg, Tetragrammaton.

Riverside, Calif. (KUCR)

Bob Ferrone, Music Director
BP: "Carry Me Back," Rascals. **BLFP:** "Down Man," Brainbox. **BH:** "Dismal Day," Bread. **BLFH:** "Runnin' Blue," Doors.

COUNTRY

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

BP: "There Wouldn't Be a Lonely Heart in Town," Del Reeves. **BLFP:** "The Jokers Gonna Cry," Ernie Ashworth. **BH:** "The Deal," Dick Miles. **BLFH:** "If I Live Long Enough," the Carter Family.

Burbank, Calif. (KBBQ)

Corky Mayberry, Music Director
BP: "Honey I'm Home," Stan Hitchcock, Epic. **BLFP:** "Everybody's Talkin'," Mayf Nutter, Straight. **BH:** "That's a No No," Lynn Anderson, Chart. **BLFH:** "Jesus Loves You Rosemary," Chaparral Bros., Cap.

Cadillac, Mich. (WATT), Robert F. Bortels Sr., Music Director, Personality

BP: "To See My Angel Cry," Conway Twitty, Decca. **BLFP:** "If I Live Long Enough," Carter Family, Columbia. **BH:** "You Fool," Eddy Arnold, RCA. **BLFH:** "Backside of Dallas," Jeannie C. Riley, Plantation.

Cheyenne, Wyo. (KVWO)

Curt Coleman, Personality
BP: "(Medley) Over the Years," Sandi Scott. **BLFP:** "Kissed by the Rain, Warm'd by the Sun," Glen Barber. **BH:** "Sweet Thang and Cisco," Nat Stuckey. **BLFH:** "Mi Casa, Tu Casa," Durward Erwin.

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

BP: "Okie From Muskogee," Merle Haggard, Capitol. **BLFP:** "Lay Lady Lay," Peter Drake, Stop. **BH:** "Since I Met You Baby," Sonny James, Capitol. **BLFH:** "Good Clean Fun," Monkees, Colgems.

El Paso, Tex. (KHEY)

Charlie Russell, Personality
BP: "Each Step We Take," Mee and Ewe, Pompei. **BLFP:** "My Big Iron Skillet," Wanda Jackson, Capitol. **BH:** "Children," Diana Trask, Dot. **BLFH:** "Another Day, Mile, Highway," Clay Hart, Metro Media.

Fairfield, Ohio (WCNW)

Chad Chester, Program Director
BP: "If I Had Left It Up to You," Merle Haggard, Capitol. **BLFP:** "Maybe If I Close My Eyes," Susan Raye, Capitol. **BH:** "To See My Angel Cry," Conway Twitty, Decca. **BLFH:** "While I'm Thinking About It," Billy Maze, Imperial.

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

BP: "She Even Woke Me Up to Say Goodbye," Jerry Lee Lewis, Smash. **BLFP:** "Everybody's Talkin'," Mavf Nutter, Straight. **BH:** "To See My Angel Cry," Conway Twitty, Decca. **BLFH:** "Who," Jack Ripley, Desiree.

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

BP: "Sing a Song About Love," Bobby Wright, Decca. **BLFP:** "Okie From Muskogee," Merle Haggard, Capitol. **BH:** "Homecoming," Tom T. Hall, Mercury. **BLFH:** "New Orleans," Anthony A. Jones, Chart.

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

BP: "Break My Mind," Clifford Curry. **BLFP:** "Sugarmaker," Peggy Scott and Jo Jo Benson. **BH:** "I Can't Get Next to You," Temptations. **BLFH:** "You're Gonna Miss Me," 13th Floor Elevators.

Kansas City, Kan. (KCKN)

Ted Cramer, Program Director
BP: "Put Your Love Where Your Mouth Is," Peggy Little, Dot. **BLFP:** "Mary Let Your Bangs Hang Down," Jimmie Davis, Decca. **BH:** "Muddy Mississippi Line," Bobby Goldboro, UA. **BLFH:** "Everybody's Talkin'," Nilsson, RCA.

Phoenix, Ariz. (KRDS), Bob Pond, Program/Music Director, Personality

BP: "Three Tears," Ray Sanders, IR. **BLFP:** "Good Morning Dear," Pat Boone, Tetragrammaton. **BH:** "Tall Dark Stranger," Buck Owens, Capitol. **BLFH:** "A Girl Named Harry," Joni Credit, Happy Tiger Era. KRDS received much favorable response from our Labor Day Special of all Johnny Cash Oldies. All oldies on Labor Day Weekend were from summer of 1968 to bring back memories of Labor Day (and summer) a year ago.

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

BP: "She Woke Me Up," Jerry Lee Lewis, Smash. **BLFP:** "Sunday Mornin' Comin' Down," Ray Stevens, Monument. **BH:** "MacArthur Park," Waylon Jennings, RCA. **BLFH:** "Oklahoma City Times," Hamilton Camp, Warner Bros.

Puyallup, Wash. (KAYE)

Chubby Howard, Personality
BP: "Judy Lynn Slings at Caesars Palace" (LP), Columbia. **BLFP:** "Same as above," BH: "Handful," Curtis Potter, Dot. **BLFH:** "Fried Chicken and a Country Tune," Billy Edd Wheeler.

(Continued on page 40)



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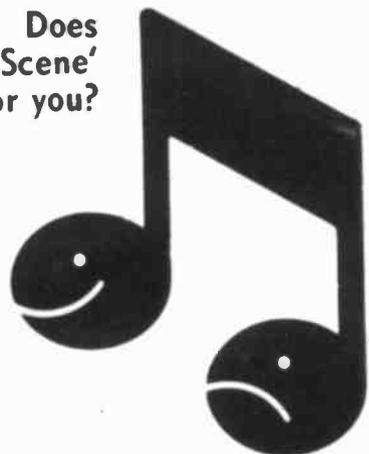
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This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$5.00 per one half inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment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

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POSITIONS OPEN

We need an experienced morning personality. Tightly formatted, standard format with strong emphasis on news and play-by-play sports. Send tape and resume to Rod Wolf, WRTA, Altoona, Pa. All tapes returned. No calls, please.

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

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

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

Southern Multi-chain has opportunity for advancement to the right modern country DJ.—start immediately as drive man doing some production. Secure your future with this progressive organization and advance according to your work and capabilities. Send air-check, resume, photo, salary desired, to Program Director, 127 First Street, Macon, Ga.

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

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

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

One or two good black newsmen needed for soul-formatted KYOK, Houston. Tape and resume to program director Rick Roberts, KYOK, 613 Preston Ave., Houston, Tex. 77002.

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

10,000 watt station looking for "drake" type DJ who would like to be heard in Tulsa, Wichita, Oklahoma City and all over the South-west. Tape and resume to Bill Miller, Operations Manager—KGGF—Coffeyville, Kan. 67337.

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

POSITIONS WANTED

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

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

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

Have tape, will travel—wire Billboard. To let; experienced, enthusiastic, bright sounding Hot 100 and/or Uptempo MOR personality. Young, 22, military service just completed, stable, 3 years' commercial experience, 3rd endorsed. I am seeking a progressive medium market. Write Box 0179, Billboard Publications, 165 W. 46th St., N. Y. 10036.

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

First phone jock, strong news and production. Currently major market program director. Eager to work for totally professional rock or chicker rock operation. Anyone with prima donnas, non-format programs, bad equipment and so on needn't bother replying. Write Box 0190, Billboard Publications, 165 W. 46th St., N. Y. 10036.

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

Wanted—Small country music station to manage, years of experience. Prefer East Coast. Have been DJ, salesman, sales mgr. Have country know-how. Presently employed. Will produce. Salary and percentage, state all in first letter. Write Box 0181, Billboard Publications, 165 W. 46th St., N. Y. 10036.

I want west coast, south, southwest (no preference) medium market that pays adequate wages for an honest day's work. I have first, 3 years' experience, am 25, married, draft exempt. If you have or will have a secure position open, and have a "together" organization, contact Chris Kelly, 1536 Oakes Ave., Rockford, Ill. (815) 968-1165. Do it now!

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

1st phone, 24 yrs. old, married, draft exempt, currently doing news and production work on FM. Have exciting and creative personality. Want opportunity to do rock or soul. Will relocate anywhere in Calif., Ariz., or Nev. Contact John R. Charkualaf, 2979 Redwood St., San Diego, Calif. 92104 or (714) 284-9486.

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

Jerry Stevens, formerly of WIBG in Philadelphia, has become program director of WMMR-FM in that city. And you can forget all that nonsense about "the city of brotherly love." Those guys down there are out for blood. Wednesday (1) is the date for the new sound on WPEN, where Allen Michaels has been named program director. He was music director of the station a long, long three or four weeks before his promotion. . . . Donna Marie has joined the staff on WVAK in Paoli, Ind. She's from Pontiac, Mich. . . . Just heard from Dennis Blyth, at KRCB, Council Bluffs, Iowa. Lineup there includes Charles (Jay Charles) Hoffman, program director Walt Gibbs, Dennis (Bill Drake—"This name was assigned to me under strong protest) Blyth, Danny (Phil Sonksen) Shay from KFNF in Shenan-

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

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

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

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

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

Ambitious top 40 disc jockey, with capabilities and experience to take over as either jock and (or) program director. Working knowledge of top 40 music and trends. Employed now major market. 3rd class, married, 28, will wait for right offer. Contact: Ro Kirby, 3709 Drake Ave., Cincinnati 9, Ohio. Or evenings (513) 631-5428.

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

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

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

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

Vox Jox

By CLAUDE HALL
Radio-TV Editor

doah, Iowa. C.J. Jones is program consultant for the station.

The bluegrass team of Don Reno & Bill Harrell have taken over management of WHRN in Herndon, Va. Heading operations is Phil Long. Air personalities include program director Earle Trigg, Bob Cole, Bill Brown and Bill Trent. You better believe that bluegrass gets played on this country music station. . . . Yes, it's true about Herb Oscar Anderson going to WHN in New York. Jack Sterling is resigning. . . . Dennis Bird, program director of WHVC on the campus of Hudson Valley Community College, 80 Vandenberg Ave., Troy, N.Y. 12180, needs singles and albums. . . . Gary D. (Sebastian Nighthawk) Adler is now with WABC, N.Y., in engineering, working the all-night show with Roby Yonge. Previously, he'd been a personality with soul-formatted KDKO in Denver. Says his engineering partner is Jim Carr, former personality with WFEC in Harrisburg, Pa., and WPAZ in Pottstown, Pa.

KSAN-FM, San Francisco, has signed the trio of the Congress of Wonders for a series of five-minute humor bits. . . . I find I can just barely believe the report that WTOA personalities Tony Patterson and Jim Morton did a remote broadcast from a nudist colony near Trenton, N.Y. Lineup at KRBE-FM in Houston: Station manager Bud Jarvis, program director Scotty Morgan, music director Paul King, Lee Crea, Ken (Bob Shannon) Williamson.

Mike S. Stephens is leaving WSGA in Savannah, Ga., to go on the air Oct. 6 on WLKE in Waupun, Wis., and serve as music director. . . . I've a foot of backlog on Vox Jox. Going to finish it all up this issue, one way or another. But I've got a heap of letters that I just won't be able to answer. I'm sorry about it. Maybe I'll try to turn over a new leaf (do I already hear comments of doubt from Ted Atkins?). . . . Charles (Sandy) Jackson has joined WOW in Omaha to do the 6-10 a.m. show. He'd been in private business, but his radio career includes KOIL and KOWH in that city.

Daniel Covell has joined Nassau Broadcasting as director of FM services; he'd been manager of WGMZ-FM in Flint, Mich. . . .

Jim Kennedy is now programming KHLO, Hilo, Hawaii; he'd been program director for WTAI in Eau Gallie, Fla. . . .

Steve Shannon, formerly with KACI in The Dalles area of Oregon, is now with Top 40-formatted KPAM-FM, 24-hour stereo station in Portland, Ore. The station has just bowed a printed playlist for all distributors who want on the mailing list. . . .

Jay Davis has returned to KOV in Pittsburgh after six months with the Marine reserve.

Johnny Magnus of KMPC in Los Angeles, and the station's program director, Russ Barnett, are in Brazil attending the Fourth International Popular Song Festival—the only radio people down there from the U.S. I've had the pleasure of meeting both men. Good people. And Barnett helped with the Billboard Radio Programming Forum. . . . WITL program director Tom Allen sent me the May/June Pulse for the Lansing, Mich. market. WITL, a daytime came in No. 1 during the 10 a.m.-3 p.m. period, strong in men 35-49 and women 25-49. It was second in the morning.

Gary Markham has just become music director of KRSY in Roswell, N.M., a country music station, and needs records. . . . Harry Shearer of KRLA, Los Angeles, wrote to point out that I forgot about the "Pop Chronicles" the station had been producing as a weekly series in my recent story about radio specials. I hereby fine myself one bowl of turtle soup. The show is now in syndication,

incidentally. . . . Nat Stevens has been named program director for KTHH, Houston, and Ric Richards at the station is leaving to become an insurance salesman. . . . Larry Vance has rejoined the staff at KNUZ in Houston after trying to be a salesman for a while.

Jim Edwards, formerly with WNHC in New Haven, is now program director of WDOT in Burlington, Vt. He was replaced by Johnny Moore, who, I understand, is using the name Jim Edwards. . . . Don Sherwood must be leaving KSFO in San Francisco. The station lineup will now include Terry McGovern in the 6-9 a.m. slot, Dan Sorokin (back from a bout with a motorcycle), Carter B. Smith, Jack Carney, Gene Nelson, and Russ Syracuse. Question is: Where's Sherwood going? Not Hawaii again?

Jack Simpson dropped me a note to say he's taken his jazz program from WKPE-FM, Cocoa Beach, Fla., to WCKS-FM, Cocoa Beach, and "just wanted you to know that jazz ain't dead."

The lineup at WZMF-FM in Menomonee Falls, Wis., includes program director Dave Steffen, Larry Madsen, music director Steve Stevens, Mike St. James, Wendy and Dan Shannon. . . .

Some weird things are happening down in Atlanta. WSB leads in the morning with 35 percent of the audience, according to the April/June Pulse. WQXI has 15 percent, WPLO has 13 percent. Then, from 10 a.m.-3 p.m., WZKI comes up to tie WSB with 17 percent. Soul-formatted WAOK has 16 percent, WERD has 11 percent, WPLO has 10. WQXI goes ahead 22 percent to WSB's 19, largely because of a lot of teens flowing to WQXI's rock format when school lets out. WSB has almost no teens between 3-7 p.m. However, from 7-midnight WSB come back like a burst of thunder and goes up to 41 percent (and this includes even some teens). WQXI drops back to 17 percent. Progressive rock-formatted WPLO-FM has a 1, 2, 2, and 2 across the board, so it looks like operations director Ed Shane is doing fairly well with the station. One thing I've noted about progressive rock operations—their impact on records sales is greatly beyond their ratings. Per ratings point, I think they even outsell some of the nation's leading Top 40 stations.

I'm not the world's bravest man. Certain disagreeable tasks I'd just rather not perform. In this particular case, I would hate for New York to lose its country music station—WJRZ. At lunch the other day, general manager Lazar Emanuel stated that all of the people in Nashville and radio men across the nation were just jealous. I pointed out that I felt his station had not done as well as it should, as reflected in the ratings (it ranked 11th in the market in the July/August ARB rating with a cum of 1,288,300 total listeners 6 a.m.-midnight during a week). Emanuel's attitude anyway, was that there was nothing about the station to criticize. I disagreed then and I disagree now. It's true that a programming consultant named Art Holt has made some improvement in the station. But there are many aspects of the station that I find fault with—too many to name them all.

Between talk programs, baseball, Paul Harvey, and a few other odds and ends, the station plays country music. But, by its own admission, its playlist is not based upon local record sales. They move records up and down the chart based on their own opinions. Records are not played with any determinable pattern. They might play several down-tempo records or sad-tale records in a row, for example.

(Continued on page 40)

Golden



Ebb-Tide

ANN-TAMAS

HITS



EBENEZERS

AND ITS—
OFFICES FROM—
DALLAS-NEW YORK—
CALIFORNIA

!! JIMMY LITTLEJOHN !!
"Walkin' the Streets"

BUZ CRAFT
GENE BOLDEN

JAN HOWARD
LORAIN WEAVER

1969



Records HITS

BOBBY TURNER
ROBBIN MARTIN

KENNY SMITH
JACK HARRIS
DEB-PAMLA

V-TONE-MOON

SOUL-ROCK

—SUBSIDIARIES
—COAST TO COAST
—ARIZONA-NEW ORLEANS
—OHIO-U.S.A.



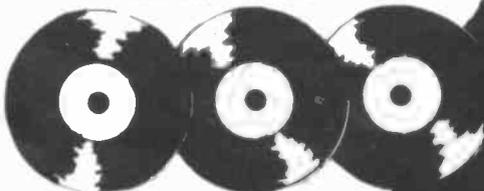
HITS

!! DUSTY LANE !!

"THE U.F.O. SPACE SHIP"

TOP

!! DUB !!
!! DICKERSON
JACK WATERS
CHUCK GARNER

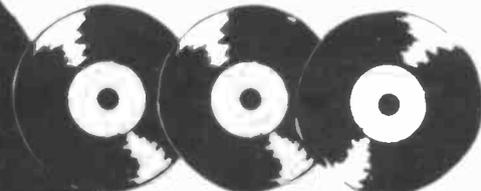


TOP SONGWRITERS:

DUKE TINTLE
HERMAN BURNS
DUSTY LANE
EBB-TIDE

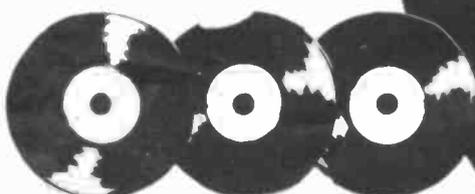
TEN

!! SUNSHINE-RUBY !!
RUSS ELMORE
CAPT. GENE POWLESS



TOP SONGS:

RUN TO HIM
THE UGLY GIRL
THESE OLE HARD TIMES
THESE FOUR WALLS



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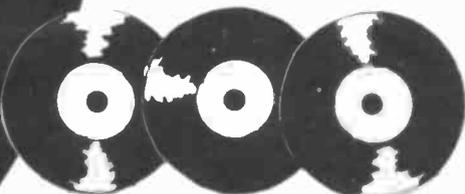
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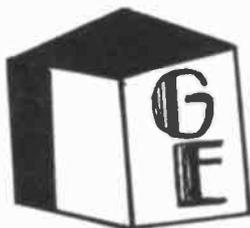


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Letters To The Editor

• Continued from page 30

Maybe, but the guys like J.P. McCarthey in Detroit is still doing what he did 10 or more years ago, and the two or more rockers in town combined can't touch him ratingwise. He had no obvious format, but he sure must be getting through to someone. Howard Miller used to be the same way. How many giants can you name nowadays? Not long ago I was in Detroit at General Motors, and while waiting for my appointment, I was talking to a young (19) gal (with nice legs). I asked her who she liked in the morning and she said J.P. I asked her if she liked Charlie Van Dyke, and she said what station is he on. I don't know if she was typical or not, but it proved something to me. On a Drakish style format a jock's name is given more or equal to any of the other basics, and yet in questioning this gal further, she couldn't tell me the name of one single jock on CKLW, even though she claimed to listen to them after J.P. went off the air. I'm also firmly convinced that in most cases, not all, that the owner/management team is responsible for the fluidity of most jocks. Guys who go through people like greased lightning are certainly not helping to stabilize this industry. I feel myself afraid to buy a home here in Toledo. So consequently this state of permanent instability. It's wrong, but who can convince an owner or

manager they should try and build a stable staff to help their ratings. I guess this is why so many of the jocks are giving up contemporary radio and deserting to MOR's.

But, alas, I will continue to dream and do the three-hour bit and hope in the next coming, I can come back as a record. I'll have a better chance of becoming an oldie but a goodie than I do now.

WOHO
Bob Chase
Toledo, Ohio

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

I take this to mean that Mr. Gardiner is not aware that there is a country station in Philadelphia, a 50,000-watt country station that has been in operation and powerfully in the ratings since 1967.

Yes, there is a country station in Philadelphia. It's a shame that a man of Mr. Gardiner's stature is not even aware that WRCP exists. If he had said Philadelphia could have a better country station I might have agreed, there isn't a radio station on the face of this earth

Anti Does His Own KFI Thing

LOS ANGELES — A new slant to music programming occurred on Al Collins' late night show over KFI Wednesday (24), when music librarian Don Anti programmed the entire time block with material expressing his own tastes. "I thought it would be fun to have Don pick his own favorites and come on the air to explain his choices," Collins said.

Over the past several weeks, Collins has been developing his own form of programming, playing old 78's and jazz between 11 p.m. and 4 a.m. KFI's daytime programming has a more contemporary emphasis with Anti selecting the new music.

Collins' program originates from the "Purple Grotto" and he has run several all night specials like an evening of old radio programs and a study of Frank Sinatra. He has begun spinning 78's exclusively on Fridays and plans to introduce old songs during the week also.

that couldn't use some improvement. Personally, I feel that WRCP is one of the finest sounding country stations on the air today, but, of course, I'm prejudiced.

I still consider Mr. Gardiner one of the most (if not the most) brilliant men in country radio today. It's obvious he's very aware of what's happening in country radio today. It's a shame he's not aware of what's happening in Philadelphia.

Don Paul
Program Director
WRCP
Philadelphia

Programming Aids

• Continued from page 37

SOUL

Memphis, Tenn. (WDIA), Bill Thomas RP: "I Can't Get Next to You." Temptations, Gordy. BLFP: "Sweeter He Is," Soul Children, Stax. BH: "Let a Woman Be a Woman, a Man Be a Man," Dyke, Blazers. BLFH: "My Babe," Willie Mitchell.

Welch, W. Va. (WOVE)
Arnell Church, Music Director
RP: "Hold on a Little Longer," Carl Carlton, Back Beat. BLFP: "Doing Our Thing," Clarence Carter, Atlantic. BH: "Sweeter He Is" (Part 1 & 2), Soul Children, Stax. BLFH: "Not Like the Others," Little Jim Candy, Roulette.

'Mama's' Production Deal With Mercury

NEW YORK — Mama Cass Elliot has signed a production agreement with Mercury Records, according to Bob Reno, Mercury's New York director of recorded product. The first single under the pact is "Babylon," written and performed by the Organ Grinders for release on the Smash label. The disk was cut at Mercury Sound Studio here and arranged by Paul Harris. MRC Music published "Babylon."

It's WKKE Now

ASHEVILLE, N.C.—WLOS has changed call letters to WKKE, but will keep its Hot 100 format, according to executive vice-president Robert M. Hauck. The station was recently purchased by Greater Asheville Broadcasting.

DRUGS SUBJECT OF NEW PROGRAM ON WEXI-FM

ARLINGTON HEIGHTS, Ill.—WEXI-FM here, a 24-hour all-music station, broadcast a nine-hour music and news program Sept. 27 on the drug problem. One-hour tapes of the controversial program were made and will be made available to stations around the country. The program, "Both Feet on the Ground," was produced by station manager Ray Smithers, and music for the show was written and recorded at Laddies Recording Studios near here expressly for WEXI-FM by the Shadows of Knight. A recording of the score may also be produced.

The show was produced, Smithers said, with the idea of presenting "both sides of the drug issue." Two-minute interviews were spaced evenly, between, for example, a girl confessing that drugs had opened a new world for her, and a doctor warning of the dangers of drugs. Four YMCA street workers answered calls during the special.

"The station did not intend to play parent or make any moral judgment," Smithers said. "The whole idea was to leave the interpretation up to the listener." He said that special care was taken to ensure that the music sustained the interest of the audience—no dialog sections were longer than two minutes.

WEXI-FM's Format Making Big Gains

• Continued from page 30

Neil Diamond; "The Nitty Gritty," Gladys Knight; "No One for Me to Turn to," Spiral Starecase.

Often, a distributor finds that a record is selling in the suburbs that isn't even being played on WLS or WCFL (the two giant AM rock-formatted outlets in Chicago) and then realize that we're on the record. We're now receiving a number of advance tapes from record sessions—before anything is set on pressing the records," he said.

"We play the old records that we think are important," he said, describing some of the difficulty he had in collecting 3,000 titles dating back to the early 1950's. "For example, we play Elvis Presley's 'Blue Suede Shoes,' but not his 'Hound Dog' recording." Tapes of all three library categories are switched throughout the programming day, he said. "We want to avoid that terrible repetition automation can trap you into. A automated station often allows a listener to set his watch every day when 'Stoned Soul Picnic' by the fifth Dimension comes on at 3 p.m."

Every week, new tapes are recorded and about six or eight new releases are sandwiched into the whole format, he said. "We retire a record from the Top 40 category down into the second group, and then it might wind up in the third group, too. But we try to be careful so that the rotation of titles on each tape doesn't follow a definite pattern and create too much sameness."

Examples of titles from the second group of recently popular titles include "Old Brown Shoe," Beatles; "I Want to Love You," Peggy Scott & Jo Jo Benson; "Hurt So Bad," Letterman. Examples from the standards group include: "The Name Game," Shirley Ellis; "The Wanderer," Dion; "I'm a Man," Spencer Davis Group; "Valleri," Monkees; and "Walk on the Wild Side," Brook Benton.

Turning to the subject of commercials, Smithers said that the station's own productions have been very important. "We're becoming known at agencies." Smithers produces as many as 30 commercials a week, and his Vogue Tire commercial, which won a Clio this year at the American Television and Radio Commercials festival in New York, is one of hundreds

turned out in the station's production room.

"Our commercials are basically very 'un-sell' and are carefully patterned to go along with our whole message and station personality." In the case of the Clio commercial, he said that a recording of "War and Peace" was on the turntable and he got the idea to interpret the opera in a manner similar to Milton Cross. The commercial was made in all of 15 minutes.

"Another important aspect of our commercials is the attempt to make the local advertiser 'sound national,'" Smithers said. "We have often taken brief descriptions from the Yellow Pages, created a commercial around what we considered the client's personality represents, and sold the spot the minute the client heard it."

Vox Jox

• Continued from page 38

I forgot to mention. That ARB for July/Aug. showed WABC with a week come of 5,411,600. I'm having great difficulty now in persuading WABC program director Rick Sklar that he's second to the BBC. Sklar also informs me that while Jim Nettleton is coming to WABC in New York, Nettleton will not be the all-night personality. So, that job is still open. He wants airchecks. Says he's not getting enough. Would everybody in the nation please send Sklar airchecks. This includes country and soul-format personalities. Let's really bomb him out.

KVET, country music station in Austin, Texas, has moved to 705 N. Lamar. Program director is Jerry Garvin and he needs singles and albums. I think this is the key country music exposure between Dallas and Houston, so any record company who doesn't have Garvin on their mailing list is missing out. Hal Martin is now with WJTN in Jamestown, N.Y., doing the 7 p.m.-1 am show; he'd been with WKSN in that city. Steve (Steve Richards) Nelson has joined WMCT in Mountain City, Tenn. He'd been at WKYE in Bristol, Tenn. Needs both country music and MOR records. Bill Crable has joined KMOX in St. Louis and will do the 8-midnight music-variety show. Jim Michaels has become program director of WMNI in Columbus; he'll continue his radio show.

Selling Sounds

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

WEEK OF 20-24 SEPT.

GOTHAM RECORDING STUDIO, 2 W. 46th St.—JU 6-5577
(Linda Bender reporting)

- Ford, the agency was J. Walter Thompson, the producer was John Franklin.
- Monischewitz, the agency was Balk Co.
- Ten Wheel Drive has recorded an album on Polydor label and the producer was Walter Raim.
- Bob Dorugh recorded a new album for G.R.T., it was produced by Stewart Scharf and Bob Dorugh.
- Leslie West Mountain has recorded an album, and it was produced by Flex Pappalardi.
- Front Page, for the Theatre Guild Recording Society, the arranger was Eric Tolfne.

MBA MUSIC, New York—MU 8-2847
(Richie Simon reporting)

- Lassie Dog Food, for Needham, Harper & Steers, Chicago; the producer was Dale Landsman, the arranger was J. J. Johnson, it was for TV, and it was recorded at Fine Sound.
- General Mills Toaster Pizza, the agency was J. Walter Thompson, the producer was Mike Wagman, the arranger was J. J. Johnson, it was a TV spot, recorded at Fine Recording.

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

- Acrillian Country, the agency was D., D. & B., the producers were Merl Bloom and Penny Muwitt, it was recorded at Media.
- Hertz, the agency was Carl Ally, the producer was Janine Morjolet, it was recorded at A & R.
- Mussellmans, for Garder Advertising, the producer was Stu Myatt, it was recorded at Media.

NATIONAL RECORDING STUDIOS, INC., 730 Fifth Ave., New York—PL 7-6440
(Lenny Larson reporting)

- Activity at National Recording Studios: At Edison Hall: Wayne Newton supervising music tracks for his forthcoming Kraft Music Hall Special. Goleda recording new Ballantine Beer jingles. CBS recording background music for a news special. Jack Urbant producing music spots for Ford. At 730 Fifth Ave. Steve Karmen conducting Raleigh Cigarette music for Drew-Lawrence. George P. Clarke Advertising doing jingles for Puralator. Pelican Films recording Douglas Fairbanks Jr. for the U. S. Navy. Comedienne Nancy Walker in with Wylie Films for Downey.



STATE YOUR TERMS!

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

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

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THERE WEREN'T ANY
APPLE RECORDS WHEN BILLY PRESTON
CUT HIS FIRST ALBUM

MICK AND KEITH DIDN'T EVEN
KNOW EACH OTHER WHEN GENE ALLISON CUT
"YOU CAN MAKE IT IF YOU TRY"

OTIS HADN'T JOINED
THE PINETOPPERS WHEN
LITTLE RICHARD CUT "LUCILLE"

JERRY BUTLER AND BETTY EVERETT
HAD A WHOLE ALBUM OF IT
BEFORE MARVIN AND TAMMI EVER MET

Rock and roll music people like Little Richard, Bobby Day, and Chris Kenner pounded out the teen beat sounds of the 1950's so hard you can still feel the vibrations. They were part of the first generation of rock; part of parking in the dark and every high school hop. This first generation of rock, blues, and early soul is an excitement that can never be captured through the intellectualization of today's rock print, you've got to feel it to understand it.

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

Some of the other First Generation albums are by Little Richard, Billy Preston, Memphis Slim, Joe Simon, The Dells, The Staple Singers, John Lee Hooker, and Junior Wells.

The entire set of albums will give you a firm, vibrant foundation in the history of rock and roll. We kind of hope that you'll put yourself together with some of these sounds. Vitalis, black leather jackets, and a comb in the back pocket of your jeans may not be part of your life style anymore, but rock and roll should be.



The First
Generation,
Rock, Blues,
Early Soul

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Soul

Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"The Generation
of Revelations"

SOLOMON BURKE

(Bell)



By ED OCHS

SOUL SAUCES: The Dells' "Oh What a Night" on Cadet is turning out to be the strongest single in the group's history—and they do have a history. The single was first released in 1956 and will be a million seller for the second time—by the same group (they've yet to change a member) 13 years later. Bobby Miller, producer-songwriter for the Dells, is managing a new Chess group, the Shades of Brown, and writing and producing their songs. . . . Odetta has joined Dunhill and will debut an LP next month. . . . B.B. King will tape ABC-TV's "The Music Scene" after playing Mexico City and Acapulco for the first time. His Mexican trip kicks off a college tour through the Midwest and Northeast. . . . Also signed to Chess: Cookie Vee, a protege of Bo Diddley, who is also signed to the label. . . . The Checkmates, Ltd., who have bought a nightclub in Palo Alto, are into a four-week stint at the Las Vegas International and will finish up the last week in October. Their latest disk on A&M is the third chartbound version of Creedence Clearwater's "Proud Mary." Las Vegas, always a talent mill, is now enjoying a diet of soul acts, not all of which are easy listening. Little Richrd, for example, who replaced Belle Barth last month at Caesar's Roman Theatre. Little Richard, along with singer-organist Billy Preston, will benefit from Buddah's "First Generation" roots of rock series now on sale. Preston, already a young veteran of tours with Little Richard, Ray Charles, James Cleveland—and the Beatles—has opened his solo campaign on Apple with an album based on his "That's the Way God Planned It" disk. George Harrison of the Beatles produced. . . . Atlantic is building a new crack back-up instrumental group, Cold Grits, and a femme back-up team a la the Sweet Inspirations, Southern Comfort. . . . Wilson Pickett, who is doing a series of European concerts, will appear on the "Tom Jones Show" on the ABC-TV network. The show will be taped in London on Oct. 11-12 for later airing in the U.S. Pickett played to record breaking crowds in London, Amsterdam and Germany. . . . Speaking of U.S. soul singers, like Preston, jumping the country to score stardom in England: P.P. Arnold, former Ikette now living in London, is makin' smoke with her first Atlantic disk, "Bury Me Down by the River," penned and produced by Barry Gibb of the Bee Gees. The lack of native soul material and the desire by black artists for commercial (pop) success is promoting the practice of recording material formerly a hit by a white rock group. The Beatles, Creedence Clearwater, Tommy James, Burt Bacharach and Bob Dylan are still supplying second-hand songs for black artists.

FILETS OF SOUL: Gene Chandler, besides recording for Brunswick and Checker, is nursing his Bamboo label towards chart recognition. The label, distributed by Scepter and co-promoted by Scepter's Chris Jonz, is makin' fire with Mel & Tim's "Backfield in Motion." . . . Ray Charles and his Revue are on a 35-day tour of 21 European cities, winding up in Stockholm, Oct. 30. . . . Issac Hayes has made the jump from the studio to the stage, and so will his songwriting partner, David Porter. Hayes is working with Porter on an album in Memphis. . . . Rick Hall has completed sessions at his Muscle Shoals soul factory on two more new names: Spencer Wiggins and the Deacon Honey Bee Blues Camp. Hall's Fame studio staff band has been working on their own recording under the name, the Fame Gang. Jazzman Cannonball Adderley is scheduled to go into Fame for Capitol. . . . New O'Jays: "Branded Bad," on Neptune. . . . Atlantic's Eddie Harris returns to the Village Gate on Oct. 24 before kicking off his college tour Nov. 10. . . . Just signed to Gamble & Huff's Neptune label: the Vibrations and Diana Ross & the Supremes version of Smokey Robinson's "I Second That Emotion." . . . Phil Flowers, now on A&M, has covered another Dylan classic, "Like a Rolling Stone." . . . New Radiants: "Book of Love," on Cadet. . . . New Moments: "Where," on Stang. . . . Thank you, deejays, for your charts and news. . . . Grady Tate and Gary McFarland were in Dallas last week promoting Skye Records album of Bobby Scott's music from the film "Slaves." . . . The Searab label in Hollywood is hummin' with the first disk from Red Schwartz' new combine, "Hiwaymen (Will Steal Your Heart)," by the General Soul Assembly.

OCTOBER 4, 1969, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 10/4/69

BEST SELLING
Soul Singles

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	2	I CAN'T GET NEXT TO YOU Temptations, Gordy 7093 (Jobete, BMI)	6	26	26	UH, UH BOY THAT'S A NO NO Candice Love, Aquarius 4010 (Wil-Ric, BMI)	8
2	3	THAT'S THE WAY LOVE IS Marvin Gaye, Tamla 54185 (Jobete, BMI)	5	27	29	CRUMBS OFF THE TABLE Glass House, Invictus 9071 (Gold Forever, BMI)	2
3	1	OH WHAT A NIGHT Dells, Cadet 5649 (Conrad, BMI)	8	28	27	THE BEST PART OF A LOVE AFFAIR Emotions, Volt 4021 (Birdees, ASCAP)	4
4	5	HOT FUN IN THE SUMMERTIME Sly & the Family Stone, Epic 5-10497 (Stone Flower, BMI)	7	29	35	SAN FRANCISCO IS A LONELY TOWN Joe Simon, Sound Stage 7 2641 (Shelby Singleton, BMI)	2
5	4	SHARE YOUR LOVE WITH ME Aretha Franklin, Atlanta 2650 (Don, BMI)	10	30	30	IT'S TOO LATE Ted Taylor, Ronn 34 (Rush, BMI)	7
6	6	JEALOUS KIND OF FELLOW Garland Green, Uni 55143 (Colsam Music, Inc., BMI)	7	31	37	ALWAYS DAVID Ruby Winters, Diamond 265 (Ruler/Press, BMI)	2
7	9	WHAT'S THE USE OF BREAKING UP Jerry Butler, Mercury 72960 (Assorted/Parabut, BMI)	6	32	32	BABY I'M FOR REAL Originals, Soul 35066 (Jobete, BMI)	2
8	11	WORLD James Brown, King 6258 (Golo, BMI)	4	33	38	THE WEIGHT Diana Ross & the Supremes & the Temptations, Motown (Dwarf, ASCAP)	3
9	10	DADDY'S LITTLE MAN O.C. Smith, Columbia 4-44948 (BnB, ASCAP)	5	34	34	GET OFF MY BACK WOMAN B. B. King, BluesWay 61026 (Sounds of Lucille/Pamco, BMI)	6
10	12	IN A MOMENT Intrigues, Yew 1001 (Odom & Neiburg, BMI)	7	35	—	WAS IT GOOD TO YOU Isley Brothers, T Neck 908 (Triple 3, BMI)	1
11	7	YOUR GOOD THING IS ABOUT TO END Lou Rawls, Capitol 2550 (East, BMI)	11	36	36	I DON'T KNOW Baby Washington, Cotillion 44047 (East-Sandia, BMI)	2
12	8	NITTY GRITTY Gladys Knight & the Pips, Soul 35063 (Gallico, BMI)	11	37	40	MY BALLOON'S GOING UP Archie Bell & the Drells, Atlantic 2663 (Assorted, BMI)	3
13	13	YOU GOT YOURS AND I'LL GET MINE Delfonics, Philly Groove 151 (Nickel Shoe, BMI)	7	38	50	WE'LL CRY TOGETHER Maxine Brown, Commonwealth United 3001 (McCoy-Chevis, BMI)	2
14	19	THE SWEETER HE IS Soul Children, Stax 0050 (Birdees, ASCAP)	3	39	—	POOR MAN Little Milton, Checker 1221 (Stance & Parabut, BMI)	1
15	20	HERE I GO AGAIN Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI)	5	40	42	LIFE AND DEATH IN G & A Abaco Dream, A&M 1081 (Daly City, BMI)	4
16	16	LOWDOWN POPCORN James Brown, King 6250 (Golo, BMI)	5	41	44	SAD GIRL Intruders, Gamble 235 (IPG, BMI)	7
17	18	GOING IN CIRCLES Friends of Distinction, RCA 74-0204 (Porpete, BMI)	6	42	—	YOU'VE LOST THAT LOVIN' FEELING Dionne Warwick, Scepter 12262 (Screen Gems-Columbia, BMI)	1
18	14	CHAINS OF LOVE Bobby Bland, Duke 449 (Progressive, BMI)	7	43	49	HONEY COME BACK Chuck Jackson, Motown 1152 (Jobete, BMI)	3
19	17	NOBODY BUT YOU BABE Clarence Reid, Alston 4574 (Sherlyn, BMI)	14	44	45	TAKING MY LOVE Martha Reeves & the Vandellas, Gordy 7094 (Jobete, BMI)	3
20	23	LET A WOMAN BE A WOMAN— LET A MAN BE A MAN Dyke & the Blazers, Original Sound 89 (Drive In/Westward, BMI)	4	45	46	GIVE ME SOME CREDIT Ann Peebles, Hi 2165 (Jec, BMI)	2
21	21	HELPLESS Jackie Wilson, Brunswick 55418 (Dakar/BRC, BMI)	4	46	—	SLUM BABY Booker T & the MG's, Stax 0049 (East/Memphis, BMI)	1
22	22	NEVER IN PUBLIC Candi Staton, Fame 1459 (Fame, BMI)	3	47	47	JULIA Ramsey Lewis, Cadet 5640 (MacLen, BMI)	2
23	24	WALK ON BY Isaac Hayes, Enterprise 9003 (Jac/Blue Seas, BMI)	5	48	48	DEALIN' (Groovin' With Feelin') Flamingos, Julmar 506 (Belleville/Beryl, BMI)	2
24	15	I COULD NEVER BE PRESIDENT Johnnie Taylor, Stax 0046 (East/Memphis, BMI)	8	49	—	DOING OUR THING Clarence Carter, Atlantic 2600 (Fame, BMI)	1
25	25	KOOL AND THE GANG Kool & the Gang, Delite 519 (Stephayne, BMI)	4	50	—	WE CAN MAKE IT Ray Charles, Tangerine 11239 (Tangerine/Jelew, BMI)	1



The charts tell the story —
Billboard has THE CHARTS



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

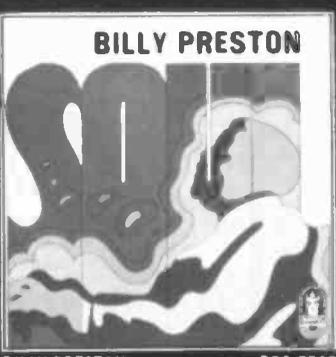
The First Generation



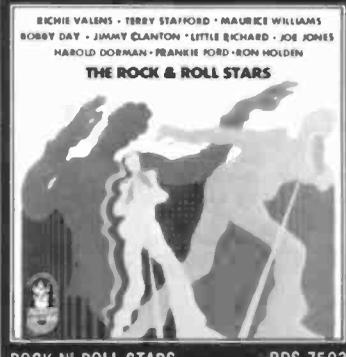
Rock, Blues, Early Soul



LITTLE RICHARD BDS 7501



BILLY PRESTON BDS 7502



ROCK 'N' ROLL STARS BDS 7503



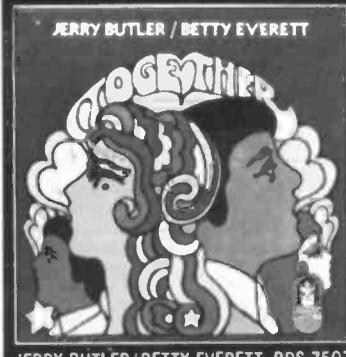
FIRST GENERATION... SOUL BDS 7504



MEMPHIS SLIM... MOTHER EARTH BDS 7505



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JERRY BUTLER/BETTY EVERETT BDS 7507



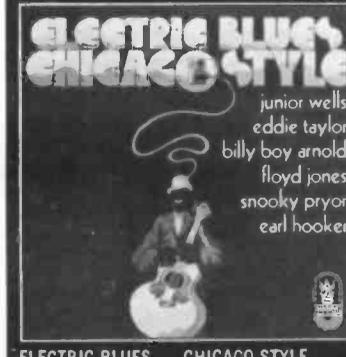
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ELECTRIC BLUES... CHICAGO STYLE



JOE SIMON BDS 7512

Available exclusively on ITCC 4 & 8 track stereo tape cartridges. Buddah Records is a subsidiary of Viewlex, Inc.

Billboard SPECIAL SURVEY For Week Ending 10/4/69

BEST SELLING
Billboard **Soul LP's**

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	13	26	21	IKE AND TINA TURNER IN PERSON Minit LP 24018 (S)	9
2	2	IT'S A MOTHER James Brown, King 1063 (S)	6	27	27	SON OF A PREACHERMAN Nancy Wilson, Capitol ST 234 (S)	14
3	3	LOVE IS BLUE Dells, Cadet LPS 829 (S)	7	28	32	SMASH HITS Jimi Hendrix Experience, Reprise RS 2025 (S)	7
4	4	TEMPTATIONS SHOW Temptations, Gordy GS 933 (S)	9	29	33	ICE MAN COMETH Jerry Butler, Mercury SR 66188 (S)	39
5	5	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227 (S)	12	30	29	BLACK AND WHITE Tony Joe White, Monument SLP 18114 (S)	9
6	7	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	20	31	31	NOT ON THE OUTSIDE BUT ON THE INSIDE STRONG Moments, Stang	4
7	9	CLOUD NINE Temptations, Gordy GLPS 939 (S)	30	32	30	YOUNG MOD'S FORGOTTEN STORY Impressions, Curtom CRS 8003 (S)	19
8	8	POPCORN James Brown Band, King KSD 1055 (S)	7	33	42	SPOTLIGHTIN' THE MAN Bobby Bland, Duke DLP 89 (S)	4
9	6	TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES Tamla TS 295 (S)	10	34	38	BEST OF BILL COSBY Warner Bros.-7 Arts WS 1798 (S)	5
10	10	GREATEST MOTION PICTURE HITS Dionne Warwick, Scepter SPS 575 (S)	8	35	36	MOOG: THE ELECTRIC ELECTICS OF Dick Hymian, Command 938 (S)	11
11	11	THE WAY IT WAS? THE WAY IT IS Lou Rawls, Capitol ST 215 (S)	18	36	26	BOOKER T. SET Booker T. & the M.G.'s, Stax STS 2009 (S)	17
12	12	COLOR HIM FATHER Winstons, Metromedia 1010 (S)	9	37	39	GREEN RIVER Creedence Clearwater Revival, Fantasy 8393	2
13	14	M.P.G. Marvin Gaye, Tamla TS 292 (S)	18	38	41	LET THE SUNSHINE IN Diana Ross & the Supremes, Motown MS 689	15
14	13	MY WHOLE WORLD ENDED David Ruffin, Motown MS 685 (S)	16	39	37	SOUNDTRACK: UPTIGHT Stax STS 2006 (S)	31
15	19	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149 (S)	22	40	40	BLIND FAITH Atlantic SD 33-304 (S)	3
16	16	GIVE IT AWAY Chi-Lites, Brunswick BL 754152 (S)	4	41	49	ICE ON FIRE Jerry Butler, Mercury SR 61234	2
17	17	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	24	42	—	RIVER DEEP—MOUNTAIN HIGH Ike & Tina Turner, A&M, LP 4178	1
18	20	NOW Four Tops, Motown MS 675 (S)	12	43	35	FELICIANO/10 TO 23 Jose Feliciano, RCA Victor LSP 4185 (S)	12
19	22	GREATEST HITS Dells, Cadet LSP 824 (S)	17	44	46	ANOTHER VOYAGE Ramsey Lewis, Cadet LPS 827 (S)	3
20	23	STAND Sly & the Family Stone, Epic BN 26456 (S)	23	45	45	DOIN' HIS THING Ray Charles, Tangerine ABCS 695 (S)	13
21	15	AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S)	18	46	48	BLOWIN' GOLD John Klemmer, Cadet Concept LPS 321	2
22	28	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S)	8	47	34	IT'S OUR THING Isley Brothers, T-Neck TNS 3001 (S)	24
23	18	LOVE MAN Otis Redding, Atco SD 289 (S)	11	48	—	MOTHER NATURE'S SON Miles Davis, Cadet LPS 821	1
24	24	JR. WALKER & THE ALL STARS GREATEST HITS Soul SS 718 (S)	14	49	50	HOT DOG Lou Donaldson, Blue Note BST 84318	2
25	25	LIVE AND WELL B. B. King, Bluesway 6031 (S)	15	50	—	SUNSHOWER Thelma Houston, Dunhill DS 50052	1

Sees 8-Track Technological Advances a Boon to Remotes

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

Hamel, who designed and built an 8-track console, said 8 and 16-track recording was just as important an advance for remote operations as it was for studio applications—perhaps more. "In a remote situation," he said, "you only have one

chance to record an act. In a studio, as least, you can ask the musicians to do it over. On a remote, if you have one microphone on the guitar, piano and bass player and one of them goofs, you've lost all three instruments. With 16-track, you can pipe each musician into the van separately — if one should goof then you only have that one musician to worry about."

Hamel's van, equipped with an elaborate security system and guarded on location by his wife, Kim Hamel III, is actually equipped with two 8-track decks. Most record companies today demand double masters," he said, explaining that one tape recorder operates about five minutes ahead of the second.

Yesteryear's Hits

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

POP SINGLES—5 Years Ago

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

POP SINGLES—10 Years Ago

1. Lonely Boy—Paul Anka (ABC-Paramount)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Tiger—Fabian (Chancellor)
4. Waterloo—Stonewall Jackson (Columbia)
5. A Big Hunk of Love—Elvis Presley (RCA Victor)
6. My Heart Is an Open Book—Carl Dobkins Jr. (Decca)
7. There Goes My Baby—Drifters (Atlantic)
8. Lipstick on Your Collar—Connie Francis (M-G-M)
9. Forty Miles of Bad Road—Duane Eddy (Jamie)
10. Personality—Lloyd Price (ABC-Paramount)

R & B SINGLES—10 Years Ago

1. There Goes My Baby—Drifters (Atlantic)
2. Personality—Lloyd Price (ABC-Paramount)
3. You're So Fine—Falcons (Unart)
4. What'd I Say—Ray Charles (Atlantic)
5. What a Difference a Day Makes—Dinah Washington (Mercury)
6. There Is Something on Your Mind—Johnny Horton (Columbia)
7. I Only Have Eyes for You—Flamingoes (End)
8. Lonely Boy—Paul Anka (ABC-Paramount)
9. I'll Be Satisfied—Jackie Wilson (Brunswick)
10. The Battle of New Orleans—Johnny Horton (Columbia)

POP LP's—5 Years Ago

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

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



Check please.

Cameron Offering Common Shares

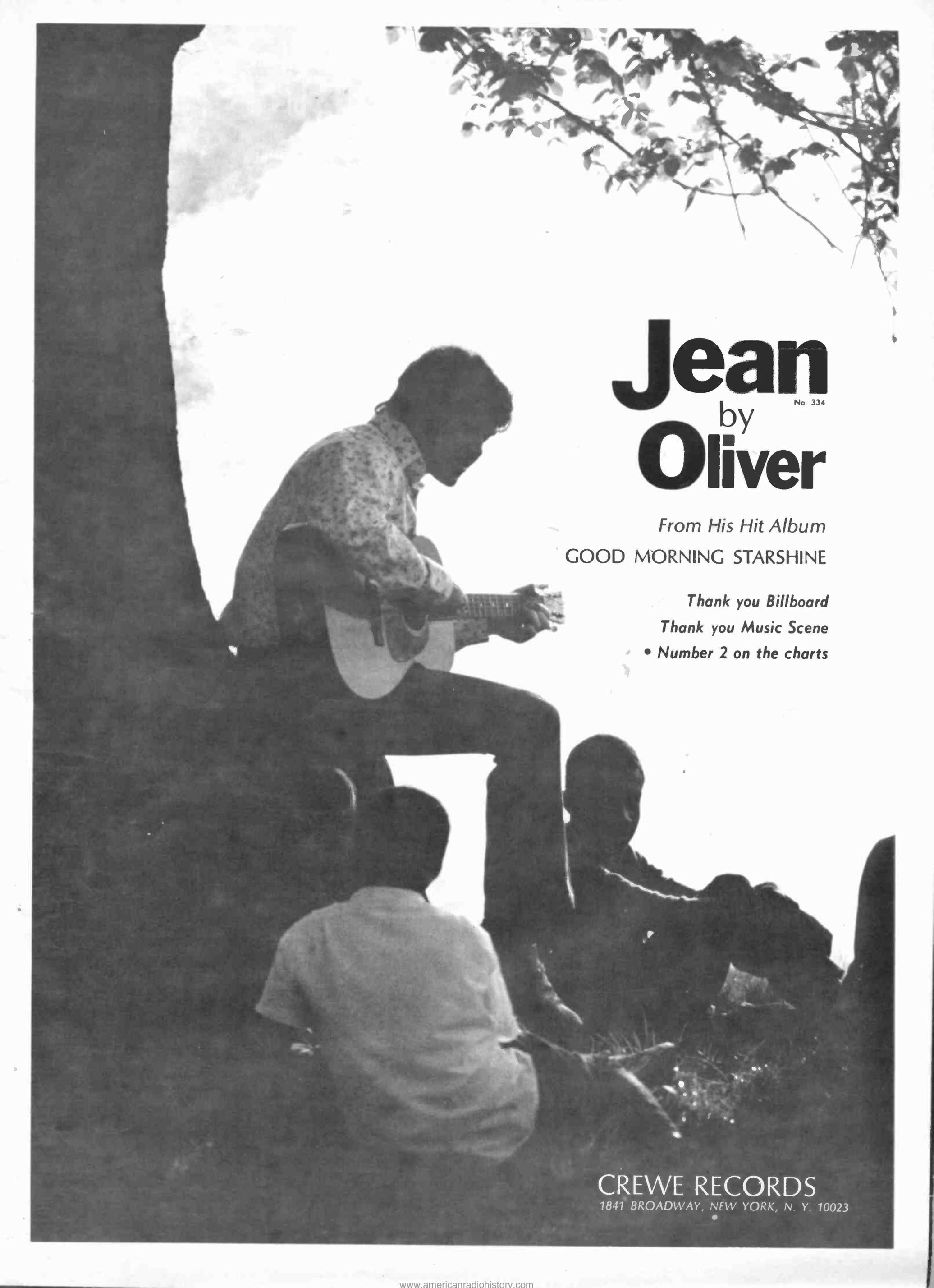
NEW YORK — Cameron Musical Industries, Ltd. is offering 300,000 shares of common stock. The firm, headed by J. Cameron Gordon, former president, Seeburg Corp., is engaged in the development, design and marketing of coin-operated and non-coin operated music systems.

A&I Named Kapp Distrib in Area

NEW YORK — A&I Distributors of Cincinnati, the Al and Sam Klayman outlet, has been set to represent all Kapp Records and 4 Corners of the World product throughout Southwestern Ohio. Lou Sebok, Kapp's director of sales, made the appointment.



THE RHYTHM & BLUES Academy and Hall of Fame held their first meeting on the West Coast recently, drawing some of soul music's pioneers and patrons. In the front row, from left to right, are "Tank" Jernigan; Johnny Otis, chairman of the board of directors; Roy Milton, president; and Anthony Reaza, founder and executive director. In the back row, from left to right, are Billy Ward; Joe "Honeydripper" Ligins, treasurer; Lloyd Glenn; and Big Jay McNeely, acting vice-president. Also present but not shown in the photo were Nellie Lutchter and Pee Wee Crayton. The academy is located at 1717 N. Vine St., Suite 2, Hollywood, Calif.



Jean No. 334 by Oliver

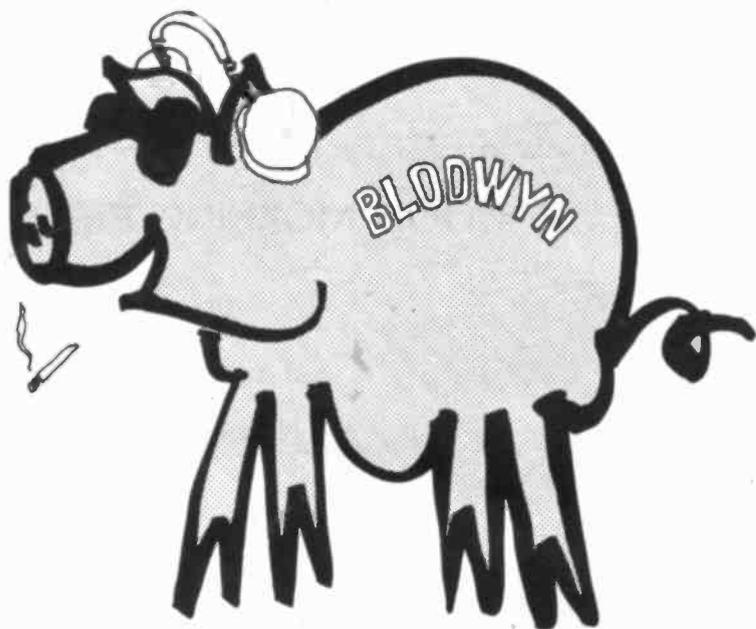
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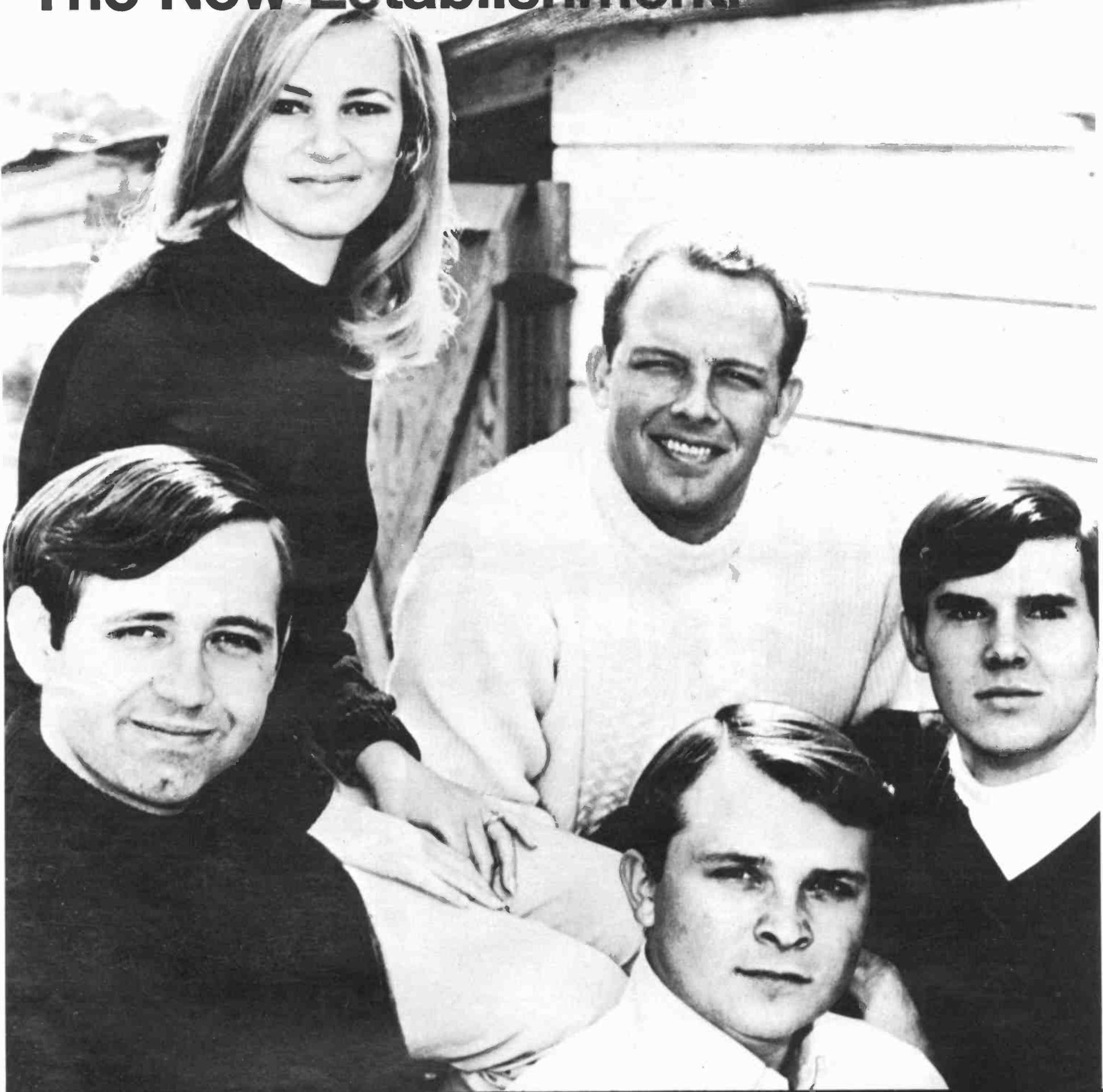
Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		

Artist and/or Selection featured on "The Music Scene," ABC-TV Network					
1	1	1	5	JEAN Oliver, Crewe 334 (Twentieth Century, ASCAP)	8
2	8	9	15	EVERYBODY'S TALKIN' Nilsson, RCA 74-0161 (Coconut Grove/Story, BMI)	6
3	2	3	11	THIS GIRL IS A WOMAN NOW Gary Puckett & the Union Gap, Columbia 44967 (Three Bridges, ASCAP)	6
4	3	2	1	I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot 40018 (TRO-Hollis, BMI)	10
5	4	4	4	HURT SO BAD Lettermen, Capitol 2428 (Vogue, BMI)	22
6	7	8	10	KEEM-O-SABE Electric Indian, United Artists 50563 (Binn/Elaine/United Artists, ASCAP)	8
7	14	24	35	IS THAT ALL THERE IS? Peggy Lee, Capitol 2602 (Trio, BMI)	4
8	6	11	19	I'M A BETTER MAN Engelbert Humperdinck, Parrot 40040 (Blue Seas/Jac, ASCAP)	7
9	10	10	22	DADDY'S LITTLE MAN O. C. Smith, Columbia 4-44948 (BnB, ASCAP)	6
10	11	13	13	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists 50565 (Detail, BMI)	8
11	12	14	28	LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise 0852 (Almo, ASCAP)	4
12	22	27	29	MAH-NA-MAH-NA "Sweden Heaven & Hell" Soundtrack, Ariel 500 (E. B. Marks, BMI)	5
13	9	7	3	PUT A LITTLE LOVE IN YOUR HEART Jackie De Shannon, Imperial 66385 (Unart, BMI)	12
14	5	5	2	A BOY NAMED SUE Johnny Cash, Columbia 4-44944 (Evil Eye, BMI)	9
15	26	28	—	ETERNITY Vikki Carr, Liberty 56132 (Saturday, BMI)	3
16	15	16	17	I TAKE A LOT OF PRIDE IN WHAT I AM Dean Martin, Reprise 0841 (Blue Book, BMI)	9
17	16	18	18	IT'S GETTING BETTER Mama Cass, Dunhill 4195 (Screen Gems-Columbia, BMI)	15
18	13	6	6	SWEET CAROLINE (Good Times Never Seemed So Good) Neil Diamond, UNI 55136 (Stonebridge, BMI)	14
19	19	20	21	RAIN Jose Feliciano, RCA Victor 47-9757 (Johi, BMI)	9
20	—	—	—	SUSPICIOUS MINDS Elvis Presley, RCA 47-9764 (Press, BMI)	1
21	25	34	—	SEPTEMBER SONG Roy Clark, Dot 17299 (Chappell/TRO-Hampshire, ASCAP)	3
22	27	29	30	SUGAR SUGAR Archies, Calendar 63-1008 (Kirshner, BMI)	5
23	28	33	—	DON'T IT MAKE YOU WANNA GO HOME Joe South, Capitol 2592 (Lowery, BMI)	3
24	—	—	—	I STILL BELIEVE IN TOMORROW John & Ann Ryder, Decca 73256 (Leeds, ASCAP)	1
25	—	—	—	WEDDING BELL BLUES Fifth Dimension, Soul City 779 (Tuna Fish, BMI)	1
26	29	—	—	TRACY Cuff Links, Decca 32533 (Vanlee/Emily, ASCAP)	2
27	31	—	—	LOVE OF THE COMMON PEOPLE Winstons, Metromedia 142 (Tree, BMI)	2
28	30	31	33	MARRAKESH EXPRESS Crosby, Stills & Nash, Atlantic 2652 (Siquomb, BMI)	4
29	23	23	23	MOONLIGHT SONATA Henry Mancini & His Orch., RCA 74-0212 (Southdale, ASCAP)	8
30	21	19	20	LAY LADY LAY Bob Dylan, Columbia 44926 (Bisaky, ASCAP)	7
31	40	—	—	THE WAYS TO LOVE A MAN Tammy Wynette, Epic 5-10512 (Gallico, BMI)	2
32	33	35	—	I WANT YOU TO KNOW New Colony Six, Mercury 7296 (New Colony, BMI)	3
33	34	—	—	THE DRIFTER Steve Lawrence, RCA 74-0237 (Irving, BMI)	2
34	—	—	—	YOU'VE LOST THAT LOVING FEELING Dionne Warwick, Scepter 12262 (Screen Gems-Columbia, BMI)	1
35	—	—	—	IN THE LAND OF MAKE BELIEVE Dusty Springfield, Atlantic 2673 (U.S./Blue Seas/Jac, ASCAP)	1
36	36	37	39	FOOTPRINTS ON THE MOON Johnny Harris Orchestra, Warner Bros.-Seven Arts 7319 (Tamerlane, BMI)	5
37	39	39	—	THIS IS MY LIFE Jerry Vale, Columbia 4-44969 (Miller, ASCAP)	3
38	38	40	—	GOOD CLEAN FUN Monkees, Colgems 66-5005 (Screen Gems-Columbia, BMI)	3
39	—	—	—	FROM ATLANTA TO GOODBYE Buddy Greco, Scepter 12260 (Pincus, ASCAP)	1
40	—	—	—	MANHATTEN SAFARI Jimmy Wisner Sound, Columbia 4-44959 (Trajames/Hirt, ASCAP)	1

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



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

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



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from which comes
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Country Music

Receives Trademark on Terms 'Music City USA'

NASHVILLE — Two Nashville firms have received a registered trademark for the term "Music City, USA," thus precipitating another controversy in the use of such terms.

Earlier, musician-writer-publisher Lou Stringer had laid claim to the term "Countypolitan," and has since licensed a number of radio stations using the name on the air.

Killa Moran, president of

Moran and Associates, discovered that the mark "Music City USA" had not been registered even though it had been in general use throughout this city for more than a decade. She and an organization known as Adpro Productions applied to the secretary of state and received such a mark, giving them the right to use it exclusively or license the right to others for a fee.

The two firms incorporated under the name Music City Inc., with 51 percent of the stock held by Miss Moran and the other 49 percent by Adpro.

Through her attorney, George Barrett, Miss Moran also has applied to the U.S. Patent office for a pending patent. The first product of the firm is a Music City USA Coloring Book, containing pictures of Nashville scenes and autographs of country music artists. Most of the Nashville scenes are music-oriented. The group plans to market other products.

Stringer had announced through his attorney, Clay Bailey, ownership of the trademark for "Countypolitan" and served notice to radio stations using it that, for a moderate fee, they could have protection of exclusivity in their market. So far, nearly a score of stations have signed such a licensing

agreement. Stringer is billing the stations \$5 and \$10 per month, depending upon the size of the market. He estimates that some 200 stations are using the term.

Undecided on Use

Miss Moran, a political leader in Tennessee as well as the owner of a large promotional firm, said she had not yet decided how the use of the trademarked "Music City USA" would be handled. She was leaving this up to her attorney.

The actions have spurred many residents of this city to check the office of the secretary

(Continued on page 56)

Singleton Adds Coast Label

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

Warren Lanier, whose background includes executive positions with Fantasy, Galaxie, Motown, Decca and Venture, will be general manager of the office. The records are to be distributed by the Shelby Singleton Corp.

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

All Areas Represented as CMA Award Balloting Reaches Finals

NASHVILLE — A complete geographic spread of finalists for the Country Music Association Awards, fully representative of the industry, was indicated in ballots mailed out last week by Ernst & Ernst, the firm which will keep the winners secret until the Kraft Music Show Oct. 15.

In every category there was strong representation from all areas where country music is recorded.

In the list for entertainer of the year, Los Angeles, Dallas and Nashville all are represented in Glen Campbell, Johnny Cash, Roy Clark, Merle Haggard and Charley Pride. Although he records elsewhere, Clark makes his home in Maryland.

Again in the single of the year category, Cash (twice) and Campbell received nominations, along with Atlanta's Freddy Weller. In the I.P. of the year selection, Pride, Cash and Campbell are joined by Merle Haggard, another West Coast standout, and Tammy Wynette, who makes her home in Florida.

In the male vocalist category, it again is Campbell, Cash, Haggard and Pride, with Sonny James of Nashville added to the list.

The female vocalist category lists Loretta Lynn, Lyn Anderson, Dolly Parton, Jeannie C. Riley and Tammy Wynette. The



MISS SANDY WILKINSON, center, an Arizona State University co-ed, was crowned Miss Country Music USA at San Antonio during KBER's beauty pageant. She will take part briefly in the Kraft Music Hall CMA Awards Show Oct. 15. Mary Ann Deal, left, was second runner-up, and Debbie Jannise, right, was first runner-up.

vocal group shows a wide selection, ranging from Glen Campbell and Bobbie Gentry to the Johnny Cash-June Carter duo. Others are Tompall & the Glasers, Porter Wagoner and Dolly Parton, and Dottie West and Don Gibson.

In the instrumental groups, the Buckaroos are in the top five, as has been the tradition over the years, along with the Nashville Brass, the Po' Boys, the Stonemans, the Texas Troubadours, and the Wagonmasters.

Individual instrumentalist finalists are Chet Atkins, Roy Clark, Floyd Cramer, Jerry Reed and Don Rich, the latter the lead man for the Buckaroos.

Finally, in the comedy field, are Don Bowman, Archie Campbell, Roy Clark, Ben Colder and Junior Samples, the latter a Georgian.

The CMA awards were firmly established a few years ago when all trade publications and many other groups ceased giving awards in deference to unity and singleness of purpose. Billboard had been the leader in the awards, and was the first to relinquish this practice. The Country Music Association, which has membership in the 50 states, was representative of all facets of the country industry and the single awards system was set up to establish something meaningful instead of fragmentary presentations.

The voting strength of CMA is divided throughout the nation, and abroad as well, and this year Kraft chose to exercise its option to carry again the awards show live from Nashville, as a central point of CMA activity.

Artist Surprises in Store at Opry Fete

NASHVILLE—Record companies and other firms involved in sponsorship of official functions of the WSM "Grand Ole Opry" birthday celebration are completing their plans for the entertainment aspects.

Dot Records made the first surprise announcement, pointing out that actor Lee Marvin would be hosting the scheduled luncheon, coming directly to Nashville from premiering a new motion picture.

Decca Records had announced that its talent would include Leapy Lee, the British performer, who made a hit showing on the "Opry" during an earlier visit.

Fender/Rogers division of CBS Musical Instrument Co. will present a program at the Municipal Auditorium from 3:30 to 5:30 on Oct. 16. Eddie Miller and Claude Lawrence, producers of the show, have gathered artists from all the major labels who will take part. Among those scheduled to appear are Jim Ed Brown (RCA), Kitty Wells and Johnny Wright (Decca), The Stonemans (RCA), Del Reeves (United Artists), Nel

Stuckey (RCA), Pamela Miller (RCA), Jimmie Dickens (Decca) Harold Morrison (Epic), Gib Guilbeau (Happy Tiger), Tompall & the Glasers (MGM), Kenny Vernon (Chart) and Buck Evans and his band. Master of ceremonies for the show will be Don Hower.

RCA will present its breakfast show at the Municipal Auditorium Oct. 18 at 8:00 a.m. The master of ceremonies will be Archie Campbell, and the guest list includes Danny Davis and the Nashville Brass, Kenny Price, Dottie West, The Stonemans, Dallas Frazier, Jessi Coulter and Red Lane. RCA headquarters for the convention will be the Main Ball Room of the Ramada Inn, and the Take-5 Lounge at the airport will be turned into the RCA hospitality suite.

Decca indicated it would have all of its major artists on hand, but said plans were not yet completed. United Artists also indicated the same, saying it was premature to make any announcement at this time.

Capitol still was in the planning stage, also.

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

- Clinging to My Baby's Hand—Dottie West (RCA)
 - The Drifter—Steve Lawrence (RCA)
 - Nobody Cares—Jimmy James (Pateliff)
 - Steppin' Down—Frederick Knight (Maxline)
 - The Beach Comber—Mystery Voice (Tiki)
 - Ladder of Love—Jack Nelson (Kajac)
 - Back in the Arms of Love—Jack Greene (Decca)
 - Bury Me Down by the River—P. P. Arnold (Atlantic)
 - Valley of the Wind—Marty Martel (National)
 - Gonna Have to Put You Down—Oscar Bishop (Maxline)
 - Friendship and Comfort—Lee Wilson (Rich-R-Tone)
 - Installment by the Bottle—Ray Crowder (Camara)
 - Hands—Ronie Barth (Cherylaine)
 - Mary Ann—Gene Blakley (Gino)
 - In the Land of Make Believe—Dusty Springfield (Atlantic)
 - I Can Remember—Peter & Gordon (Capitol)
 - For the Love of a Lady—Jay & the Americans (United Artists)
 - Individual of Society—Basis of the Thing (Chi-Line)
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FINAL PLANS are formalized at a meeting of officials involved in the WSM "Grand Ole Opry" Birthday celebration and the CMA convention. Shown after the meeting are CMA executive director Jo Walker, CMA president Bill Williams, international seminar co-chairman Emily Bradshaw, and "Opry" manager Bud Wendell.

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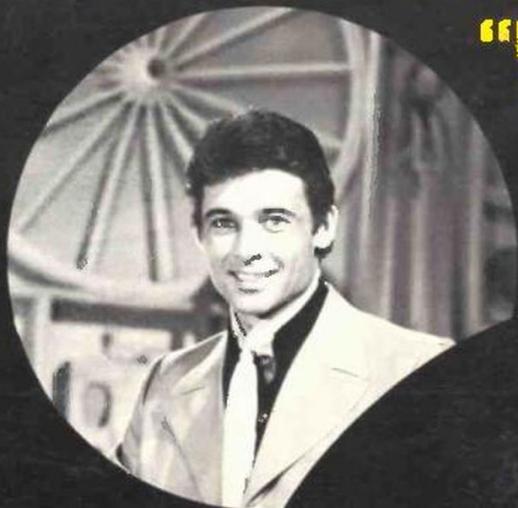


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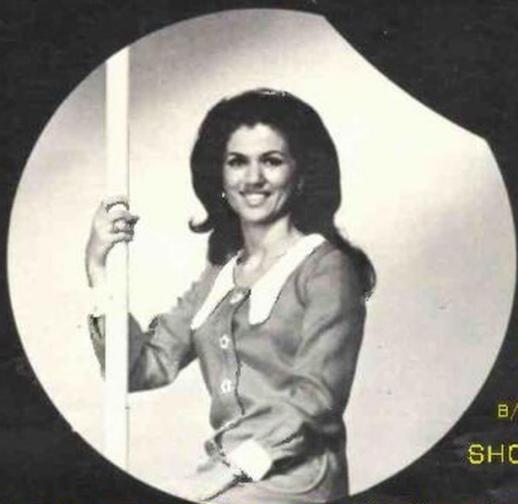
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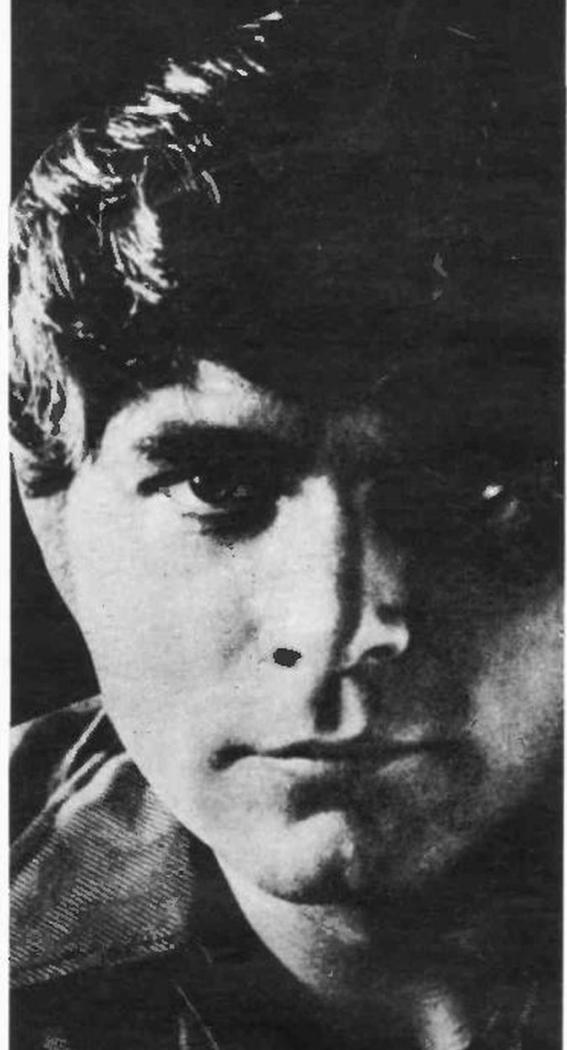
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Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/4/69

* STAR Performer—LP's registering greatest proportional upward progress this week.

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	6	SINCE I MET YOU BABY Sonny James, Capitol 2595 (Progressive, BMI)	5	39	49	THINGS FOR YOU AND I Bobby Lewis, United Artists 50573 (Paseky, BMI)	4
2	2	THAT'S A NO NO Lynn Anderson, Chart 66 5021 (Singleton, BMI)	10	40	43	MacARTHUR PARK Waylon Jennings & the Kimberleys, RCA 74-0210 (Canopy, ASCAP)	7
3	5	THE WAYS TO LOVE A MAN Tammy Wynette, Epic 5-10512 (Gallilo, BMI)	6	41	51	WE HAD ALL THE GOOD THINGS GOING Jan Howard, Decca 32543 (Jack, BMI)	3
4	1	TALL DARK STRANGER Buck Owens & the Buckaroos, Capitol 2570 (Blue Box, BMI)	9	42	64	I'LL STILL BE MISSING YOU Warner Mack, Decca 32547 (Pageboy, SESAC)	2
5	7	THESE ARE NOT MY PEOPLE Freddie Fender, Columbia 4-44916 (Lowery, BMI)	11	43	44	BLUE COLLAR JOB Darrell Starler, Dot 17275 (Ferroco, ASCAP)	5
6	4	TO MAKE A MAN (Feel Like a Man) Loretta Lynn, Decca 732513 (Sure-Fire, BMI)	12	44	46	MOFFETT, OKLAHOMA Charlie Walker, Epic 5-10499 (Sara/Decca, BMI)	7
7	10	INVITATION TO YOUR PARTY Jerry Lee Lewis, Sun 1101 (Knox/Goldust, BMI)	8	45	52	THEN THE BABY CAME Menson Carrell, Monument 1158 (Moss-Rose, BMI)	3
8	3	A BOY NAMED SUE Johnny Cash, Columbia 4-44944 (E+H Eye, BMI)	11	46	50	ANOTHER DAY, ANOTHER MILE, ANOTHER HIGHWAY Clay Hart, Metro-Goldwyn 140 (Motola, ASCAP)	3
9	9	WINE ME UP Faye Young, Mercury 72936 (Passport, BMI)	13	47	47	LIFE'S LITTLE UPS AND DOWNS Dwaine Rich, Epic 5-10492 (Makamiller, BMI)	9
10	11	THESE LONELY HANDS OF MINE Mel Tillie & the Strangers, Kapp 2031 (Ly-Rann, BMI)	8	48	55	WE ALL GO CRAZY Jack Reno, Dot 17293 (Tree, BMI)	3
11	21	I'D RATHER BE GONE Hank Williams Jr., MGM 14077 (Blue Book, BMI)	4	49	60	STEPCHILD Billie Jo Spears, Capitol 2593 (Blue Crest, BMI)	4
12	18	GEORGE (And the North Woods) Dave Dudley, Mercury 72952 (Newfear, BMI)	6	50	34	MAMA LOU Penny DeHaven, Imperial 60368 (Unari/Prodigal, Sun, BMI)	9
13	14	HOMECOMING Tom T. Hall, Mercury 72951 (Newkeys, BMI)	7	51	54	KISSED BY THE RAIN, WARMED BY THE SUN Glenn Barber, Hickory 1545 (Acuff-Rose, BMI)	3
14	15	I LOVE YOU BECAUSE Carl Smith, Columbia 4-44939 (Fred Rose, BMI)	8	52	68	LITTLE REASONS Charlie Louvin, Capitol 2612 (Tree, BMI)	2
15	8	BUT YOU KNOW I LOVE YOU Bill Anderson, Decca 32514 (First Edition, BMI)	13	53	41	THAT'S YOUR HANGUP Johnny Carter, Imperial 60389 (Tuff, BMI)	10
16	17	RAINING IN MY HEART Ray Price, Columbia 4-44991 (House of Bryant, BMI)	8	54	57	THE HOUSE OF BLUE LIGHTS Earl Richards, United Artists 50561 (Robbins, ASCAP)	5
17	12	IF NOT FOR YOU George Jones, Mercury 1366 (Passkey, BMI)	12	55	56	I'VE BEEN LOVING YOU TOO LONG Barbara Mandrell, Columbia 4-44955 (East/Memphis/Time/Curtan, BMI)	4
18	24	ARE YOU FROM DIXIE Jerry Reed, RCA 74-0211 (Wilmark, ASCAP)	6	56	67	THE SEPT/EMBER SONG Roy Clark, Dot 17299 (Chappell/Tro- Hamphire, ASCAP)	2
19	38	TO SEE MY ANGEL CRY Conway Twitty, Decca 732546 (Music City/Twitty Bird, BMI)	3	57	58	THE WOMAN IN YOUR LIFE Alma Burgess, Decca 32522 (Contention, SESAC)	9
20	25	MUDDY MISSISSIPPI LINE Bobby Goldsboro, United Artists 50565 (De-Fil, BMI)	6	58	63	CHILDREN Diana Trask, Dot 17286 (Tree, BMI)	4
21	13	WORKIN' MAN BLUES Merle Haggard & the Strangers, Capitol 2503 (Blue Rock, BMI)	14	59	66	YOU CAN'T HOUSEBREAK A TOMCAT Cil Smith, Kapp 2037 (Forrest Hill, BMI)	2
22	16	TRUE GRIT Glen Campbell, Capitol 2573 (Campbell, BMI)	11	60	—	SWEET THANG & CISCO Nai Stuckey, RCA 74-0238 (Farrack Hills, BMI)	1
23	28	I WILL ALWAYS Don Gibson, RCA 74-0219 (Acuff-Rose, BMI)	5	61	—	SHE EVEN WOKE ME UP TO SAY GOODBYE Jerry Lee Lewis, Smash 2244 (Acuff-Rose, BMI)	1
24	19	WHICH ONE WILL IT BE Bobby Bare, RCA 74-0202 (Tree, BMI)	10	62	65	MY IRON SKILLET Wanda Jackson, Capitol 2614 (Pony Time, BMI)	2
25	26	SEVEN LONELY DAYS Jean Shepard, Capitol 2595 (Jefferson, ASCAP)	5	63	—	DON'T IT MAKE YOU WANT TO GO HOME Joe South, Capitol 2592 (Lowery, BMI)	2
26	23	ME & BOBBY MCGEE Roger Miller, Smash 2230 (Combie, BMI)	14	64	—	SUCH A FOOL Roy Drusky, Mercury 72964 (Champion/Starday, BMI)	1
27	20	I'M DOWN TO MY LAST "I LOVE YOU" David Houston, Epic 5-10488 (Gallilo, BMI)	15	65	70	WHILE I'M THINKIN' IT Billy Mize, Imperial 66403 (Affiche, BMI)	4
28	29	TENNESSEE HOUND DOG Osborne Brothers, Decca 32516 (House of Bryant, BMI)	9	66	—	BACK IN THE ARMS OF LOVE Jack Greene, Decca 32558 (Blue Crest, BMI)	1
29	22	COLOR HIM FATHER (Inda Martell) Plantation 24 (Molly Bee, BMI)	10	67	69	GROOVY GRUBWORM Marlow Wilcox, Plantation 28 (Singleton, BMI)	3
30	42	RIVER BOTTOM Johnny Dorell, United Artists 50572 (Quarant Wash, BMI)	4	68	71	SHAME ON ME Nirco Wilson, Smash 2236 (Western Hills/Lois/Saxon, BMI)	4
31	48	HAUNTED HOUSE Clayton Brothers, Dot 17294 (Veneco/R. Fla., BMI)	3	69	73	YOU FOOL Eddy Arnold, RCA 74-0226 (Screen Gems-Columbia, BMI)	2
32	30	ALL I HAVE TO OFFER YOU (Is Me) Charley Pride, RCA 74-0188 (Mill & Kanger/Blue Crest, BMI)	17	70	72	FRIED CHICKEN AND A COUNTRY TUNE Billy Ed Wheeler, United Artists 50579 (Sons of Giza, BMI)	4
33	33	MY CUP RUNNETH OVER Johnny Bush, Stop 310 (Chappell, ASCAP)	8	71	—	SHIP IN THE BOTTLE Stonewall Jackson, Columbia 4-44576 (Gallilo, BMI)	1
34	35	BETTER HOMES AND GARDENS Bobby Russell, Eli 90-0310 (Russell-Cason, ASCAP)	8	72	—	CLINGING TO MY BABY'S HAND Dottie West, RCA 74-0239 (Tree, BMI)	1
35	27	I CAN'T SAY GOODBYE Marty Robbins, Columbia 4-44859 (Nema, BMI)	14	73	74	BAR ROOM HABITS Wayne Kemp, Decca 32534 (Tree, BMI)	2
36	26	THAT SEE ME LATER LOOK Bonnie Guitar, Dot 17276 (Tree, BMI)	7	74	75	A GIRL NAMED SAM Luis Williams, Starday 877 (Archtop, BMI)	3
37	40	BETTER HOMES AND GARDENS Billy Walker, Monument 1154 (Russell-Cason, ASCAP)	5	75	—	BACK SIDE OF DALLAS Jeannie C. Riley, Plantation 29 (Hall-Clement, BMI)	1
38	39	RECONSIDER ME Ray Pillow, Plantation 25 (Singleton, BMI)	7				



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Nashville Scene

By BILL WILLIAMS

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

in October produced by Don Tweedy.

Sammi Smith (Columbia) has a new manager, Jess Brooks. Following a tour at JD's in Phoenix, she'll do a session under the guidance of Frank Jones. . . . Still on the subject of attractive girls, Della Tate has signed a contract with Kate Records, and her first release will be out about mid-October. . . . The Four Guys, now being booked by Buddy Lee, are playing the circuit with Hank Williams Jr. . . . A new group making the scene here is The Common People, from Gate City, Va. They've been together only a few months. . . . Penny DeHaven, Bobby Lewis, The Comp-ton Brothers, Nat Stuckey, Leona Williams and Jumny Newman have just finished doing a series of spots for CMA organizational member stations. It's one of the advantages of such membership.

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

Decca's Jack Greene & Jeanie Seely have announced plans to debut an all new country review at the "Grand Ole Opry" birthday celebration. The show will combine individual performances and duets backed by the Jolly Giants. . . . Van Trevor has returned to the Joe Taylor Agency. He'll have a new LP on Royal American just prior to the convention. . . . Ray Pillow will spend a couple of weeks in the studio for a first album produced by Shelby Singleton for the Plantation label. . . . Sandy Rucker, headlining Nashville's Western Room, will appear with Archie Campbell Oct. 13 at the Sheraton Motor Inn for the Tennessee Oil Men's Convention. . . . Junior Samples of Chart Records is playing a string of dates for the Bonanza Mobile Home firm. . . . Tommy Overstreet, a Dot recording artist and Nashville representative for Paramount Pictures Music Division, is hospitalized for minor surgery. . . . Bill Anderson is having another birthday contest for the Nov. 1 date. The contest involves sending the most unusual and original birthday card to a local disk jockey. There are plenty of prizes, including a Decca full-stereo automatic component system plus a complete set of Bill Anderson albums.

Warner Mack is rushing an album because of the response to his current single, "I'll Still Be

Missing You." . . . Gene Crawford, a member of the David Houston group, has a release of his own coming out next month on Metromedia, written by Lorene Mann. . . . Smiley Monroe writes from Roseburg, Ore., that he now has a travel trailer and will book one-nighters anywhere. December and January, however, will be spent in the Orient. . . . Cody Bearpaw's new single, "Old Man Willis," hits the market the latter part of October. . . . Leroy Van Dyke is host for "Country Cross-Roads," the spiritually oriented radio show playing on hundreds of stations across the nation. Bill Mack from WBAP, Fort Worth, is the announcer on the show. . . . Kltty Wells is in the process of recording sessions. After that, the show headed by her and Johnny Wright plays 12 days this month, sandwiched between the convention. Ruby Wright has signed with Plantation Records. . . . Tom Perryman has announced the addition of long-time broadcaster-writer Doc Holiday to his staff at WMTS, Murfreesboro. In addition to co-hosting "The Music Row Show," Doc will serve as sales and operations manager. He continues to host Channel 17's "Holiday Country." A man of many talents, he becomes a part of one of the most successful country operations in the business. Perryman and Holiday were together once before, at KSIJ radio in Texas, in 1947.

Buddy Lee has added Jim Selph to his growing roster of agents. Selph, an old-timer in the music business, joins Lee after six years as road manager of the Judy Lynn show in Las Vegas. At one time Selph fronted the Red Foley Show, and was a staff musician for the "Opry" for 18 years. . . . Dick Black, president of Sponsored Events, Inc., announced formation of a major country show in St. Louis Oct. 19, the day after the conclusion of the "Opry" celebration here. The show, at Kiel Auditorium, will feature Charley Pride, Faron Young, Don Gibson, Dottie West, Freddie Weller & Grandpa Jones. . . . Linda K. Lance appears at the Alabama State Fair in Birmingham Thursday (21) and Friday (4). Van Trevor also is on the show. . . . RCA's Nat Stuckey is in Hawaii for 10 days of personal appearances. . . . Alex Tomosvary of Act Enterprises, Beverly Hills, produced two sessions for the Bill Caudill band. . . . Jim Peterman of Elektra recorded Al Britain of the Sacred Mushroom band from Cincinnati. He also recorded The Grease, a group from Green Bay, Wis. . . . Tommy Wills of Airtown Records is in Richmond, Ind. . . . Leon Ashley plans to tape his show in Columbia, S.C., live for an album this week. The show consists of Ashley, Margie Singleton, Jack Shaw, Roland Pope, Dick Burt & The Journeymen.



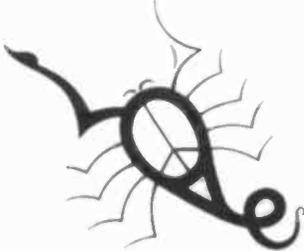
TERRACE MUSIC PUBLISHING president Al Jason tossed a bash for Roy Stingley, program director for Chicago's WJJD, with some big names on hand. Left to right, Durwood Haddock, Dot artist Tommy Overstreet, Stingley, Dot's Peggy Little, and Mercury's Norro Wilson.

Grace Evans now heads the Ashley Talent Agency here. . . . Ben Peters, who wrote the current best-selling "That's a No No," has recorded the first song in his new publishing firm. The song, for release the first week of August, is on the Liberty label, "For My Woman's Love." . . . Mike Stanton, 16-year-old steel guitar player from Tacoma, Wash., has become a regular member of the Las Vegas-based Judy Lynn show. The youngster will record with the band, and will be seen in the future on the Judy Lynn syndicated shos.

The Loretta Lynn show broke all existing attendance records at the Appalachian District Fair at Jonesboro, Tenn. . . . Rita Faye has been signed for Stop Records. Her father, Smiley Wilson, of the Wil-Helm Agency, is booking her for personal appearances. . . . Wayne Kemp has been signed to an exclusive booking contract with L & O Talent Productions. The announcement was made by Mike Hight, co-owner of the agency with Charlie Louvin. . . . Corky Mayberry has assumed the title of Music Director of KBBQ. The announcement was made by personable Bill Ward, program director. . . . Recent sessions at the Woodland Sound Studio here include singles by Ferlin Husky, an album (for Metromedia) by the McCormack Brothers, a Bobby Goldsboro LP for UA, an LP by "Ramblin" Jack Elliott, an album by John Stephens, a single produced by Shelby Singleton for The Rughys, and a Paul Tannin production of Steve Blue. . . . Ed Bruce is getting great response from his new single. Also, as a writer, he has just turned out tunes recorded by Charlie Louvin and Dianna Trask. . . . Following his tune "Beer Drinkin' Music," Ray Sanders is doing a commercial for a national beer company. . . . Danny Harrison has signed an ex-

(Continued on page 56)

DANGER!



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RCA ARTIST Stu Phillips looks over his favorite publication after formalizing a pact with Bob Neal, right, for exclusive booking.

BILLY WALKER



"Better Homes & Gardens"



SINGLE 45-1154

Cooper Exits Show Biz for Exec Spot With Holladay

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

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

W.S. Bill Graham, chairman

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

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

WEATHER TAKES CUE FROM LANE

NASHVILLE — Red Lane, long-time Tree writer and a newly signed RCA Victor artist, selected Sept. 23 for the release of his first record, "It Always Rains on Tuesday."

He performed it that day in connection with an early morning weather show. It rained.

Yesteryear's Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES— 5 Years Ago

1. Dang Me—Roger Miller (Smash)
2. My Heart Skips a Beat—Buck Owens (Capitol)
3. The Cowboy in the Continental Suit—Marty Robbins (Columbia)
4. Memory #1—Webb Pierce (Decca)
5. Wine, Women and Song—Loretta Lynn (Decca)
6. Together Again—Buck Owens (Capitol)
7. Burning Memories—Ray Price (Columbia)
8. I Don't Love You Anymore—Charlie Louvin (Capitol)
9. Looking for More in '64—Jim Nesbitt (Chart)
10. Circumstances—Billy Walker (Columbia)

COUNTRY SINGLES— 10 Years Ago

1. Waterloo—Stonewall Jackson (Columbia)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Heartaches by the Number—Ray Price (Columbia)
4. Big Midnight Special—Wilma Lee & Stony Cooper (Hickory)
5. Tennessee Stud—Eddy Arnold (RCA Victor)
6. Somebody's Back in Town—Wilburn Brothers (Decca)
7. Chasin' a Rainbow—Hank Snow (RCA Victor)
8. Black Land Farmer—Frankie Miller (Starday)
9. Long Black Vell—Lefty Frizzell (Columbia)
10. Who Shot Sam?—George Jones (Mercury)

Nashville Scene

Continued from page 55

clusive writer's contract with the publishing arm of Nugget Records. That label's John L. Sullivan will have a new album out soon titled "Woman, Leave Me Alone." Shorty Lavender, executive vice-president of the Hubert Long agency, played his country fiddle on the new underground album by Mother Earth, "Make a Joyful Noise." Ray Stevens entertains this week for the Deep South Advertising Convention.

Jean Utley has joined the SSSS Corp. as secretary to Henry O'Neal, vice-president in charge of promotion. She is a sociology major at Tennessee State University. Bill Johnson, associated with Marty Robbins for the past nine years, has joined Moss-Rose Publications as a vice-president.

Les SeEVERS, fully recovered from an accident, has cut a new session but will change labels. The deal is being negotiated by Don White of Don-El Productions, who also has a new artist named Vern

Godwin. Liz Anderson is back on the tour circuit after taking the summer off while she and husband, Casey, designed and started the building of a new home. The Mac Wiseman talent agency in Wheeling, is picking up action and is bringing in greater crowds for the "Jamboree."

Bobby Lee of Musicor in for a session with Eddie Noack. Yvonne Devaney, in town for some litigation, cut a session for an independent label. Ohio Records' Rusty Delaney back in school after a Michigan tour with his mother, Ethel. Timi Yuro is cutting a Liberty session in Memphis under the supervision of Chips Moman. Wally Willett is to do a session here for Geauga Records. Teddy Bart, Ranwood artist, has accepted an invitation to take part in a testimonial banquet for Al Hirt at the Roosevelt Hotel in New Orleans next month. Linda Martell taped the "Midwestern Hayride" in Cincinnati, then shot over to Louisville to entertain on the "Jim Lucas Show." Troy Shondell has purchased a building on Music Row to house his general offices. Suites have been leased to Bob Holiday, Don Tweedy and Maggie Cavender.

Siman, Carson To Build Studio

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

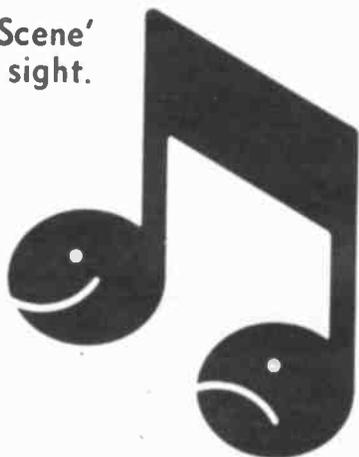
Production will be headed by Carson, whose writing credits include the Box Tops "The Letter" and "Soul Deep." Paul Kelley of Muscle Shoals, Ala., is equipment engineer; Dick Bowman of Springfield is president-engineer. The studio will be devoted mainly to recording rock, soul and country music.

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 10/4/69

★ STAR Performer—LP's registering proportionate upward progress this week.

Artist and/or Selection featured on "The Music Scene," ABC-TV Network.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	14
2	2	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)	17
3	3	WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 75113 (S)	10
9	9	LIVE Glen Campbell, Capitol STBO 268 (S)	3
5	6	BUCK OWENS IN LONDON Buck Owens & His Buckaroos, Capitol ST 232 (S)	16
6	4	MY LIFE/BUT YOU KNOW I LOVE YOU Bill Anderson, Decca DL 75142 (S)	10
7	7	GREATEST HITS Tammy Wynette, Epic BN 26486 (S)	5
8	8	GAMES PEOPLE PLAY Freddie Weller, Columbia CS 9904 (S)	9
9	10	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953 (S)	13
10	5	ALWAYS ALWAYS Porter Wagoner & Dolly Parton, RCA Victor LSP 4186 (S)	10
11	11	I LOVE YOU MORE TODAY Conway Twitty, Decca DL 75131 (S)	10
12	13	JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4187 (S)	10
13	12	MORE NASHVILLE SOUNDS Danny Davis & the Nashville Brass, RCA Victor LSP 4176 (S)	17
17	17	THINGS GO BETTER WITH LOVE Jeannie C. Riley, Plantation PLP 3	4
15	15	IT'S A SIN Marty Robbins, Columbia CS 9811 (S)	13
16	14	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639 (S)	69
17	16	SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223 (S)	20
18	19	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155 (S)	16
19	20	AT HOME WITH LYNN ANDERSON Chart CMS 1017 (S)	8
20	21	ROGER MILLER Smash SRS 67123 (S)	6
21	40	GOLDEN HITS, VOL. II Johnny Cash, Sun 101	2
22	25	A LITTLE BIT OF PEGGY Peggy Little, Dot DLP 25948 (S)	9
23	26	DAVID HOUSTON Epic, BN 26482 (S)	5
24	—	GOLDEN HITS, VOL. I Jerry Lee Lewis, Sun 102	1
25	—	GOLDEN HITS, VOL. II Jerry Lee Lewis, Sun 103	1
26	27	CLOSE UP Merle Haggard, Capitol SWBB 259 (S)	7
27	28	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	35
28	29	CARL SMITH SINGS A TRIBUTE TO ROY ACUFF Columbia CS 9870	5
29	35	GOLDEN HITS, VOL. I Johnny Cash, Sun 100	2
30	23	DON GIBSON SINGS THE ALL TIME COUNTRY GOLD RCA Victor LSP 4169 (S)	10
31	36	COUNTRY FOLK Waylon Jennings & the Kimberleys, RCA Victor LSP 4180	4
32	32	CLOSE UP Buck Owens, Capitol SWBB 257 (S)	7
33	33	WHY YOU BEEN GONE SO LONG Johnny Darrell, United Artists UAS 6707	8
34	18	HALL OF FAME, VOL. I Jerry Lee Lewis, Smash SRS 67117 (S)	22
35	—	YOUNG LOVE Connie Smith & Nat Stuckey, RCA Victor LSP 4190	4
36	43	FROM THE HEART Diana Trask, Dot DLP 25957 (S)	3
37	39	SWEETHEART OF THE YEAR Ray Price, Columbia CS 9822 (S)	6
38	38	SPRING Clay Hart, Metromedia MD 1008 (S)	3
39	—	ME AND MY BOYS Porter Wagoner, RCA Victor LSP 4181	1
40	41	JOHNNY ONE TIME Johnny Duncan, Columbia CS 9824	4
41	34	DARLING YOU KNOW I WOULDN'T LIE Conway Twitty, Decca DL 75105 (S)	21
42	—	PORTRAIT OF MERLE HAGGARD Capitol ST 319	1
43	—	TOGETHER Jerry Lee Lewis/Linda Gail Lewis, Smash SRS 67126	1
44	44	YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME Tommy Cash, Epic BN 26484	4
45	45	HOLD ME Johnny & Jonie Mosby, Capitol-ST 286	2

From The Music Capitals of the World

NEW YORK

• Continued from page 24

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

Ode's Spirit plays the Boston Tea Party on Thursday (9) through Saturday (11). . . . Brother Jack McDuff's first Blue Note LP, "Down Home Style," is due in October. . . . Smash's Jerry Lee Lewis plays Novosto, Tex., Sunday (28); Lafayette, La., Monday (29); Lake Charles, La., Tuesday (30); Ponchatoula, La., Wednesday (1); Baker, La., Thursday (2); Dallas, Friday (3), and Nashville, Sunday (12). . . . Verve's Bill Evans and Jaki Byrd open a one-month stand at the Top of the Gate on Tuesday (30). . . . John Abbott, a&r director at Laurie, will teach a course in arranging at the Manhattan School of Music.

Soul's Gladys Knight & the Pips begin a two-week engagement at the Copacabana on Thursday (2). . . . Ahmet Ertegun, president of Atlantic/Atco, recently hosted a party for Atco's Samantha Sang at the Maisonette Room of the St. Regis Hotel. . . . Columbia's Tim Hardin gives a Carnegie Hall concert on Friday (3). . . . Original soft rock musicals will be presented at a new nightspot called the 12 Steps. The first production is "East River Anthology" by Carl Esser. The More Perfect Union supplies the music. . . . Michael Allen is promoting his new London album "For the Love of

Mike" during a 16-city tour. . . . Octave's Erroll Garner was honored Sept. 17 in Indianapolis, which had an Erroll Garner Day.

FRED KIRBY

LOS ANGELES

Vic Dana has turned to producing, handling the debut session for Geraldine Stevens, formerly known as Dodie Stevens. Dana wrote the song which Miss Stevens cut as an answer to the First Edition's "Ruby, Don't Take Your Love to Town." World Pacific is releasing the single. . . . Jack Cassidy and Jorma Kaukonen of the Jefferson Airplane are recording their first LP together. Parts have been done here, with the rest being taped at the New Orleans House in Berkeley. . . . Eric Clapton, Steve Winwood and Ginger Baker are all recording solo albums. Clapton is also writing songs for Delaney and Bonnie's next LP. . . . Four Star International Music has been formed by Four Star Entertainment Corp. Louis Prima and Sam Butera and the Witnesses are the first act signed for the record company. Their first LP cut live at the Sands, is "Blast Off."

Blue Thumb is packaging a sampler LP of all its acts. The label plans releasing its first Sam Lay Blues Band album with its "The Best of Clifton Chienier" title. Chienier is an accordionist who specializes in Negro cajun music. . . . Timi Yuro is being sent to Memphis to record her next Liberty record, with Chips Moman handling the a&r. . . . Don Costa has finished sessions with Tony Bennett, Jerry Herman

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

John Boylan, Inc., has opened to specialize in all facets of the music business. Boylan formerly produced dates by the Association and the Dillards. He has written songs for Koppelman-Rubin Associates. . . . Pacific Gas and Electric will act and sing in Otto Preminger's "Tell Me That You Love Me, Junie Moon." . . . The Chicago Blues All Stars are working at the Ash Grove through Oct. 5. . . . Mary Hopkin's version of "Que Sera, Sera" is the 500th recording of the song, according to Ray Evans. . . . New members of musicians Local 47 are the J. J. Wiggins Trio consisting of Ken Lupper, 16, piano; Raymond Pounds, 17, drums and bassist leader Wiggins, 13, Keith Johnson, 14, is the band's vocalist.

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

MEMPHIS

Guitarist Reggie Young and bassist Mike Leech have teamed together to produce a single by the Both Directions at American Recording Studios. . . . It is almost a certainty that Elvis Presley will return to American Recording for another lengthy recording session. He, of course, would have RCA's producer Felton Jarvis and engineers Roy Scheckley and Al Pachucki, along with American's president, Chips Moman, and the American Group Productions band.

Tommy Cogbill, producer at American, works again with Uni's Yellow Payges. The Payges, sponsored by American Telephone and Telegraph Co., have laid their groundwork for releases during the past 15 months with promotions in more than 100 cities. . . . Buddy Killen and Chips Moman produced a single on Joe Tex for the Dial label. Moman has returned to his studio in earnest now after taking a few weeks off to spend some time at his 118-acre ranch and vacation out West.

Terry Bassett's Concerts West of Dallas, who brings in about 8 to 10 shows a year to Memphis, is promoting Donovan at the Ellis Auditorium Amphitheatre on Oct. 5. . . . Jimmy Hart, leader of the Gentrys, is planning a concert tour with the recently reorganized group. . . . Larry Rogers, manager of Lyn-Lou Studios has produced a single on Steve Bogard for the new label in Los Angeles.

Happy Tiger Records. Bogard plays with the Bill Black Combo, produced by Rogers and Peter Paul for Columbia. . . . Rick Hall has finished an album on his Fame artist Candi Stanton at his Muscle Shoals, Ala. studios. He is readying an album on George Jackson for Fame and will work with Atlantic's Clarence Carter. Earl Cage, manager of Fame's Memphis studio will gather material for another session on Wilson Pickett. . . . B. B. Cunningham, producer at Sounds of Memphis, has com-

pleted production on a single with Leland Rogers Productions, on Betty LaVette. Cunningham also worked with Wayne Jackson on the Memphis Horns album. Backup vocalist Mary Holliday, Ginger Holliday and Alan Reynolds did the vocals.

Bettye Berger, president of Continental Artists, has signed the Butterscotch Caboose for bookings. Epic's Brenda Patterson is to complete her album in Los Angeles with the Red Bone group doing the rhythm section. . . . Ray Brown, president of National Artists Attractions, has signed Rita Marie, country singer, to a booking contract. The Plantation label artist will work several concerts with Jerry Lee Lewis, who is managed by Brown. Lewis has asked Brown to begin setting up concert tours for early next year around a package show that Lewis will headline.

JAMES D. KINGSLEY

Jones' Score in Cosby's Series

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

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

Jones wants to give avant-garde players like Cecil Taylor and Archie Shepp national TV exposure and plans using them in his band.

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Classical Music

Columbia Rachmaninoff Set

NEW YORK — A specially priced three-LP package of Rachmaninoff's three symphonies is being issued by Columbia Masterworks in October. The set, listing for two LP's, features Eugene Ormandy and the Philadelphia Orchestra. The disks previously were available singly.

Columbia also is issuing its third volume of Gabrielli music with Gregg Smith conducting the Gregg Smith Singers and the Texas Boys Choir. The set was recorded in the Cathedral of San Marco, Venice.

E. Power Biggs has an organ-pressing, which includes 110 musical examples from various organs, a recorded narrative, and an illustrated article on organ design by D.U. Flentrop.

A Schumann chamber music disk features pianists Glenn Gould and Leonard Bernstein with the Juilliard String Quartet. Pianist Philippe Entremont plays Chopin Polonaises, while the Moog Synthesizer performs a Christmas program.

Three albums are switched from the CBS label: Pierre Boulez and the New Philhar-

monia Orchestra in Debussy, pianist Yvonne Loriod, the Groupe Instrumental a Percussion de Strasbourg and the Orchestre du Domaine Musicale in Messiaen under Boulez, and a Karlheinz Stockhausen set with pianists Aloys Kontarsky and Fred Allings; microphones Johannes Fritsch and Harald Boje; filters and potentiometers, Stockhausen, Hugh Davies and Jap Spek; members of the West German Chorus and Studio Choir for New Music, Cologne; Alfons Kontarsky, Hammond organ; and Fritsch, tomer, Herbert Schernus conducting.

The low-price Odyssey line has a Walton-Hinedmith pairing with violist Paul Doktor and the London Philharmonic under Edward Downes, a Bali set with Gamelan Gong Sekar and Gender Wajang Quartet, and Martin Behrmann and the Berlin-Spandau Kantorei in settings of Psalm 116 by Schuetz, Schein and Demantius.

Odyssey's Legendary Performances series has Mozart arias by soprano Eleanor Steber and the Columbia Symphony under Bruno Walter, and a monaural album of Beethoven and Brahms trios with Rudolf Serkin, Adolf Busch and Hermann Busch.

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — While the older, more experienced Meredith Willson is going through opening pains with his new musical, "1491, A Romantic Speculation" at the downtown Music Center, Nelson Riddle has settled for a more modest premiere here in smoggy Southern California.

Riddle composed 22 melodies

for his "A Voice From Another Season" production, collaborating with Meladin Zarubica, who wrote the book and lyrics to Riddle's songs. The setting is in the Virgin Islands and it marks the first attempt of Riddle, a one-time trombone player whose arrangements for Nat Cole and Frank Sinatra boosted him into prominence 20 years ago, to attempt to crack the "legit" theater.

Somehow it went unreported, but Jack Teagarden's youngest brother, Clois (Cub) Teagarden, a popular drummer for many years, died recently in Salt Lake City. Now only Charlie of the three musical Teagarden brothers remains. Charlie, an outstanding trumpeter, doubles as assistant to the president of Musicians Local 369 in Las Vegas.

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

Tsong Opens Fazer Season in Helsinki

HELSENKI — Chinese pianist Fou Tsong opened the Fazer Concertbureau's season with a Sept. 23 concert here. Baritone Gerard Souzay performs on Friday (3). Other performers in the series are cellist Mstislav Rostropovich, Oct. 13; pianist Edward Auer, Oct. 20; the Borodin Quartet, Nov. 5; pianist Andre Tachikovsky, Nov. 11; and soprano Veronica Tyler, Nov. 21.

Classical Notes

Jorge Mester, music director of the Louisville Symphony, has been named music director of next year's Aspen Music Festival. . . . Soprano Beverly Sills sings the title role in the New York City Opera's new production of Donizetti's "Lucia di Lammermoor" at the New York State Theater on Thursday (9). Also featured will be tenor Michele Molese, baritone Dominic Cossa, and bass Robert Hale. Charles Wilson conducts.

Mezzo-soprano Shirley Verrett will be the soloist with the Temple University Choir and the Philadelphia Orchestra under Eugene Ormandy at Philadelphia's Academy of Music on Monday (29). The orchestra will give the Western world premiere of Shostakovich's "Symphony No. 13" in January, with four performances in Philadelphia and one at New York's Philharmonic Hall. **FRED KIRBY**

For McGraw-Hill, Yule Is Now

NEW YORK — Christmas-oriented sets are in the early fall release of McGraw-Hill Records on both the Argo and Telefunken labels. Included is a two-LP package by Konrad Ruhland and Capella Antiqua, Munich, of early polyphony.

Das Alte Werk also has a continuation of the "Early Organ" series as Siegfried Hildenbrand plays Bach, Scheidt, Buxtehude, and Hanff on the organ at the monastery Church of St. Urban in Switzerland. A Bach album features Nikolaus Harnoncourt on viola da gamba and cello, Frans Brueggen and Leopold Stastny on flute, and Herbert Tachezi on harpsichord.

A two-LP Telefunken set has Schubert's complete piano trios with pianist Rudolf Buchbinder, violinist Peter Guth, and cellist Heidi Litschauer.

Argo has a program of baroque Christmas music from England, Germany, Italy, France and Spain. Artists include sopranos Hazel Holt and Maureen Keetch, counter tenor Paul Eswood, basses Stafford Dean and Geoffrey Coleby, and tenors Ian Partridge, Jack Irons and David Johnston; the Heinrich Schuetz Choir, organist Charles Spinks, the Philip Jones Brass Ensemble, and the London String Players, Roger Norrington conducting.

William Squire is the reader in An Argo collection of carols and readings, which also features tenor Peter Birts, cantor Philip Pettifor, organist Jonathan Bielby, treble Michael Turner, Michael Matthews and Martin Redfearn, and the Choir of St. John's College, Cambridge, George Guest conducting.

Argo also has an Edison Award winning Tchaikovsky set by Neville Marriner and the Academy of St. Martin-in-the-Fields, a folk recital by Peggy Seeger, poetry of Gerard Manley Hopkins read by Barbara Jefford, Richard Pasco, Michael Redgrave and George Rylands, and a Gustav Holst album with tenor Peter Pears, violinist Norbert Brainin, flutist Richard Adeney, oboist Peter Graeme, violist Cecil Aronowitz, pianist Viola Tunnard, and the Purcell Singers, Imogen Holst conducting.

L'Oiseau-Lyre has a first listing of Berlioz's "Irelande" and other selections performed by soprano April Cantelo, contralto Helen Watts, tenor Robert Tear, bass Richard Salter, Miss Tunnard, the Monteverdi Choir, John Eliot Gardiner, conducting. The English Chamber Orchestra with Raymond Leppard, conductor and harpsichordist, has a pairing of Leclair and Destouches.

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 10/4/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	45
2	2	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST (S)	60
3	3	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S)	87
4	4	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	120
5	5	VAUGHAN WILLIAMS: SEA SYMPHONY Sheila Armstrong, John Carol Case, London Philharmonic Choir, London Philharmonic Orch. (Boult), Angel SB 3739 (S)	7
6	7	BACH'S GREATEST HITS Various Artists, Columbia MS 7507 (S)	17
7	9	TCHAIKOVSKY'S: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S)	40
8	6	UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S)	56
9	8	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	183
10	13	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	62
11	14	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WSR 17143 (S)	43
12	12	E. POWERS BIGGS' GREATEST HITS Columbia MS 7269 (S)	15
13	10	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 717 (S)	60
14	11	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506 (S)	16
15	15	BERNSTEIN'S GREATEST HITS, VOL. II New York Philharmonic (Bernstein), Columbia MS 7426 (S)	17
16	18	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	53
17	17	VERDI: LA TRAVIATA (2 LP's) Lorengar/Avagall/Fischer-Dieskau/Various Artists/Deutsch Opera, Berlin (Maazel), London OSA 1279 (S)	3
18	16	BEETHOVEN: THE 9 SYMPHONIES (8 LP's) Berlin Philharmonia (Korajan), DGG SKL 101/8 (S)	8
19	19	MOZART'S GREATEST HITS Various Artists, Columbia MS 7507 (S)	17
20	21	TCHAIKOVSKY'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S)	18
21	22	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502 (S)	16
22	20	MENDELSSOHN: ELIJAH (2 LP's) Various Artists, New Philharmonia Orch. & Chorus (Fruebeck de Burgos), Angel SC 3738 (S)	14
23	23	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia MS 7071 (S)	83
24	25	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CS 6609 (S)	53
25	24	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia MS 7106 (S)	55
26	26	STRAUSS: ROSENKAVALIER Vienna Philharmonic Orch. and Chorus (Heger) Seraphim IC-6041 (S)	3
27	27	THE WORLD OF HARRY PARTCH Columbia MS 7207 (S)	16
28	33	WAGNER: INTRODUCTION TO THE RING Vienna Philharmonic (Salti), London RDN S-1	2
29	29	MOZART 16 SYMPHONIES NOS. 25-41 (7 LP's) Berlin Philharmonic (Boehm) DGG 1091732179	2
30	31	SATIE: PIANO MUSIC, VOL. 1 Ciccolini, Angel 36482 (S)	26
31	32	ON THE BEAUTIFUL BLUE DANUBE New York Philharmonic (Bernstein), Columbia MS 7288 (S)	3
32	28	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Corelli/Various Artists/Paris Opera Orch. (Lambard), Angel SCL 3733 (S)	32
33	30	CLOSE UP: JACQUELINE DU PRE/DANIEL BARENBOIM Angel SBB 3749 (S)	6
34	34	MISSA LUBA Troubadours du Roi Bafouin, Philips PCC 606	8
35	35	A NEW SOUND FROM THE JAPANESE BACH SCENE Various Artists, RCA Victorla VICS 1458 (S)	5
36	40	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm) DGG 136001	11
37	36	VAUGHAN WILLIAMS: SINFONIA ANTARCTICA London Symphony (Previn), RCA Red Seal LSC 3066 (S)	18
38	38	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia MS 6091 (S)	4
39	39	BEETHOVEN: 5 CONCERTI (5 LP's) Cleveland Orch./Gilels (Szell), Angel S-3731 (S)	13
40	—	HEART OF TCHAIKOVSKY Kingsway Symphony Orch., London SPC 21027	1

Billboard New Album Releases

FOR OCTOBER

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' January release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

NEW POPULAR RELEASES

ARTIST—Title—LABEL & Number

A
LOU ALEXANDER
United Artists, UAS 6718
THE ASSOCIATION
Warner Bros.-7 Arts, WS 1800
LIZ ANDERSON—If the Creek Don't Rise
RCA Victor, LSP 4222
EDDY ARNOLD—The Warmth of Eddy
RCA Victor, LSP 4231
THE ART GALLERY
RCA Victor, LSP 4236
THE ARCHIES—Get on the Line
Calendar, KES 105
LUIS AGUILAR—El Gallo Giro
RCA Victor, MKS 1608
PETER ALEXANDER—Warum Ist Es Am Rhein So
Schon
Fiesta, FLPS 1553
MICHAEL ALLEN—For the Love of Mike
London, PS 564
AMBASSADORS—Soul Summit
Arctic, A LPS 1005
AREA CODE 615
Polydor, 24 4002
RAY ANTHONY—Love Is for the Two of Us
Ranwood, R 8059
STEVE ALLEN—Soulful Brass #2
Flying Dutchman, FDS 101
APPLETON SYNTONIC MENAGERIE
Flying Dutchman, FDS 103

B
BAND OF THE SCOTS GUARD—Sousa Specials
Fontana, SRF 67600
MICHAEL BLOOMFIELD—It's Not Killing Me
Columbia, CS 9883
THE BLUE VELVET BAND, Sweet Moments With
Warner Bros.-7 Arts, WS 1802
BUCKAROS—Roll Your Own
Capitol, ST 322
THEO BIKEL—A New Day
Reprise, RS 6348
ART BLAKEY & THE JAZZ MESSENGERS—The
Witchdoctor
Blue Note, BST 84258
NAPPY BROWN—Thanks for Nothing
Elephant, EVS 101
LORD BUCKLEY—A Most Immaculate Hip Aristocrat
Straight, STS 1054
GARY BURTON—Throb
Atlantic, CO 1531
BLACKWOOD BROTHERS—Fill the Cup, Lord
RCA Victor, LSP 4216
BROTHERHOOD—Brotherhood, Brotherhood
RCA Victor, LSP 4228
DON BOWMAN—Support Your Local Prison
RCA Victor, LSP 4230
BALLET FOLKLORICO DE MEXICO
RCA Victor, MKS 1530
BLACKWOOD BROTHERS & THE STATEMEN
—O Come All Ye Faithful
RCA Camden, CAS 2361
KEITH BARBOUR
Epic, BN 26485
THE HARRY BETTE ORCH. & CHORUS—Love Affair
Epic, BN 26480
JOE BECK—Nature Boy
Verve/Forecast, FTS 3081
TONY BENNETT—Love Story
Columbia, GP 14
JAMES BROWN—It's a Mother
King, KSD 1063
JAMES BROWN Directs the Popcorn
King, KSD 1055
THE BRIARCLIFF ORCH. Plays
Harmony, HS 11364
JERRY BUTLER—Ice on Ice
Mercury, SR 61234

C
GLEN CAMPBELL—Live
Capitol, STBO 268
CANDY STORE—Turned on Christmas
Decca, DL 75147
JOHNNY CASH
Harmony, HS 11342
**CHAMPAGNE CIRCLE SINGERS/FRANK BARBER
ORCH.**—Can't Take My Eyes Off You
Fontana, SRF 67605
CHAQUITO & THE QUEDO BRASS—El Bandido
Fontana, SRF 67604
CHECKMATES LTD.—Love Is All We Have to Give
A&M, SP 4183
PETER COFIELD
Coral, CRL 757508
BEN COLDER, Have One On
MGM, SE 4629
DOM CORTESE & CO.—Ciao Ragazzi! Great Italian
Hits
Monitor, MFS 706
SONNY CRISS—I'll Catch the Sun
Prestige, PR 7628
JIM & INGRID CROCE—Croce
Capitol, ST 315
NAT KING COLE—Said It Again
Capitol, ST 310
CANNED WHEAT Packed by the Guess Who
RCA Victor, LSP 4157
CLANCY BROTHERS & TOMMY MAKEM—Irish
Drinking Songs
Tradition, 2992
CHICK COREA—Is
Solid State, SS 18055
CROCE
Capitol, ST 315
FLOYD CRAMER Plays More Country Classics
RCA Victor, LSP 4220
THE CHOSEN FEW
RCA Victor, LSP 4242
COMPARS UNIVERSITARIA—Fiesta En La Laguna
RCA Victor, MKS 1674
DIANNA CARROLL
Harmony, HS 11347
PHARES CORDER—Mixing It Up
Americana, AR LPM5 2052
SAM COOKE WITH THE SOUL STIRERS, The Gospel
Soul of
Spectally, SPS 2116
JERRY CORBITT—Corbett
Polydor, 24 4003
CRITTERS
Project 3, PR 4002 SD

D
JOHNNIE DANKWORTH, The Sophisticated
Fontana, SRF 67603
THE DO-RE-MI CHORUS Sings Goodbye, Mr. Chips
Kapp, KS 3613
SAMMY DAVIS JR.—The Goin's Great
Reprise, RS 6339
MANITAS DE PLATE—Flaming Flamenco
Everest, 3271

ARTIST—Title—LABEL & Number

DIE LUSTIGEN MOOSACHER
Fiesta, FLPS 1554
MALACHY DORIS & HIS CEILI BAND—Dancing
Irishman
Fiesta, FLPS 1558
JOHNNY DODDS—Chicago Mess Around
Milestone, MLP 2011
DE PAUR CHORUS—Songs of New Nations
Roulette, SR 9001
TONY DOUGLAS, The Versatile
Paula, LPS 2206
ROY DRUSKY—My Grass Is Green
Mercury, SR 61233

E
ELECTRIC INDIAN—Keem-O-Sabe
United Artists, UAS 6728
DUKE ELLINGTON—Flaming Youth
RCA Victor, LPV 568
EUPHORIA
Heritage, HTS 35,005

F
FATHERS AND SONS
Chess, LPS 127
ALICE FAYE in Hollywood (1934-1937)
Columbia, CL 3068
MAYNARD FERGUSON 1969
Prestige, 7636
GEORGE FEYER—Dancing in the Dark My Way
Kapp, KS 3611
ELLA FITZGERALD—Sunshine of Your Love
Prestige, PR 7685
49th PARALLEL
Maverick, MAS 7001
PETE FOUNTAIN—Both Sides Now
Coral, CRL 75707
FOUR ACES—There Goes My Heart
Vocalion, VL 73881
THE FOURTH WAY
Capitol, ST 317
FERRANTE & TEICHER—10th Anniversary Golden
Piano Hits
United Artists, UXS 70
ELLA FITZGERALD—Ella
Reprise, RS 6354
TOMMY FLANDERS—The Moonstone
Verve/Forecast, FTS 3075
FOOD—Forever Is a Dream
Capitol, ST 304
FUGS—The Belle of Avenue A
Reprise, RS 6359
PERCY FAITH—The Sounds of Music
Harmony, HS 11348
THE FLOCK
Columbia, CS 9911
KIM FOWLEY—Good Clean Fun
Imperial, LP 12443
ARETHA FRANKLIN—Once in a Lifetime
Harmony, HS 11349
FOUR ACES—A Time for Us
Radnor, RA 2001 S

G
HAROLD GOMBERG, The Art of
Cardinal, VCS 10064
DEXTER GORDON—The Tower of Power
Prestige, PR 7623
GRAPEFRUIT—Deep Water
RCA Victor, LSP 4215
NICK GRAVENITES—My Labors
Columbia, CS 9899
JOHNNIE GRAY ORCH.—Sweet Sax at the Cinema
Fontana, SRF 67602
GRAND FUNK RAILROAD—On Time
Capitol, ST 307
GALLOWGLASS CEILI BAND—Irish Night
Tradition, 2090
DIZZY GILLESPIE
Archive of Folk & Jazz, FS 237
KATIE GREEN—Run the Length of Your Wildness
Deram, DES 18026
WOODY GUTHRIE—The Early Years
Tradition, 2088
MIND GARAGE
RCA Victor, LSP 4218
EYDIE GORME—Otra Vez
RCA Victor, LSP 4237
TERESA GRAVES
Calendar, KES 104
JUDY GARLAND—A Star Is Born
Harmony, HS 11366
JOHN GIELGOOD/GEORGE HOWE—We Were Happy
There
Decca, DL 75145
THE GOSPEL LADS
Vibra-Gold, VG 3001

H
RAY HEATHERTON & ORCH.—The American Ency-
clopedia of Learning Through Music
Newbury Award, 1001
DICK HYMAN—The Age of Electronicus
Command, 946
HEINO—Sing-A-Long
Capitol of the World, ST 10355
MERLE HAGGARD—Portrait
Capitol of the World, ST 319
THE HARDY BOYS, Here Come
RCA Victor, LSP 4217
JAY HAWKINS—What That Is
Phillips, PHS 600 319
THE DON HO TV Show
Reprise, RS 6367
JOHN LEE HOOKER—The Real Blues
Tradition, 2089
LIGHTNIN' HOPKINS
Archive of Folk & Jazz, FS 241
HORSEHAIRS—Bach '69
Showtune, ST 5149
EDWIN HAWKINS SINGERS—He's a Friend of Mine
Pavilion, PBS 10002

I
ISRAEL'S TOLEDANO
Capitol of the World, ST 10531
THE BROTHERS: ISLEY
T-Neck, TNS 3002
THE ISLEY BROTHERS Way, Baby Cortez
T-Neck, TNS 3005

J
MELVIN JACKSON—Funky Soul
Limelight, LS 86071
ILLINOIS JACQUET—The Soul Explosion
Prestige, PR 7629
BERT JANSCH—Birthday Blues
Reprise, RS 6343
JOE & EDDIE—The Gospel Truth
GNP Crescendo, GNPS 2052
ANTHONY ARMSTRONG JONES—Proud Mary
Chart, CHS 1019

ARTIST—Title—LABEL & Number

JACK JONES' Greatest Hits, Vol. 2
Kapp, KS 3602
JIMMY JOYCE—You Don't Have to Be Irish
Decca, DL 75149
JIM AND JESSE, Songs by
Capitol 5188 264
SONNY JAMES—Astrodome
Capitol ST 320
TRISTE JANERO
White Whale, WW 7122
RED JONES—Steerikes Back
Motown, MS 691
THAD JONES/MEL LEWIS—Central Park North
Solid State, SS 18058
JOSE ALFREDO JIMENEZ, Armando Manzanero Y
RCA Victor, MKS 1818
TOMMY JAMES—Cellophane Symphony
Roulette, RS 42030

K
KING OLIVER—Papa Joe (1926-1928)
Decca, DL 79246
WAYNE KING—Golden Favorites, Vol. 2
Decca, DL 75134
ERIC KLOSS—In the Land of the Giants
Prestige, PR 7627
CHARLES KYNARD—The Soul Brotherhood
Prestige, PR 7630
STAN KENTON—Hair
Capitol, ST 305
JO ANN KELLY
Epic, BN 26491
THE KINSMEN—Up on the Mountain
RCA Camden, CAS 2365
BROR KALLES KAPEL—Til TV-Bal Pa Kroen
Fiesta, FLPS 1555
ALEXANDER KARAZOV—Catatschok (Life is a
Dance)
Jamie, LPS 3033
BARNY KESSEL—Feeling Free
Contemporary, S 7618
AL KOOPER—You Never Know Who Your
Friends Are
Columbia, CS 9855
ANDRE KOSTELANETZ—Sounds of Love
Columbia, GP 10

L
JERRY LEE LEWIS & LINDA GAIL LEWIS—Together
Smash, SRS 67126
ENOCH LIGHT & THE BRASS MENAGERIE, Vol. 2
Project 3, PR 5042 SD
LIVING PRESENCE ORCH.—Neapolitan Nights
Fontana, SRF 67601
ELSA LANCASTER—More Bawdy Cockney Songs,
Vol. 2
Tradition, 2091
THE LEFEVRES—The Best Is Yet to Come
Canaan, CAS 9661 LP
LEADBELLY, The Legend of
Tradition, 2093
GEORGE LEWIS
Archive of Folk & Jazz, FS 240
LITTLE ANTHONY & THE IMPERIALS—Out of Sight,
Out of Mind
United Artists, UAS 6720
LITTLE BIG HORNS—My Charlie Amour
Crazy Horse, ST 327
AGUSTIN LARA, Su Voz Y Su Piano
RCA Victor, MKS 1218
LIVING BRASS & LIVING MARIMBAS Play Songs
Made Famous by Herb Alpert
RCA Camden, CAS 2337
**LISTEN TO YOUR STARS: AN ASTROLOGICAL
GUIDE TO YOUR HOROSCOPE**
RCA Camden, CAS 2342
LIVING BRASS Play Songs Made Famous by Tom
Jones
RCA Camden, CAS 2346
LIVING VOICES—Statue of a Fool & Other Country
Favorites
RCA Camden, CAS 2350
FRANKIE LAINE—I'm Gonna Live Till I Die
Harmony, HS 11345
LONDON LEE—The Rich Kid
Phillips, PHS 600 322
LENNON SISTERS—Golden Goodies
Ranwood, R 8056
LES PETITS CHANTEURS DE KENGE—Life in the
Bush
Roulette, SR 9002
LITTLE RICHARD
Buddah, BDS 7501
GLORIA LORING—And Now We Come to Distances
Evolution, 2006
LUKE THE DRIFTER, Vol. 2
MGM, SE 4632
JOYCE LANDORF—It's Great to Be Alive!!!
Vibrant, VPS 1508

M
MALANDO—King of the Tango
Phillips, PHS 600 315
MANPOWER—Revelation
Phillips, PHS 600 313
MARGALIT—Those Were the Days
Monitor, MFS 704
ANGELICA MARIA—La Paloma
RCA Victor, MKS 1813
JOHNNY MATHEIS—Love Theme From Romeo &
Juliet
Columbia, CS 9909
PAUL MAURIAT—L.O.V.E.
Phillips, PHS 600 320
JOHN MAYALL—The Turning Point
Polydor, 24 4004
MELANIE
Buddah, BDS 5041
BUDDY MERRILL, The Best of
Accent, ACS 5030
METROPOLITAN STEAM BAND, The Great
Decca, DL 75143
WILLIE MITCHELL—Soul Bag
Hi, SHL 37050
MOOG MACHINE—Switched-On Rock
Columbia, CS 9921
MOONOG
Columbia, MS 7335
MOTHERLODE—When I Die
Buddah, BDS 5046
MERIWETHER—Preachin'
Capitol, ST 243
MELBA MONTGOMERY, World of
Capitol, ST 328
DEAN MARTIN—I Take a Lot of Pride in What
I Am
Reprise, RS 6338
BROWNIE MCGHEE & SONNY TERRY—Brownie &
Sonny
Archive of Folk & Jazz, FS 242
ROD MCKUEN at Carnegie Hall
Warner Bros.-7 Arts, WBS 1794
ROD MCKUEN—Life Is
Everest, 3267

ARTIST—Title—LABEL & Number

MECKI MARK MEN—Running in the Summernight
Limelight, LS 86068
MIDNIGHT MOVERS—Do It in the Road
Elephant, EVS 102
CHARLIE MINGUS
Archive of Folk & Jazz, FS 235
CARLOS MONTOYA—Flamenco Fury
Everest, 3263
IMELDA MILLER, La Voz Inconceivable De
RCA Victor, MKS 1812
MIGUEL ACEVES MEJIA—La Voz
RCA Victor, MKS 1730
THE MONKES Present Micky, David, Michael
Columbia, COS 117
HENRY MANCINI—Six Hours Past Sunset
RCA Victor, LSP 4239
JAMES MOODY—The Blues and Other Colors
Milestone, MSP 9023
BERLINER MILIEU
Fiesta, FLPS 1557
TAJ MAHAL—Giant Step
Columbia, GP 18
JOHNNY MANN SINGERS—Golden Mann
Liberty, LST 7629
PAUL MASSE—Motels and Stations
Liberty, LST 7628
A. J. MARSHALL—There's a Lot of Lovin' in This
Old Boy Yet
MGM, SE 4648
BILLY MIZE—This Time and Place
Imperial, LP 12441
DICK MONDA—Truth, Lies, Magic and Faith
Verve, V6-5077
MOTHER EARTH Presents Tracy Nelson Country
Mercury, SR 61230

N
NASHVILLE COUNTRY SINGERS—Hits of Elvis
Presley/Hits of Jim Reeves
Mountain Dew, 7029
NASHVILLE COUNTRY SINGERS—Hits of Nat King
Cole/Hits of Frank Sinatra
Mountain Dew, 7030
NASHVILLE COUNTRY SINGERS—Hits of '69, Vol. 2
Mountain Dew, 7028
NEON PHILHARMONIC
Warner Bros.-7 Arts, WS 1804
NEW LONDON RHYTHM & BLUES BAND
—Soul Cookin'
Vocalion, VL 73880
FRED NEIL—Talkin'
Capitol, ST 294
NILSSON, Spotlight on
Tower, ST 5165
PEPE NAVA—Boloros Rancheros
RCA Victor, MKS 1821
NORMAN NEWELL ORCH.—Portrait of Love
Epic, BN 26373
BOB NEWHART, The Very Funny
Harmony, HS 11344
NEW AMERICANS—On the Go
Vibrant, VPS 1506

O
ORIGINAL CAST—Petticoats and Pettifoggers
Creative Sound, CSS 1525
ORIGINAL CAST—Promenade
RCA Victor, LSO 1161
SYLVIA OLGA
RCA Victor, MKS 1816

P
PEARLS BEFORE SWINE—These Things Too
Reprise, RS 6364
ANN PEEBLES, This Is
Hi, SHL 32053
PERCUSSIONS OF STRASBOURG—Signals
Limelight, LS 86064
OSCAR PETERSON Plays for Lovers
Prestige, PR 7649
DON PRESTON & THE SOUTH, Hot Air Through a
Straw From
A&M, SP 4174
PLANT AND SEE
White Whale, WW 7120
PRIVILEGE
T-Neck, TNS 3003
CHARLEY PRIDE, The Best of
RCA Victor, LSP 4223
MICHAEL PARKS—Closing the Gap
MGM, SE 4646
BILLY PRESTON
Buddah, BDS 7502
BILLY PRESTON—That's the Way God Planned It
Apple, ST 3359
RAY PRICE Christmas Album
Columbia, CS 9861

R
REVOLUTIONARY BLUES BAND
Coral, CRL 757506
RICHARD & WILLIE—Low Down and Dirty
Dooto, DTL 842
RICHARD & WILLIE—Willie and Rising Dick
Dooto, DTL 843
THE DAVE ROONEY TRIO Live at Diamond Lil's
Dave Rooney, DR 3000
RUBBER BAND—Hendrix Songbook
GRT, GRT 10007
RUBINI—Song of Summer
Capitol, ST 329
RICARDO RAY—Viva Ricardo
UA Latin, L 31043, LS 61043
JIMMY REED
Archive of Folk and Jazz, FS 234
KENNY ROGERS & THE FIRST EDITION—Ruby,
Don't Take Your Love to Town
Reprise, RS 6352
ROLFO'S Trinidad Steel Band—Mrs. Robinson
Capitol, ST 233
PABLO BELTRAN RUIZ, La Orquesta Cuic De
RCA Victor, MKS 1814
PAUL REVERE & THE RAIDERS FEATURING MARK
LINDSAY—Two All-Time Great Selling LP's
Columbia, GP 12
MARTY ROBBINS—Marty's Country
Columbia, GP 15
FREDDY ROBINSON—The Coming Atlantis
World Pacific Jazz, ST 20162

S
SANTANA
Columbia, CS 9781
BOZ SCAGGS
Atlantic, SD 8239
THE SECOND BROOKLYN BRIDGE
Buddah, BDS 5042
IRMA SERRANO—Es Amor
Columbia, EX 5245, ES 1945
THE SHELTONS—A Little Gospel Gold
Halo, HR 4360
A. B. SKHY
MGM, SE 4628

New Album Releases

NEW CLASSICAL RELEASES

ARTIST - Title - LABEL & Number

ETHEL SMITH—Silent Night, Holy Night
Vocalion, VL 73887

JOHNNY (HAMMOND) SMITH—Soul Talk
Prestige, PR 7681

SOUNDTRACK—More
Tower, ST 5169

SOUNDTRACK—Justine
Monument, SLP 18123

SOUNDTRACK—Last Summer
Warner Bros.-7 Arts, WS 1791

SOUNDTRACK—All the Loving Couples
GNP Crescendo, GNPS 2051

SOUNDTRACK—Hell's Angels '69
Capitol, SKAO 303

SOUNDTRACK—You Only Love Once
London, PS 561

SOUNDTRACK—Oh! What a Lovely War
Paramount, PAS 5008

STEEL BAND—Mrs. Robinson
Capitol, ST 233

BOB SEGER—Noah
Capitol, ST 236

JEAN SHEPARD—Seven Lonely Days
Capitol, ST 321

CLIFFIE STONE—Square Dance U.S.A.
Capitol, ST 323

WYNN STEWART—Yours Forever
Capitol, ST 324

CONNIE SMITH—Back in Baby's Arms
RCA Victor, LSP 4229

GEORGE BEVERLY SHEA—Evening Prayer
RCA Camden, CAS 2349

SUPERSNAZZ—Flamin' Groovies
Epic, BN 26487

GEORGE SHEARING—The Early Years, Vol. 2
Archive of Folk & Jazz, FS 236

STUFF SMITH
Archive of Folk & Jazz, FS 238

SOUNDTRACK—Naked Angels
Straight, STS 1056

SOUNDTRACK—Alice's Restaurant
United Artists, UAS 5195

SPACE
Hand, ST 5167

DON STEWART/CLIFFIE STONE—Square Dance U.S.A., Vol. 2
Capitol, ST 323

SURF SYMPHONY—Song of Summer
Capitol, ST 329

PEGGY SEEGER—Peggy Alone
Argo, ZDA 81

PARTICK SKY—Photographs
Verve/Forecast, FIS 3079

O. C. SMITH at Home
Columbia, CS 9908

SOUNDTRACK—Young Billy Young
United Artists, UAS 5199

SOUNDTRACK—Paint Your Wagon
Paramount, PMS 1001

SOUNDTRACK—Me, Natalie
Columbia, OS 3350

ED SULLIVAN SINGERS & ORCH.—Sunrise, Sunset
Columbia, CS 9886

SWEET PAIN
Mercury, SR 61231

SPONTANEOUS COMBUSTION—Come and Stick Your Head In
Flying Dutchman, FDS 102

T

GRADY TATE/GARY McFARLAND ORCH.—Slave
Skye, SK 11

DAVID CLAYTON-THOMAS
Decca, DL 75146

JOHNNY TILLOTSON—Tears on My Pillow
Amos, AAS 7006

TODAY'S PEOPLE, Hello World Meet
Evolution, 2004

TOMPALL & THE GLASER BROTHERS—Now Country
MGM, SE 4620

IKE AND TINA TURNER—River Deep—Mountain High
A&M, SP 4178

MEL TORME—Time for Us
Capitol, ST 313

BILLY TAYLOR TRIO—Up Tempo Taylor
Tower, ST 5166

TINY TIM—For All My Little Friends
Reprise, RS 6351

AVI TOLEDANO, Songs by Israel's
Capitol, ST 10531

HOHE TANNEN
Fiesta, FLPS 1556

JETHRO TULL—Stand Up
Reprise, RS 6360

V

JERRY VALE, With Love
Columbia, GP 16

LEROY VAN DYKE'S Greatest Hits
Kapp, KS 3605

VARIOUS ARTISTS—Doo Wop
Specialty, SPS 2114

VARIOUS ARTISTS—The Trumpeter of Krakow
Newbury Award, NAR 3006

VARIOUS ARTISTS—The Top Ten Barbershop Quartets of 1969
Decca, DL 75118

VARIOUS ARTISTS—1969 International Barbershop

NEW CLASSICAL RELEASES

ARTIST - Title - LABEL & Number

A

AGE OF THE GREAT INSTRUMENTALISTS/SIX LEGENDARY PIANISTS—Various Artists
Seraphim, IC 6045

AGE OF THE GREAT INSTRUMENTALISTS/SIX CHAMBER MUSIC MASTERPIECES—Various Artists
Seraphim, IC 6044

AGE OF THE GREAT INSTRUMENTALISTS/SIX CONCERTOS—Various Artists
Seraphim, IC 6043

AN INTRODUCTION TO WAGNER'S RING—Various Artists/Vienna Philharmonic (Solti)
London, RDN 5

A SALUTE TO THE ISRAEL PHILHARMONIC AND ZUBIN MEHTA
London, CSA 2224

A MUSICAL CHRISTMAS TREE—Morton Gould/
New Philharmonia & RCA Symphony Orch.
RCA Red Seal, LSC 3110

ARIAS FROM FAUST, MANON & OTHER OPERAS—Richard Crooks
RCA Victor, VIC 1464

ARIAS FROM DON GIOVANNI, LE NOZZE DI FIGARO & OTHER OPERAS—Ezio Pinza
RCA Victor, VIC 1470

ARS ANTIQUA—Capella Antiqua Munich (Ruhland)
Telefunken, SAWT 9530/31B

A MEDITATION ON CHRIST'S NATIVITY—Squire/
Choir of St. John's College
Argo, ZRG 550

B

BEETHOVEN: SONATAS NOS. 14, 12 & 25—
Bruce Hungerford
Cardinal, VCS 10056

ARTIST - Title - LABEL & Number

Chorus Winners
Decca, DL 75117

VARIOUS ARTISTS—DeJong: The Wheel on the School
Newbury Award, NAR 3001

VARIOUS ARTISTS—Prize Winning Songs From Yugoslavia
Monitor, MFS 705

VARIOUS ARTISTS—Ram Gopals: When a God Dances, Vol. 1
Philips, PCC 630

VARIOUS ARTISTS—Live at Bill Graham's Fillmore West
Columbia, CS 9893

VARIOUS ARTISTS—Ram Gopals: When a God Dances, Vol. 2
Philips, PCC 631

VARIOUS ARTISTS—Ain't That Good News
Specialty, SPS 2115

VARIOUS ARTISTS—Call It Courageous
Newbury Award, NAR 3002

VARIOUS ARTISTS—Ginger Pye
Newbury Award, NAR 3003

VARIOUS ARTISTS—The Matchlock Gun
Newbury Award, NAR 3005

VARIOUS ARTISTS—The Cat Who Went to Heaven
Newbury Award, NAR 3004

BILLY VAUGHN—True Grit
Dot, DLP 75969

KENNY VERNON—Country Happening
Chart, CHS 1018

VOGUES—Memories
Reprise, RS 6347

VARIOUS ARTISTS—Ragnarok/Electronic Funk
Limelight, LS 86069

VARIOUS ARTISTS—1959 Monterey Jazz Festival
Archive of Folk & Jazz, FS 239

VARIOUS ARTISTS—Blue Note's Three Decades of Jazz, 1949-1959, Vol. 1
Blue Note, BST 89903

VARIOUS ARTISTS—Blue Note's Three Decades of Jazz, 1959-1969, Vol. 1
Blue Note, BST 89904

VARIOUS ARTISTS—Blue Note's Three Decades of Jazz, 1939-1949, Vol. 1
Blue Note, BST 89902

VARIOUS ARTISTS—The Guitar Greats
Archive of Folk & Jazz, FS 243

VARIOUS ARTISTS—Film Festival
Colgems, COS 116

VARIOUS ARTISTS—Somos Novios
RCA Victor, MKS 1827

VARIOUS ARTISTS—Smash Flops
Lemon, PLP 1905

VARIOUS ARTISTS—Bluegrass Special
World Pacific, WPS 21898

VARIOUS ARTISTS—This Is How It All Began
Specialty, SPS 2117

VARIOUS ARTISTS—Dahoney—Musique du Roi/
Guinee—Musique Malinke
Roulette, SR 9004

VARIOUS ARTISTS—The Rock & Roll Stars
Buddah, BDS 7503

VARIOUS ARTISTS—Music of West Africa
Roulette, SR 9003

LUCIANO VIRGILI Sings
Fiesta, FLPS 1552

VARIOUS ARTISTS—More Swedish Folk Dances, Vol. 2
Fiesta, FLPS 1559

VOICES OF JERUSALEM—Life Goes On
Vibrant, VPS 1507

W

THE WAIKIKI—Greatest Hits From Hawaii
Kapp, KS 3612

JOHN WAKELY—Please Don't Hurt Me Anymore
Decca, DL 75139

WATTS 103rd STREET RHYTHM BAND—In the Jungle, Babe
Warner Bros.-7 Arts, WS 1801

JULIUS WECHTER AND THE BAJA MARIMBA BAND—Fresh Air
A&M, SP 4200

HANK WILLIAMS, The Essential
MGM, SE 4651

BOB WILLS Plays the Greatest String Band Hits
Kapp, KS 3601

THE JOHNNY WINTER Story
GRT, GRT 10010

THE MASON WILLIAMS Listening Matter
Everest, 3265

PAT WILLIAMS—Heavy Vibrations
Verve, V6 5075

STEVIE WONDER—My Cherie Amour
Tamla, TS 296

CHARLIE WALKER Recorded Live in Dallas, Texas
Epic, BN 26483

TIM WILLIAMS—Blues Full Circle
Epic, BN 26472

HANK WILLIAMS JR.—Live at Cobo Hall
MGM, SE 4644

TONY WILLIAMS Lifetime—Emergency!
Polydor, 25 3001

Z

ZOOT MONEY—My Head
Capitol, ST 318

ARTIST - Title - LABEL & Number

C

CHABRIER: PIANO MUSIC—Aldo Ciccolini
Angel, S 36627

CHOPIN: FOURTEEN WALTZES—Alfred Cortot
Seraphim, 60127

CHOPIN: ETUDES—John Browning
RCA Red Seal, LSC 3072

D

DEFOE/KIPLING/STEVENS/VERNE: ADVENTURE
—Various Artists
Spoken Arts, ADV 1

DEBUSSY: IMAGES POUR ORCHESTRE—Cleveland
Orch. (Boulez)
Columbia, MS 7362

DVORAK: CELLO CONCERTO/TCHAIKOVSKY: ROCOCO VARIATIONS—Rostropovich/Berlin Philharmonic
(Karajan)
DGG, 139 044

E

EATON: ELECTRO VIBRATIONS—Various Artists
Decca, DL 710165

F

ARTHUR FIEDLER & THE BOSTON POPS Play the Beatles
RCA Red Seal, LSC 3117

G

GERMAN OPERA ARIAS—Nicolai Gedda
Angel, S 36624

GLIERE: THE BRONZE HORSEMAN—Bolshoi Theater
Orch. (Zuraitis)
Melodiya/Angel, SR 40103

GREAT RHAPSODIES FOR ORCHESTRA—London
Philharmonic (Black)
London Phase 4, SPC 21030

GREAT VOICES OF THE CENTURY—Various Artists
Seraphim, 60113

GOTTSCHALK: 40 WORKS FOR PIANO—Alan Mandel
Desto, DC 6470-73

GLAD TIDINGS—Schuetz Choir/London String
Players/Philip Jones Brass Ensemble (Norrington)
Argo, ZRG 590

H

HANDEL: MUSIC FOR THE ROYAL FIREWORKS—
Menuhin Festival Orch. (Menuhin)
Angel, S 36604

HAYDN: SYMPHONIES NOS. 18, 19, 20—London
Symphony (Mackerras)/Vienna State Opera Orch.
(Goberman)
Odyssey, 32 16 0342

BERNARD HERMANN/LONDON PHILHARMONIC—
Music From the Great Movie Thrillers
London Phase 4, SP 44126

**HANSON/LOVELOCK: NEW CONCERTOS FOR
TRUMPET**—Robertson/Sydney Symphony (Post)
RCA Victor, VICS 1437

HANDEL'S JULIUS CAESAR—Treigle/Sills/N. Y. City
Opera Orch. & Chorus (Rudel)
RCA Red Seal, LSC 3116

HENSELT: PIANO CONCERTO—Lewenthal/London
Symphony (Mackerras)
Columbia, MS 7252

**HISTORIC ORGAN OF THE MONASTERY CHURCH
IN ST. URBAN**—Siegfried Hildenbrand
Telefunken, SAWT 9534 B EX

GERARD MANLEY HOPKINS—Various Artists
Argo, RG 579

K

KIPLING: JUST SO STORIES, Vol. 1—Chris Curran/
Ev Watkinson
Spoken Arts, SA 1015

KIPLING: JUST SO STORIES, Vol. 2—Various Artists
Spoken Arts, SA 1016

KIPLING: JUST SO STORIES, Vol. 3—Various Artists
Spoken Arts, SA 1017

KODALY: HARY JANOS—Ustinov/Various Artists/
London Symphony (Kertesz)
London, OSA 1278

L

LA DIVINA—Maria Callas
Angel, SCB 3743

LOEWE: BALLADS—Fischer-Dieskau/Demus
DGG, 139 416

LECLAIR: SCYLLA ET GLAUCUS/DESTOUCHES: ISSE
—English Chamber Orch. (Leppard)
L'Oiseau Lyre, SOL 303

M

MONTEVERDI: MADRIGALS—Nadia Boulanger En-
semble
Seraphim, 60125

**MOZART: CONCERTO NO. 26/HAYDN: CONCERTO
IN D**—Wanda Landowska (Goehr/Bigot)
Seraphim, 60116

MOZART: THE ABDUCTION FROM THE SERAGLIO—
Dobbs/Gedda/Various Artists/Bath Festival Orch.
(Menuhin)
Angel, SC 3741

WERNER MUELLER ORCH.—Italian Festival
London Phase 4, SP 44132

MEDIAEVAL MUSIC & SONGS OF THE TROUBADORS
—Musica Reservata
Everest, 3270

MESSIAEN: POEMS POUR MI—Arsequest/Messiaen
Everest, 3269

MONTEVERDI: TIRSI E CLORI/SIX MADRIGALS
Deller Consort
RCA Victor, VICS 1438

MILTON: PARADISE LOST—Anthony Quayle
Caedmon, TC 2034

MUSIC FOR BRASS: 1500-1970—American Brass
Quintet
Desto, DC 6474-77

MUSICAL EVENINGS—Andre Kostelanetz
Columbia, MS 7319

N

GUIOMAR NOVAES Plays Her Favorite Chopin
Cardinal, VCS 10059

**ANTHONY NEWMAN PLAYS J. S. BACH ON THE
PEDAL HARPSICHOID & ORGAN**
Columbia, MS 7309

O

ORFF: CATULLI CARMINA—Roger Wagner Chorale
Angel, S 36023

ORGANS OF THE NATIONAL SHRINE—Frederick
Swann
Westminster, WST 17154

P

**PROKOFIEV: SONATA NO. 6/HAYDN: SONATA NO.
48/CHOPIN: FOUR MAZURKAS**
Melodiya/Angel, SR 40109

PROKOFIEV: SONATAS FOR VIOLIN & PIANO—
Perلمان/Ashkenazy
RCA Red Seal, LSC 3118

PAGANINI: VIOLIN CONCERTOS NOS. 1 & 2—
Ashkenazy/Vienna Symphony (Esser)
DGG, 139 474

POE: THE PURLOINED LETTER—Anthony Quayle
Caedmon, TC 1288

LEONTYNE PRICE SINGS MOZART
RCA Red Seal, LSC 3113

R

RECONDITA ARMONIA—Nicolai Gedda
Angel, S 36623

ARTIST - Title - LABEL & Number

THE EXOTIC RIMSKY-KORSAKOV—Kingsway Sym-
phony (Camarata)
London Phase 4, SPC 2103

**RIMSKY-KORSAKOV: ANTAR/IPPOLITOV-IVANOV:
CAUCASIAN SKETCHES/GLIERE: RUSSIAN SAIL-
ORS' DANCE**—Utah Symphony
Abravanel, VCS 10060

RUSSIAN JEWELS—Sutherland/London Symphony
(Bonyng)
London, OS 26110

**RAMEAU: BALLET SUITE FROM LES INDES
GALANTES**—Collegium Aureum
RCA Victor, VICS 1456

REICH: VIOLIN PHASE/IT'S GONNA RAIN—
Paul Zukofsky
Columbia, MS 7265

ROREM: POEMS OF LOVE AND THE RAIN—Wolff/
Modern Madrigal Quartet
Desto, DC 6480

S

SCHUBERT: DIE WINTERREISE/SCHWANENGESANG
—Hans Hotter/Gerald Moore
Seraphim, IC 6051

SCHUBERT: TIO NO. 1/SONATA (TRIO)—
Y. Menuhin/Gendron/H. Menuhin
Angel, S 36614

SCHUMANN: SYMPHONY NO. 2/GENOVEVA—New
Philharmonia Orch. (Klemperer)
Angel, S 36606

SCHUMANN: FANTASIA IN C/KINDERSZENEN—
Alexis Weissenberg
Angel, S 36616

SCRIABIN: SYMPHONY NO. 3—USSR Symphony
(Svetlanov)
Melodiya/Angel, SR 40098

SCHEDRIN: THE HUMPBACKED HORSE—Bolshoi
Theater Orch. (Zuraitis)
Melodiya/Angel, SR 40106

**SHOSTALOVICH: SYMPHONY NO. 2/CELLO CON-
CERTO NO. 1**—Khomitsler/Leningrad Philharmonic
(Blazhkov)/Moscow Radio Symphony (Rozhdest-
vensky)
Melodiya/Angel, SR 40099

SHOWPIECES FOR SYMPHONIC BAND—USSR De-
fense Military Band
Melodiya/Angel, SR 40108

SONGS OF THE HUNT—Gottlob Frick
Angel, S 36610

R. STRAUSS: DER ROSENKAVALIER—Lehmann/
Schumann/Various Artists/Vienna Philharmonic
(Heger)
Seraphim, IC 6041

SCENES AND ARIAS FROM FRENCH OPERA—
Beverly Sills
Westminster, WST 17163

**SCHUBERT: QUARTET NO. 13/BRAHMS: QUARTET
NO. 3**—Fine Arts Quartet
Everest, 3266

SCHUBERT/POULENC/BRAHMS—Boston Symphony
Chamber Players
RCA Red Seal, LSC 6189

**SCHUBERT: SONATA IN B FLAT OP. POSTH. D.
960**—Artur Schnabel
RCA Red Seal, LSC 3122

RICHARD STRAUSS: SALOME—Caballe/Milnes/
Lewis/Various Artists/London Symphony Orch.
(Leinsdorf)
RCA Red Seal, LSC 7053

**STRAUSS: DEATH & TRANSFIGURATION/WAGNER:
SIEGFRIED IDYLL**—San Francisco Symphony Orch.
(Monteux)
RCA Victor, VICS 1457

SCHARWENKA: CONCERTO NO. 1—Wild/Boston
Symphony (Leinsdorf)
RCA Red Seal, LSC 3080

SCHUBERT: PIANO TRIOS—Buchbinder/Guth/
Litschauer
Telefunken, SLT 43 106/07 B

**SCHUMANN: CARNIVAL/SCHUBERT: IMPROMPTUS,
OP. 90**—Nelson Freire
Columbia, MS 7307

SOR: 24 ETUDES—Narciso Yepes
DGG, 139 364

T

THE ART OF AKSEL SCHIOTZ Album 1
Seraphim, 60112

THE ART OF ARTUR SCHNABEL
Seraphim, 60115

**THE INAUGURAL ADDRESSES OF LYNDON BAINES
JOHNSON AND RICHARD MILMOUS NIXON**
Spoken Arts, SA 1034

TAKEMITSU: ATERISM/DORIAN HORIZON—
Takashi/Toronto Symphony (Ozawa)
RCA Red Seal, LSC 3099

TCHAIKOVSKY: SYMPHONY NO. 6—Cincinnati Sym-
phony (Rudolf)
Decca, DL 710166

THE ARTISTRY OF ELISABETH SCHUMANN
Everest, 3268

THE EARLY YEARS—Jan Peerce
Everest, 3264

**TCHAIKOVSKY: SERENADE FOR STRINGS/SOUVE-
NIR DE FLORENCE**—Academy of St. Martin-in-the-
fields (Marriner)
Argo, ZRG 584

V

VERDI: LA TRAVIATA—Lorenzar/Aragall/Fischer/
Dieskau/Various Artists/Deutsche Oper, Berlin
(Maazel)
London, OSA 1279

VIENNA SPECTACULAR—Vienna Philharmonic
(Boskovsky)
London, CS 6605

VARIOUS ARTISTS—Unforgettable Voices in Un-
forgotten Performances from the German Operatic
Repertoire
RCA Victor, VIC 1455

VERDI: OTELLO—McCracken/Jones/Fischer-Dies-
kau/Various Artists/New Philharmonia Orch.
Various Artists/New Philharmonia Orch.
(Barbirolli)
Angel, SCL 3742

VERDI: AIDA—Milanov/Bjoerling/Various Artists/
Rome Opera House Orch. (Perlea)
RCA Victor, VIC 6119

VIVALDI: THE FOUR SEASONS—Salvatore Accardo/
Orch. Da Camera Italiana
RCA Victor, VICS 1469

VERDI: MACBETH—Warren/Rysanek/Hines/Metro-
politan Opera Orch. (Leinsdorf)
RCA Victor, VICS 6121

VARIOUS ARTISTS—The Investiture of H.R.H. The
Prince of Wales
Delyse, SROY 7

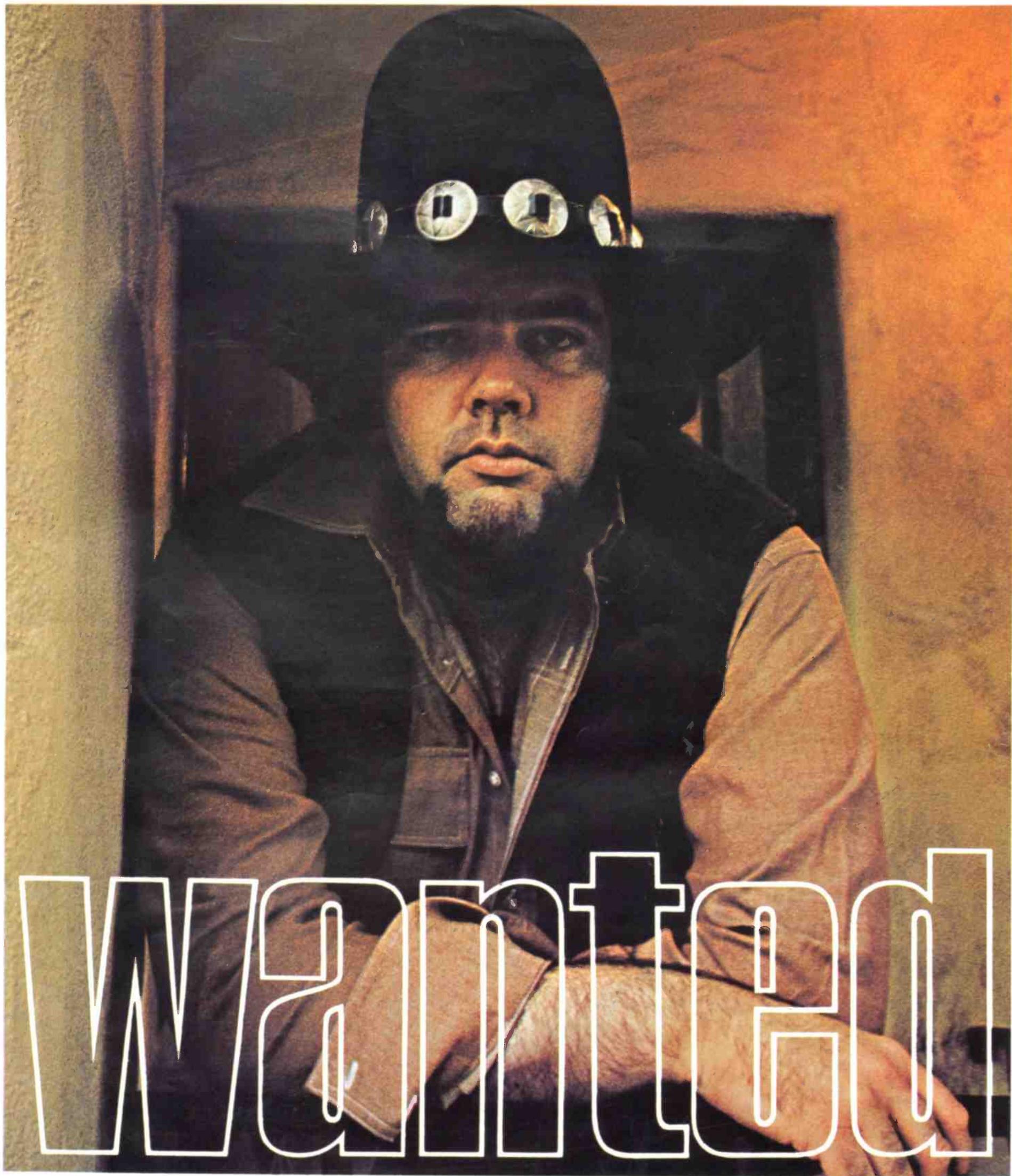
W

WEBER: OBERON—Thomas/Bjoner/Koeth/Various
Artists/Bamberg Symphony (Schuechter)
Cardinal, VCS 10063

WEIGL: EIGHT SONGS/QUARTET NO. 5—Brooks/
Allen/Iowa String Quartet
CRI, CRI 247 3D

**VAUGHAN WILLIAMS: CONCERTO FOR TWO PI-
NO/SYMPHONY NO. 8**—Vronsky & Babin/London
Philharmonic (Boult)
Angel, S 36625

WAGNER'S GREATEST HITS—Various Artists
Columbia, MS 7511



Be on the lookout for Lonnie Mack and his latest album, *Whatever's Right*, on



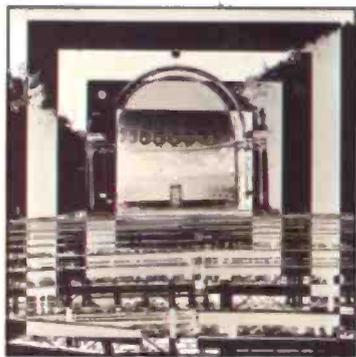
PRODUCED BY RUSS MILLER
LONNIE MACK/WHATEVER'S RIGHT, EKS74050
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

Billboard Album Reviews



SOUNDTRACK
SOUNDTRACK—
Paint Your Wagon,
 Paramount PMS 1001 (S)

The beautiful Lerner and Loewe score for "Paint Your Wagon" has, at long last, been brought to Hollywood, and this soundtrack is by far one of the most exciting ever put on disk. All the great songs are there, "I Talk to the Trees," "They Call the Wind Maria," "I Still See Ilsa" and a superb treatment of "Wanderin' Star."



POP
TOMMY JAMES & THE SHONDELLES—
Cellophane Symphony.
 Roulette RS 4030 (S)

With his disk sales at an all-time peak, James comes up another winner for the top of the chart in this package of potent, original material. The hit "Sweet Cherry Wine" is included, enhancing the sales potential, along with strong, commercial material such as "Makin' Good Time" and "Loved One." Highlights include "Changes" and "I Know Who I Am."



POP
JETHRO TULL—Stand Up.
 Reprise RS 6360 (S)

Ian Anderson and the Jethro Tull group bid for the top ten and coveted supergroup status as the wild, brilliant and bluesy quartet cross the deep down rock of Cream with jazzy flute fantasies and smart British blues. Led by the wacky, professional Anderson on flute, the foursome trip through "A New Day," "Nothing Is Easy" and "Reasons for Waiting" on their way to a smash best seller.



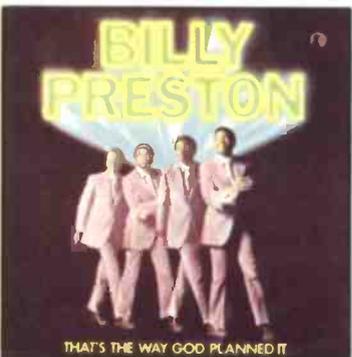
POP
JANIS JOPLIN—I Got Dem Ol' Kozmic Blues Again Mama!
 Columbia KCS 9913 (S)

Janis Joplin, that one-woman supergroup, strikes back after splitting from Big Brother with a wild and woolly blues brawl. Supported by Sam Andrew on guitar, producer Gabriel Mekler on organ and some heavy brass, Miss Joplin sets fire to the Chantels oldie, "Maybe," "To Love Somebody" and the title tune, "Kozmic Blues."



POP
PAUL REVERE & THE RAIDERS FEATURING MARK LINDSAY—Two All-Time Great Selling LP's.
 Columbia GP 12 (S)

Columbia's repackaging of Paul Revere and the Raiders two best-selling LP's—"The Spirit of '67," and "Revolution," into a twin-pack, low-cost special, should give "The Great Airplane Strike," "Oh to Be a Man," "Good Thing," and "Why, Why? Why?" a new burst of popularity.



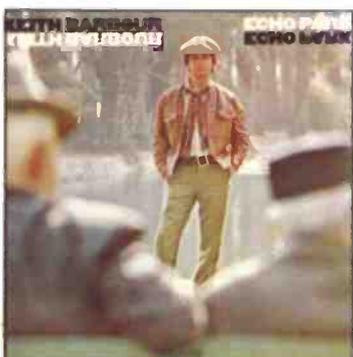
POP
BILLY PRESTON—
That's the Way God Planned It.
 Apple ST 3359 (S)

The Beatles featured him on their "Get Back" smash, and Preston's own "That's the Way God Planned It" paved the way for the bluesy singer-organist's first album for Apple. "Everything Is All Right," Dylan's "She Belongs to Me," and "Hey Brother" will rate the young veteran (Ray Charles, Little Richard) one of the year's bright break-throughs.



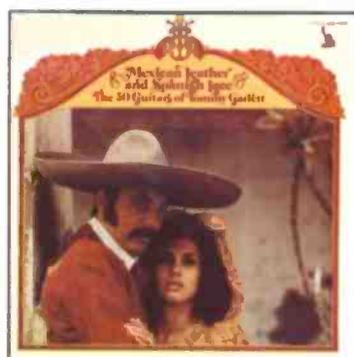
POP
JOHN DAVIDSON—
My Cherie Amour.
 Columbia CS 9859 (S)

Davidson, recorded in England, offers a potent, commercial package of today's top numbers—his style—loaded with sales appeal for his TV following. He's at his ballad best with new and special lyric content for "My Way" along with his sensitivity for "A Time for Us," "Blessed Is the Rain" and an exceptional "Windmills of Your Mind."



POP
KEITH BARBOUR—
Echo Park.
 Epic BN 26485 (S)

Keith Barbour has an album winner here, his first Epic LP. With his new chart single as the set's title, Barbour offers 11 original cuts with his exciting, distinctive voice. "All of Your Loving," "Today," and "You Try Not to Show" are among the other topnotch tunes.



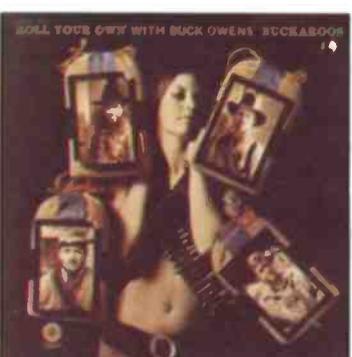
POP
SO GUITARS OF TOMMY GARRETT—Mexican Leather and Spanish Lace.
 Liberty LSS 14046 (S)

Perfectly lush and exotic arrangements revolving around guitars upon guitars. Tom Tedesco provides the guitar solo. Key tunes would be "The Moon Was Yellow," "Lo Mucho Que Te Quiero," and "Delicado." But it virtually is impossible to find a song on this album people won't like. Tommy Garrett continues to capitalize on the songs South of the boarder. Great.



COUNTRY
LUKE THE DRIFTER, JR. Vol. 2—
 MGM SE 4632 (S)

Luke the Drifter, Jr. the character first limned by Hank Williams as a storyteller of poignant material, gets a new interpretation here by Hank Jr. "Just a Picture From Life's Other Side," "I've Been Down That Road Before" are typical of the cuts. Hank Jr. does the sides with great sincerity.



COUNTRY
BUCKAROOS—Roll Your Own.
 Capitol ST 322 (S)

The Buckaroos should have no trouble providing a top seller in country markets with this powerful outing. Vocal turns are taken by Don Rich ("Down at the Corner Bar" and "Nobody But You"), and Doyle Holly ("The Biggest Storm of All" and "Natural Born Loser"), and there's an exceptional drum solo by Jerry Wiggins on "Roll Your Own," as well as a smooth guitar solo by Jay Dee Maness on "Sweet-T-Pie."



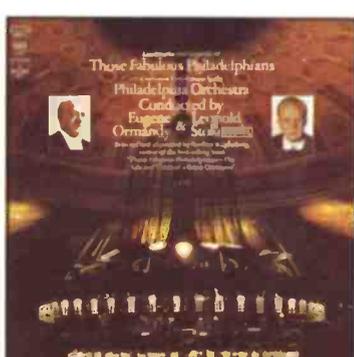
COUNTRY
CHARLIE WALKER—Recorded Live in Dallas, Texas.
 Epic BN 26483 (S)

This is undoubtedly one of the most exciting albums Charlie Walker has ever performed. Recorded at a dancehall—the Longhorn Ballroom—the songs all have that "live" impact. Walker does his big hits "Pick Me Up on Your Way Down" and "Don't Squeeze My Harmonica." There's also "Almost Persuaded" and the zesty "Honky-Tonk Season." And his current record "Moffett, Oklahoma."



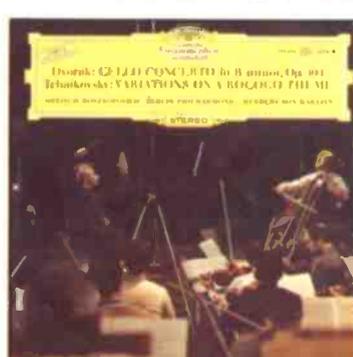
CLASSICAL
LEONTYNE PRICE SINGS MOZART—
 RCA Red Seal LSC 3113 (S)

Once again, Leontyne Price has come up with a big selling package. This one is an exciting compilation of the operatic and concert arias of Mozart which she renders in a masterful fashion. She receives expert backing from Peter Herman Adler conducting the New Philharmonia Orchestra.



CLASSICAL
THE FABULOUS PHILADELPHIANS
 Philadelphia Orch. (Ormandy Stokowski).
 Columbia MGP 17 (S)

This album, almost breathtaking in its beauty, features celebrated performances of the renowned Philadelphia Orchestra, over the 69 years of its existence. Writer Herbert Kupferberg, and producer Thomas Frost, collaborated on this impressive LP.



CLASSICAL
DVORAK: CELLO CONCERTO/ TCHAIKOVSKY: ROCOCO VARIATIONS—
 Rostropovich/Berlin Philharmonic (Karajan).
 DGG 139 044 (S)

This is a really commendable album by the Berlin Philharmonic Orchestra with Herbert von Karajan directing, and Mstislav Rostropovich on cellos. The team does an impressive job on Tchaikovsky's scintillating, "Variations on a Rococo Theme for Violoncello and Orchestras."



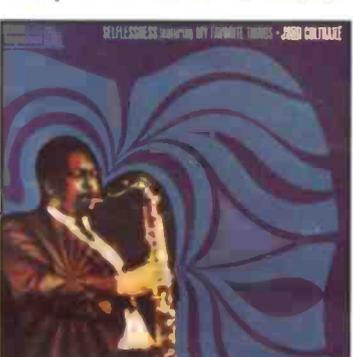
CLASSICAL
PROKOFIEV: SONATA No. 6/ HAYDN: SONATA No. 48/ CHOPIN: FOUR MAZURKAS—
 Aleksander Slobodyanik.
 Melodiya/Angel SR 40109 (S)

Slobodyanik, youthful pianist, has a towering technique. It is brilliant, forceful and disciplined. This is immediately evident in the Prokofiev Sonata and is further showcased by the Haydn and Chopin pieces. Lovers of fine piano music will treasure this package.



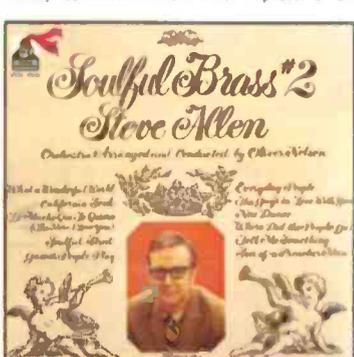
JAZZ
DAVE BRUBECK QUARTET—
Brubeck in Amsterdam.
 Columbia CS 40109 (S)

Some fine on-form Brubeck with alto saxist Paul Desmond, an elegant standout. This is a live concert recorded in 1962 when Brubeck was (judging by the titles) very involved in his musical, "The Real Ambassadors." One of the best titles from this (which was recorded with Louis Armstrong and Carmen McCrae) is the long "Cultural Exchange."



JAZZ
JOHN COLTRANE—Selfness
 Featuring My Favorite Things.
 Impulse AS 9161 (S)

"Favorite Things" was a John Coltrane landmark piece and the 17 minute version on this album was recorded, along with "I Want to Know About You" at the Newport Jazz Festival in 1963. The late tenor saxophonist has superlative support on these tracks from Jimmy Garrison, bass, and Roy Haynes, drums. For the third and remaining track Pharoah Sanders makes it a two-tenor front line.



JAZZ
STEVE ALLEN—
Soulful Brass No. 2.
 Flying Dutchman FDS 101 (S)

Another interesting attempt to cross fertilize the contemporary rock-tinged sounds with some strident big band jazz. Again it is Oliver Nelson taking a set of excellent session musicians through his charts of "Son of a Preacher Man," "Soulful Strut," "This Guy's In Love With You" and some Steve Allen originals. Allen himself is heard on piano. Music with a wide appeal and very heavy on the brass, as expected.



GOSPEL
EDWIN HAWKINS SINGERS—
He's a Friend of Mine.
 Pavilion PBS 10002 (S)

This is a great album of gospel music. The group, which had the smash "Oh Happy Day," is heard here with "He's a Friend of Mine," "Listen to the Rain," "He's My All and All" and others, featuring various artists. The performances are remarkable for their discipline, technical brilliance and spiritual feeling.



MIRIELLE MATHIEU
ON CAPITOL ALBUM ST-3339

Capitol

The action shots on this special fold-out package were taken during a 'live' recorded performance at the Whisky A-Go-Go in Hollywood, California. The audience enjoyed, as they would like you to, the never before recorded sports material contained in this single-pocketed LP. All this...available at regular prices!

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FOOTBALL

BILL COSBY GOES
TO A FOOTBALL GAME

BASEBALL

TRACK AND FIELD/HIGH JUMP

TRACK AND FIELD/MILE RELAY

BASKETBALL



UNIVERSAL CITY RECORDS · A DIVISION OF MCA INC.
PRINTED IN U.S.A.



It's a good album and one that I'm glad I got off my chest —
and I'm glad I got it off for UNI Records.

Bill Cosby
BILL COSBY

STEREO 73066

BILL COSBY



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The Far Out Underground Acid Rock Feet of Harry Zonk

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dance
his
way
into
your
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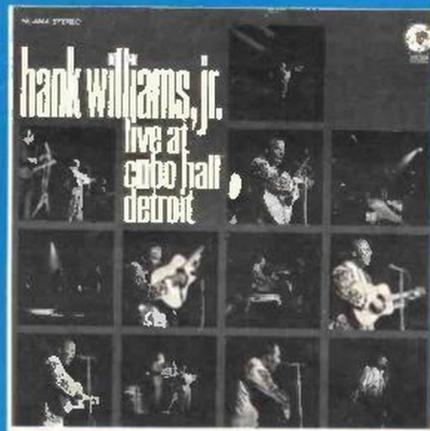
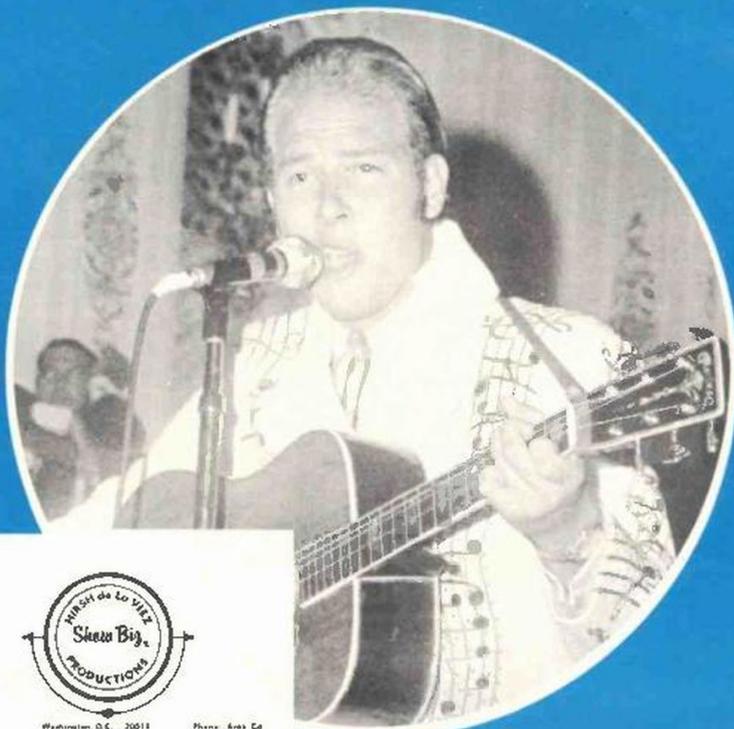
**Programmers: Call
Harry Zonk collect
for a personal
audition. 461-5222**

Hey Jude #1314

CLIMBING LIKE WILD-FIRE

HANK WILLIAMS, Jr. 'I RATHER BE GONE'

MGM Record #14077



145 Bernard Street, N.W. Washington, D.C. 20012 Phone Area Code

SEPTEMBER 1969

Mr. Buddy Lee,
806 - 16th Avenue, South,
Nashville, Tenn. 37203

Dear Buddy:

It sure was a pleasure meeting you, at the M.O.A. Exposition.

I do not have to tell you, the Show, came off just great. As you know we had many problems. I am sure the audience was not aware.

HANK WILLIAMS, JR. Show with the CHEATIN' HEARTS, THE FOUR GUYS & MERLE was the icing on the cake.

I hope that we would have 90% of the audience willing to see the performance of your Group.

Just wanted to drop these few lines to thank you very much for your cooperation.

Give my best to the entire cast.

With kind personal regards,

Sincerely,
Hank
March de la Vieux
Hank/LK

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



The Stage Show

Although the stage show which climaxed Sunday's banquet went into the wee hours of Monday morning. It was gratifying to notice the majority of the assemblage remained through to the close. Thanks to Minnie show producer Hersh de LaVez, a tremendous roster of top talent performed their feats and were well received by all. Clearly, though, Hank Williams, Jr. and the Cheatin' Hearts (MGM Records) stole the show — much the same as Boots Randolph of Monument did the year before. The J.K. awards were presented to winners of MOA's recent poll Jeannie C. Riley, who won Best Record of the Year award for Harper Valley P.T.A., was on hand to receive the plaque personally.

SEE HANK WILLIAMS, JR., SHOW IN THE FOLLOWING CITIES:

- | | | | |
|-------------|----------------------|-------------|---------------------|
| October 2 | Charleston, S. C. | November 1 | Freeport, Ill. |
| October 3 | Augusta, Ga. | November 2 | Des Moines, Iowa |
| October 4 | Columbia, S. C. | November 7 | Goldsboro, N. C. |
| October 5 | Jacksonville, N. C. | November 8 | Philadelphia, Pa. |
| October 6-7 | Greenwood, S. C. | November 9 | Bowle, Maryland |
| October 8 | Atlanta, Ga. | November 12 | Lafayette, La. |
| October 9 | Dathan, Ala. | November 13 | Walker, La. |
| October 11 | Tampa, Florida | November 14 | Dallas, Texas |
| October 12 | Bradenton, Florida | November 15 | Shreveport, La. |
| October 13 | Pensacola, Florida | November 16 | San Antonio, Texas |
| October 14 | Huntsville, Ala. | November 17 | Austin, Texas |
| October 20 | Mobile, Alabama | November 21 | Joplin, Mo. |
| October 22 | Oshkosh, Wisconsin | November 22 | Springfield, Mo. |
| October 23 | Madison, Wisconsin | November 23 | Kansas City, Kansas |
| October 24 | Flint, Michigan | November 25 | Sioux Falls, S. D. |
| October 26 | Brownston, Minnesota | November 26 | Sioux City, Iowa |
| October 30 | Winchester, Ky. | November 27 | Omaha, Nebraska |
| October 31 | Landon, Kentucky | November 28 | Lincoln, Nebraska |
| | | November 29 | Wichita, Kansas |

- ★ COMMENCING JAN., 1970
- ★ THE ALL-NEW HANK WILLIAMS, JR., SHOW
- ★ STARRING
- ★ HANK WILLIAMS, JR., & THE CHEATIN' HEARTS
- ★ LAMAR MORRIS
- ★ DIANA TRASK
- ★ THE FOUR GUYS
- ★ THE ORIGINAL DRIFTING COWBOYS TRIO
- ★ THE DUKE OF PADUCAH
- ★ MERLE KILGORE (MC)

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EXCLUSIVELY ON
MGM RECORDS

Billboard Album Reviews

OCTOBER 4, 1969



CLASSICAL
PAGANINI: VIOLIN CONCERTOS
 Nos. 1 & 2—Ashkenasi
 Vienna Symphony (Esser).
 DGG 139 424 (S)

Israeli violinist Samuel Ashkenasi, now "musician in residence" at Northern Illinois University, has a brilliant disk debut here. These Paganini concertos require and receive flawless virtuosity. This fine young artist is ably partnered by the Vienna Symphony under Heribert Esser in both pieces.



CLASSICAL
BEETHOVEN: SYMPHONIES Nos. 9 & 5/
SCHOENBERG: A SURVIVOR FROM WARSAW—
 Various Artists; Boston
 Symphony (Leinsdorf).
 RCA Red Seal LSC 7055 (S)

This two-LP set could be the crowning glory of Erich Leinsdorf's now-completed tenure with the Boston Symphony combining the familiar Beethoven "Symphony No. 5," a triumphant Beethoven "Symphony No. 9" and a moving Schoenberg "Survivor From Warsaw."



CLASSICAL
SOR: 24 ETUDES—
 Narciso Yepes.
 DGG 139 364 (S)

Although these are actually studies intended for the serious guitarist, one can not overlook their importance in the field. By its merit alone, plus the sensitive interpretation of Narciso Yepes, F-dur Op. 29 stands as a complex monument.



CLASSICAL
PROKOFIEFF: CONCERTO No. 5/
WELL: MUSIC FROM "THE
THREPPENNY OPERA"—
 Browning
 Boston Symphony
 (Leinsdorf).
 RCA Red Seal LSC 3121 (S)

John Browning's stunning series of Prokofiev piano concertos with Erich Leinsdorf and the Boston Symphony is completed here with the pianistically difficult "Concerto No. 5." Soloist and orchestra, as usual, are excellent.



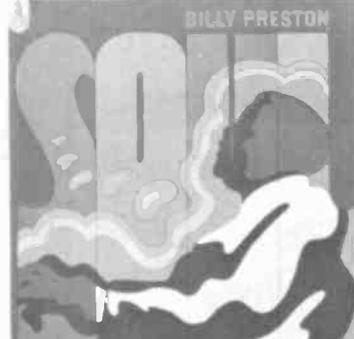
CLASSICAL
OUR BEST TO YOU—
 Various Artists.
 Columbia MGP 13 (S)

Columbia Records has come up with another 2-record set of great recordings that are being made available at a special bargain price, and this one can't be beat. Included are such renowned artists as Rudolf Serkin, the Mormon Tabernacle Choir, Igor Stravinsky, John Williams, Leonard Bernstein, Eugene Ormandy, and many others and the selections are all very well known. Should prove an immediate winner.



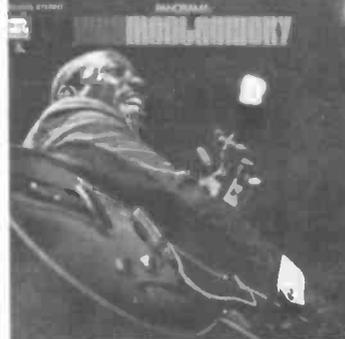
POP
DAVID PELL SINGERS—
 Mah-Na-Mah-Na.
 Liberty LST 7631 (S)

A cool album this. It's pop with a soft sell for those who groove on pop music but are turned off by the hard rock sound. Dave Pell, producer of this LP, and driving force behind the Dave Pell Singers, has put together a really busy selection of top chart riders like, "Mah-Na-Mah-Na," "Keem-O-Sabe," and "Oh Calcutta" and added to them a little Dave Pell magic.



POP
BILLY PRESTON—
 Buddah BDS 7502 (S)

There is some neat organ work on this new Billy Preston album. It is versatile, great either for dancing, humming or just easy listening. The selections embrace both soul and rock, and Preston plays them all with a subdued, yet persistent sensuality which can only be explained as groovy. This is a sock-it-to-me album for whatever mood you may be in.



JAZZ
WES MONTGOMERY—
 Panorama.
 Riverside RS 3046 (S)

The "Panorama" series is, as producer Orrin Keepnews states, not one of those "Best Of..." series but an attempt to give a complete picture of a jazz artist, in this case guitarist Montgomery. It features the late artist in a variety of settings from solo to a backing from a full string orchestra. Names featured along with Wes include George Shearing, Nat Adderley, Johnny Griffin, and Milt Jackson. Taken Johnny Griffin, and Milt Jackson.

SPECIAL MERIT PICKS

POPULAR

RAY ANTHONY—Love Is for the Two of Us. Ranwood R 8059 (S)
 With the exception of the title tune, Ray Anthony is caught in a country groove that suits him very well. His trumpet brings a soulful sound to such beauties as "Stand By Your Man," "He'll Have to Go," "Somebody" and a rhythmic "Slipping Around." This is a top programmer that's sure to garner much sales.

FOUR ACES—A Time for Us. Radnor RA 2001-S (S)
 The big disk sellers of the 50's vie for a comeback in this powerful, commercial package of unique treatments of some of today's top hits. With all the earmarks of a hit single, the Jim Webb tune, "Didn't We," comes off strong. A natural for jukebox play are the readings of "My Way" and the updating of "Sincerely." Strong support from the driving arrangements of Ernie Freeman, Frank Hunter and Tony Lewis. LP lacks a cover that can meet the standards of the contents.

GLORIA LORING—And Now We Come to Distances. Evolution 2006 (S)
 Miss Loring has all the makings of a star, in this her debut album for the label. She's at her finest with sensitive treatments of "Leaving, On a Jet Plane" (her current single) and "Wichita Lineman," and offers a warm and plaintive interpretation of the Bee Gees' "Words." Sure to win immediate programming approval, she should quickly follow it up with a healthy share of sales.

BLUES MAGOOS—Never Goin' Back to Georgia. ABC ABCS 697 (S)
 This is the first album of the re-formed Blue Magoos and it's a good blues set featuring the vocals of Peppy, still the lead vocalist. The group puts its own stamp on such familiar numbers as "Heart-break Hotel," "The Hunter," and "Nobody Want You When You're Down and Out." The Latin-style title song also is a good one.

THE BEST OF DONOVAN—Mickory LPS 149 (S)
 A near-reissue of the label's "Like It Is" album, Mickory packages its old Donovan catalog as "the pure folk songs at Donovan's best." Having forsaken his original folk roots for pop chants and modified rock, Donovan is still best remembered as a soft, sparse and sensitive balladeer whose quiet laments are folk history. "Universal Soldier," "Colours" and "Catch the Wind" star, along with "The Ballad of Geraldine" and "Jersey Thursday."

LITTLE RICHARD—Buddah BDS 7501 (S)
 Little Richard is back again, rockin' and a-rollin', "Slippin' 'N Slidin'," and screaming the soul of the 50's. Buddah's "First Generation" roots of rock series relives the rise of Little Richard through his greatest hits: "Good Golly Miss Molly," "Tutti Frutti," "Lucille" and "Long Tall Sally." A collector's item and a raunchy reminder of Little Richard's power, then and now, as a comeback star in rock's revival.

JAMES GANG—Yer' Album. BluesWay BLS 6034 (S)
 The James Gang, the trio of drummer Jim Fox, bass Tom Kriss and singer Joe Walsh who also doubles on guitar and keyboards, give BluesWay a powerful rock entry featuring Walsh's wailing psychedelic guitar and strong material. Walsh's six-minute "Take a Look Around," the Buffalo Springfield's "Bluebird" and the Yardbirds' "Lost Woman," plus Jerry Ragovoy's "Stop" are impressive chart credentials, played to match the material. Bill Szymczyk, B. B. King's producer, produced the trio.

THE FIRESIGN THEATRE PRESENTS HOW CAN YOU BE IN TWO PLACES AT ONCE WHEN YOU'RE NOT ANYWHERE AT ALL—Columbia CS 9884 (S)
 A satiric revue starring Philip Proctor, Philip Austin, Peter Bergman and David Ossman, the Firesign Theatre romps through a panorama of spoofs and a collage of run-on madness. Side one features a long

monolog of verbal slapstick, broken up into fleeting gems of topical humor. Side two presents "The Further Adventures of Nick Danger," a radio play spotlighting Firesign Theatre as a far-out theatrical happening.

THE CARNIVAL—World Pacific WPS 21894 (S)
 Producer Bones Howe comes up with another winning sound in the debut of this fresh quartet, two femmes, two males, backed by exceptional arrangements. Group has commercial treatment of Burt Bacharach's and Mal David's "Reach Out for Me" and "Walk On By," arranged by the creative John Andrew Tartaglia. Their initial single, "Son of a Preacher Man," is included along with well done treatments of the Beatles' "The Word" and Pete Seeger's "Turn Turn Turn."

VARIOUS ARTISTS—This Is How It All Began. Specialty SPS 2117 (S)
 This package is a very interesting collection of masters from the Specialty archives, recorded and released between 1945 to 1955. Designed to illustrate the many influences in rock and roll, the album includes gospel sides by the Soul Stirrers, Swan Silvertones, Alex Bradford, blues by John Lee Hooker, Roy Milton and others, ballads by Percy Mayfield, and various other material in the jump and boogies categories. A great one for collectors, this has a book-type cover and historical essay.

AREA CODE 615—Polydor 24-4002 (S)
 Here's an unusual instrumental package that should attract lots of attention. A blending of steel guitar, banjo, fiddle, piano and organ and drums develop exciting sounds on such familiar items as "Classical Gas," "Just Like a Woman," "Lady Madonna" and "Hey, Jude" as well as some unfamiliar ones, which are just as good.

CLASSICAL

LOEWE: BALLADS—Fischer-Dieskau/Demus. DGG 139 416 (S)
 Baritone Dietrich Fischer-Dieskau, one of the most recorded of all artists, turns his sensitive stylings to a fine program of ballads of Carl Loewe, a neglected 19th century composer. Joerg Demus is excellent as piano accompanist.

TCHAIKOVSKY: SERENADE FOR STRINGS/SOUVENIR OF FLORENCE—Academy of St. Martin-in-the-Fields (Marriner). Argo ZRG 584 (S)
 These two performances by the Academy realize the melodic beauty of the "Serenade" and the "Souvenir." Neville Marriner's direction is superb.

(Continued on page 68)

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- VARIOUS ARTISTS**—The Rock & Roll Stars. Buddah BDS 7503 (S)
- CRITTERS**—Project 3 PR 4002 SD (S)
- FLAMIN GROOVIES**—Supersnazz. Epic BN 26487 (S)
- MAXIMILLIAN**—ABC ABCS 696 (S)
- SMOOTH AS RAW SILK**—ABC ABCS 694 (S)
- NORMAN NEWELL**—Portrait of Love. Epic BN 26323 (S)
- HARRY BETTS ORCH. & CHORUS**—Love Affair. Epic BN 26480 (S)
- CHARLIE HADEN**—Liberation Music Orch. Impulse AS 9183 (S)
- 'LECTRIC WOODS**—Apt 2601 (S)
- APPLETON SYNTONIC MENAGERIE**—Flying Dutchman FDS 103 (S)
- RAY BLOCH SINGERS**—The Windmills of Your Mind. Ambassador S 98082 (S)
- RAY BLOCH SINGERS**—Hits of '68. Ambassador S 98078 (S)
- RAY BLOCH SINGERS**—Hits of '66. Ambassador S 98080 (S)

SOUNDTRACK ★★★★★

- SOUNDTRACK**—Stiletto. Columbia OS 3360 (S)
- SOUNDTRACK**—Young Billy. Young. United Artists UAS 5199 (S)

CLASSICAL ★★★★★

- SCHUBERT: PIANO TRIOS**—Buchbinder Guth/Litschauer. Telefunken SLT 32 106/07-B (S)
- THE HISTORIC ORGAN OF THE MONASTERY CHURCH IN ST. URBAN**—Siegfried Hildenbrand. Telefunken SAWT 9534-B Ex (S)
- ARS ANTIQUA**—Capella Antiqua, Munich (Ruhland). Telefunken SAWT 9530 31-B (S)
- LECLAIR: SCYLLA ET GILAEUS / DES-TOUCHES: ISSE**—English Chamber Orch. (Leppard). L'Oiseau Lyre SOL 303 (S)
- BACH: GAMBA SONATAS/TRIO SONATA IN G**—Various Artists. Telefunken SAWT 9536-A Ex (S)
- ROREM: POEMS OF LOVE AND THE RAIN**—Walff/Modern Madrigal Quartet, Roem. Desto DC 6480 (S)

JAZZ ★★★★★

- THELONIOUS MONK**—Panorama. Riverside RS 3047 (S)
- GAP MANGIONE**—Diana in the Autumn Wind. GRC GRC 9001 (S)
- EMIL RICHARDS & THE MICROTONAL BLUES BAND**—Impulse AS 9182 (S)
- VARIOUS ARTISTS**—The Jazz Rock Soul Project. Riverside RS 3048 (S)
- SPONTANEOUS COMBUSTION**—Come and Slick Your Head In. Flying Dutchman FDS 102 (S)

INTERNATIONAL ★★★★★

- THE BEST OF SERGE JAROFF AND HIS DON COSSACKS**—DGG 136 554 (S)
- DE PAUR CHORUS**—Songs of New Nations. Roulette SR 9001 (S)
- LES PETITS CHANTEURS DE KENGE**—Life in the Bush. Roulette SR 9002 (S)
- VARIOUS ARTISTS**—Music of West Africa. Roulette SR 9003 (S)

RELIGIOUS ★★★★★

- A MEDITATION ON CHRIST'S NATIVITY**—Squire/Choir of St. John's College, Cambridge. Argo ZRG 550 (S)
- GLAD TIDINGS**—Schwetz Choir London String Players Philip Jones Brass Ensemble (Norrington). Argo ZRG 590 (S)

GOSPEL ★★★★★

- THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS, Vol. 1**—Specialty SPS 2116 (S)
- NEW AMERICANS**—On the Go! Vibrant VPS 1506 (S)
- RUST COLLEGE QUINTET**—Solidrock Spirit. Klondike K 2510 (S)
- VOICES OF JERUSALEM**—Life Goes On. Vibrant VPS 1507 (S)
- THE GOSPEL LADS**—Vibra-Gold VG 3001 (S)

SPOKEN WORD ★★★★★

- WALD: A GENERATION IN SEARCH OF A FUTURE**—George Wald. Caedmon TC 1264 (S)
- GERARD MANLEY HOPKINS**—Various Artists. Argo RG 579 (M)

BLUES ★★★★★

- TIM WILLIAMS**—Blues Full Circle. Epic BN 26472 (S)

FOLK ★★★★★

- PEGGY SEEGER**—Peggy Alone. Argo ZDA 81 (S)

Action Records

Albums

★ NATIONAL BREAKOUTS

There Are No National Breakouts This Week.

★ NEW ACTION LP'S

- THE RAVEN**—Poe Through a Glass Prism, RCA Victor LSP 4201
- KENNY ROGERS & THE FIRST EDITION**—Ruby, Don't Take Your Love to Town, Reprise RS 6352
- TYRANASOUR REX**—Unicorn, Blue Thumb BTS 7
- PLASTIC COW**—Goes Moog, Dot DLP 25961
- THE MARX BROTHERS**—Decca DL 79168
- JETHRO TULL**—Stand Up, Reprise RS 6360
- AL MARTINO**—Jean, Capitol ST 379
- SOUNDTRACK**—Alice's Restaurant, United Artists UAS 5195

Singles

★ NATIONAL BREAKOUTS

- YOU'LL NEVER WALK ALONE**—Brooklyn Bridge, Buddah 139 (Williamson, ASCAP)
- SMILE A LITTLE SMILE FOR ME**—Flying Machine, Congress 6000 (January, BMI)

★ REGIONAL BREAKOUTS

- EVIL WOMAN, DON'T PLAY YOUR GAMES WITH ME**—Crow, Amarett 112 (Yuggoth, BMI) (Seattle)

More Album
 Reviews on
 Pages 62 & 68

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

Dexter's Scrapbook

• Continued from page 58

and it doesn't mean that the big bands are roaring back into popularity. But it is a fact that not since the early 1940's have so many full-sized dance orchestras been performing regularly within the massive Greater Los

Angeles perimeter.

Buddy Collette leads a 20-piece ensemble with the venerable Red Callender doubling tuba and string bass. Vet Clint Garvin of the old Jack Teagarden crew has a fine band, with Joe Enos at the organ, at the Chief Petty Officer's

Club on nearby Terminal Island. And then there is Gerald Wilson, whose trumpet once sparked the Jimmie Lunceford crew, who gigs around town with a wild, swinging, brass-featured outfit that deserves better.

But the strongest motivation is a place called Donte's in North Hollywood, operated by Bill and Sunny McKay and Carey Leverette. During August they employed 13 bands during the 31 nights. From Sept. 21

through 27, they will present six different bands in seven evenings. Maestri who participate include Louie Bellson, the drum virtuoso; Mike Barone, a skilled trombonist who started the trend at Donte's in early 1967; Dee Barton, the Stan Kenton drummer, Trumpeter Bobby Bryant, Clare Fischer and his "different" piano, and the new Paul Hubinon orchestra. They all work for union scale.

Might this start a national trend? The McKays, their part-

ner Leverette and a great many musicians hope so.

And that reminds of the old days when the big bands played the Million-Dollar Theater here. Built in 1918, it was regarded as an eyesore by many of the musicians who were forced to share its cramped and dirty dressing rooms. They called it the Twenty-Dollar Theater.

But time changes everything. Recently Frank L. Fouce purchased the old downtown house from Harry M. Popkin Enterprises. And what did he pay? Exactly \$2,000,000!

SPECIAL MERIT PICKS

• Continued from page 67

BRAMMS: HORN TRIO, Op. 40/CLARINET TRIO, Op. 114—Various Artists. DGG 139, 398 (S)

Superlative performances by outstanding artists, spearheaded by pianist Christoph Eschenbach, gained this set a Grand Prix du Disc and also should gain the attention of those who appreciate the best in chamber music. The horn trio also features violinist Eduard Droic and horn Gerd Seifert, while clarinetist Karl Leister and cellist are the other superb musicians in the clarinet trio.

BERLIOZ: IRLANDE—Various Artists. L'Oiseau Lyre SOL 305 (S)

This first listing of Berlioz's settings of Thomas More's "Irish Melodies," the composers Opus 2, is a valuable catalog addition. The performances by soprano April Cantelo, contralto Helen Watts, tenor Robert Tear, bass Richard Salter and piano accompanist Viola Tunnard. The Monteverdi Choir, under John Eliot Gardiner, is excellent in "Chant de la Fete de Paques," which, with "Le Trebuchet" and "La Mort d'Ophelie," completes this pressing.

GOTTSCALK: 40 WORKS FOR PIANO—Alan Mandel. Desto DC 6470-73 (S)

Louis Moreau Gottschalk, America's leading 19th century pianist-composer, has been neglected too long, but this brilliant four-LP package of 40 piano pieces can change this. Alan Mandel, who previously cut a definitive lves set for Desto, is breathtaking in such sparkling works as "Chant du Soldat," "The Banjo," "America," "La Bananier," "L'Union," and "Manchega," among others.

MUSIC FOR BRASS: 1500-1970—American Brass Quintet. Desto DC 6474-77 (S)

The American Brass Quintet has an excellent four-record package here covering five centuries of brass music from Susato and Dowland to Bozic and Whittenberg. Tannenbaum's "Improvisations and Patterns for Brass Quintet and Tape" is a perfect example of the modernity of some of the material. Also included are pieces of Palestrina, Reiche, East, Pezel, Ewald, Glazounov, Simon, Poulenc, Hindemith, Dahl, Bergsma, Starer and Manzoni.

SOUL

EDDIE HOLMAN—I Love You. ABC ABCS 701 (S)

Eddie Holman reached the soul charts with his beautiful "I Love You" disk, and his debut album features Holman's hauntingly positive voice. Rich with quivering emotion and a fearless, stirring falsetto Holman delivers "Hey There Lonely Girl," "It's All in the Game" and the Skyliners "Since I Don't Have You" with a power and passion that deserved promotion could bring to the charts.

R&B

EARL HOOKER—Don't Have to Worry. BluesWay BLS 6032 (S)

Bluesman Earl Hooker, winning bigger audiences with the upsurge of blues, puts his guitar into "The Sky Is Crying," sung by Andrew "Blues Boy" Odom, who also handles the vocals on "Moanin' and Groanin'" and "Come to Me Right Away, Baby." Hooker solos on "Hookin'" and "Universal Rock." Joining Hooker and Odom are Johnny "Big Moose" Walker on piano, organ and vocals and Roosevelt Shaw on drums. But Hooker stars on guitar, as he enjoys a revival on Blue Thumb, Arhoolie and now BluesWay.

RELIGIOUS

JOYCE LANDORF—It's Great To Be Alive! Vibrant VPS 1508 (S)

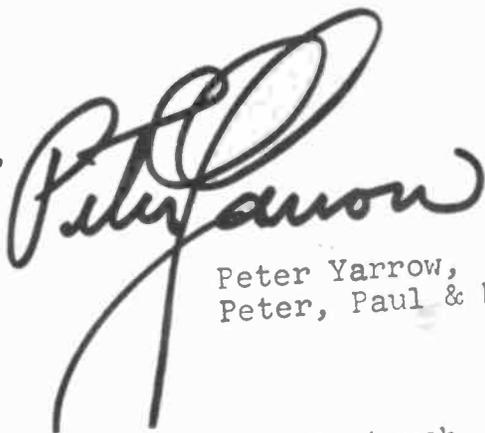
The organ, the guitar, and the drum are the heavy instruments here in this very heavy album. The beat is in that borderland between rock and easy listening. A sterling effort by vocalist Joyce Landorf. Tunes include "I'm Changed," "It's Great to Be Alive," and "Come Along With Me."

An Open Letter to Friends In the Music Industry:

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

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

Peace and love,



Peter Yarrow,
Peter, Paul & Mary

P.S. This is only the first request made. Keep in touch.

when answering ads . . .

Say You Saw It in
Billboard

53 LP's released 53 LP's on the charts *That's Mantovani!*

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

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

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

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



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

LONDON
RECORDS

by: **Jude Porter**

NEW BIG SELLERS . . .

Following "TRUE GRIT," Glen Campbell is coming with a sure-fire winning rendition of "TRY A LITTLE KINDNESS" and S.M.I. is proud to print his inspirational and beautiful version, thanks to both Clifffe Stone and Sam Trust of Central Songs and Beechwood Music.

The column wants to welcome Glen back to his regular show which debuted Wednesday, Sept. 24th.

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

"IN THE LAND OF MAKE BELIEVE" Dusty Springfield interprets a Bacharach-David beauty into the land of money-songs.

Another Bacharach-David winner entitled . . .

"RAINDROPS KEEP FALLIN' ON MY HEAD"

from the Twentieth Century-Fox Film, "Butch Cassidy and the Sundance Kid," comes rolling from S.M.I. via B. J. Thomas' rendition.

Another 20th Century-Fox Film with a title song from the picture

"THE UNDEFEATED"

makes a grand entrance on the music scene via Hugo Montenegro's version (written by Hugo). As an aside to dealers, may we say to the sports-minded ALL the undefeated teams, both college and pros, will be featuring this spectacular theme on T.V. at half-time all through the Fall and Winter.

George Pincus comes up with a real great one in

"FROM ATLANTA TO GOOD-BYE"

introduced by Buddy Greco and Shani Wallis. . . . Our man from Atlanta, Georgia, checks in with TWO hits . . . here comes Bill Lowery again via The Winstons' great record of . . .

"LOVE OF THE COMMON PEOPLE" "CHERRY HILL AND PARK"

By Billy Joe Royal. Is there any other way?

The Bee Gees have a song you won't forget . . .

"DON'T FORGET TO REMEMBER"

HOT COUNTER TOPPERS . . .

(From WALLICH'S MUSIC CITY)

The following Top Five should be on YOUR COUNTER . . . they are in DEMAND . . .

"WEDDING BELL BLUES" (The Fifth Dimension)

"IS THAT ALL THERE IS?" (O.P.)^o (Peggy Lee)

"JEAN" (Oliver)

"THIS GIRL IS A WOMAN NOW" (Gary Puckett)

"I'M A BETTER MAN" (Engelbert Humperdinck)

^o(Other Publishers)

BOOK SNEAK!!

2 words . . . THE BEATLES

2 more words "ABBEY ROAD"

2 words GLEN CAMPBELL

1 word "LIVE"

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

Musical Instruments

CEASE PRODUCTION

Wurlitzer to Sell Martin Trademark

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

tin. An official here said that the sale of the Martin division "would have a non-significant effect on our whole corporate direction. Our goal is to make money for our stockholders and the decision was reached that our money invested in Martin could be more wisely invested elsewhere." Several companies, the spokesman said, were interested in acquiring Martin. Discussions were underway with the union preparatory to closing the Elkhart plant, he said.



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

Training Program Underlines Thomas' Pledge of Service

SEPULVEDA, Calif.—Thomas Organ Co., as part of its continuing program of total service, is enjoying success in its newest area of development, an intensive training program conducted for dealers and service personnel of dealers.

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

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

The seminars were offered at no cost to dealers and service technicians of Thomas. The sessions included a full program on the basic production of musical sounds to detailed circuitry of all organs.

A typical eight-hour daily session includes synchronized slide and oral instruction. Training manuals have been published to

supplement the classroom discussions and these textbooks have been presented to those participating in the seminars.

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

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

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

"Unfortunately, students of electronics are not looking to the electric organ companies for careers, mostly because no company has made a concerted effort to attract their attention as have the major electronic firms. To attempt to correct this, we at Thomas are offering home study

(Continued on page 77)

Calif. Company Unveils 'Box'

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

The instrument is composed of functional modules which generate electronic signals or create specific electronic effects. The audio signals are formed by generators or by external sources such as tape or microphone.

CBS Musical Instruments is marketing the new instrument and claims the unit can produce a "vocabulary of sounds in any combination of time signatures and tempos." In addition, the modular electronic system is designed to be used in composing music. Composer Morton Subotnick is credited by CBS with using the Buchla Box on the new Columbia LP "Touch" and on two compositions for Nonesuch, "Silver Apples of the Moon" and "Wild Bull."



THE SCOTT CLAVIVOX is now available from RSE, Inc. of Farmingdale, Long Island. The instrument is a proprietary keyboard version of a theramin, forerunner of electronic music devices. According to a company spokesman, the instrument's exclusive piano type keyboard makes possible a controllable, continuous pitch glissando from any note to any other with a real theramin sound.

Survey Gives Support to NAMM's Convention Plan

CHICAGO—A National Association of Music Merchants (NAMM) survey indicates that recent NAMM board decisions regarding Chicago as a convention site were generally in accord with dealers and exhibitors involved with the association's music show and convention.

The survey, which polled 8,493 music, department, furniture and other stores selling music, 905 active NAMM members and 336 commercial NAMM members (total 9,734), asked for preferred convention cities other

than Chicago, preferences of months in which the convention/music show should be held, the time of the month and how often the show should be held in Chicago. The questions were distributed to music dealers before they were notified of changes in the scheduling of the 1970 show from Chicago to Miami Beach.

General dealers and active NAMM members named Las Vegas and Miami Beach as their two top selections, in that order. (Continued on page 77)

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Coin Machine World

Radically New Seeburg

• Continued from page 3

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

All denominations of coins, nickels, dimes, quarters and half dollars can be used in the new stereo console, also introduced last week. This remote unit features the 10-digit "push-button telephone" type electronic selector, too, displays all 160 titles, has its own speaker sys-

tem and requires no stepper unit. Eight of these units, each of which amounts to a miniaturized phonograph, can be located around a location using present remote wiring.

The miniaturization of components is further illustrated in the stepper unit: eliminated are seven mechanical adjustments, eight electrical switch adjustments and a dozen relay contact adjustments. In the selector mechanism, nine mechanical adjustments have been reduced to one, eight leaf switch adjustments have been eliminated and two latch bar solenoid adjust-

ments have been eliminated. The 28 buttons on the previous model are now reduced to 10 in a digital selection system that virtually "communicates" with jukebox patrons.

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

Safeguards built into the electronics of the phonograph have

(Continued on page 72)

Vendo to Market Cameron Jukebox

FORT LAUDERDALE, Fla.—The Vendo Co., a major manufacturer of vending equipment headquartered in Kansas City, Mo., has through its subsidiary, Military Amusement Company (MIAMCO) here, signed a distribution contract with Cameron Musical Industries, Ltd., developer and marketer of the Cameron coin-operated phonograph. MIAMCO, formed recently as a distributor for jukeboxes, amusement equipment and vending machines, will distribute the Cameron jukebox in the U.S. and Canada. The move follows closely the offering of 300,000 shares of common stock by Cameron which the Securities and Exchange Commission approved last week.

MIAMCO, understood to be the marketing firm for brands other than Vendo, is headed up

here by Johnny Johnson, general manager. George Katz handles military and government sales nationally. Artie Bressack is Eastern representative and Gould is Western representative.

(Continued on page 72)

Urge Operators to Enter Home Pool Table Field

By EARL PAIGE

CHICAGO—The coin-operated pool table business is still enjoying a boom and operators are being urged to take advantage of the growing popularity of billiards by entering the home pool table market, according to a survey of manufacturers at the

Jukeboxes: A Brazilian View

CHICAGO—As might be expected, jukebox programming and operating is quite different

in Brazil, but operators there do have similar problems and conditions confronted by U.S. coin machine businessmen, according to Jose Pires dos Santos, who visited here last week.

Speaking through an interpreter, Dos Santos said many records on his machines were "compact 33 1/3 r.p.m.," that many U.S. 45 r.p.m. records were used and that records are changed every 30 to 45 days, although collectors make their rounds every week. Surprisingly enough, play pricing in Brazil is the equivalent of 12 and one-half cents, even though the minimum wage is about \$156 per month, he said, as compared

(Continued on page 73)

MGM Mailing 'Piggyback' 45 To Operators

• Continued from page 4

sent the two titles the company thinks have the best possibility of becoming important singles. Radio stations will find the test singles piggybacked to each album and wrapped with the LP—operators will receive only the test single but will know that in each case that area stations will be testing the material, said Tom Kennedy, national promotion, Eastern area, who worked with Mansfield on the idea for

(Continued on page 76)

School Needs Agency Link

By RON SCHLACHTER

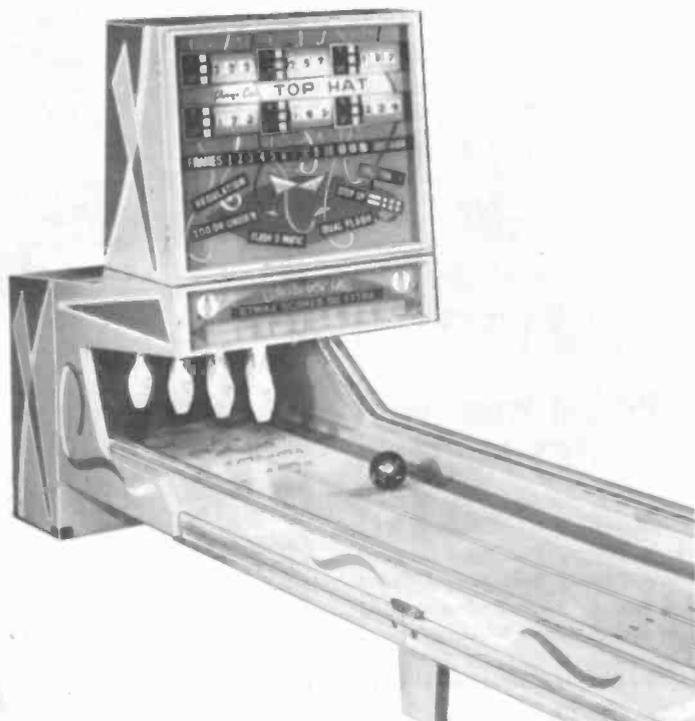
CHICAGO—If an operator would contact his state employment agency concerning his manpower needs, then progress could be made toward alleviating the shortage of qualified mechanics. This advice comes from Donald Miller, president of the National Institute of Coin Mechanics, Inc., in Denver.

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

"We have found that many operators are shortsighted," said

(Continued on page 74)

New Equipment



Chicago Coin—Bowling Game

This new large bowling game from Chicago Coin Machine div., Chicago Dynamic Industries, Inc., features six different ways to play. The six methods are regulation, beer frame, flash-o-matic, red pin, step-up and dual flash. The beer frame lights up during the fifth frame. Other features include a swivel score rack for easier scoring, 15-cent or two for 25-cent play, adjustable for 10-cent play, 16 1/2-foot and 13 1/2-foot lengths, large cash container with removable partitions and individual 5-, 10- and 25-cent coin chutes.

OCTOBER 4, 1969, BILLBOARD

New Equipment



Williams—One Player Flipper Game

Players can earn extra balls on this game from Williams Electronics by completing a predetermined number of races or by propelling a ball through either of two illuminated horse show lanes. High-powered kickers, jet bumpers and large flippers add to the appeal. The game, called Paddock, is adjustable for three or five balls and two for a quarter play pricing is recommended. It has a match feature and a special for high scores.

Music Operators of America (MOA). All exhibitors had new refinements to talk about. Also much-discussed was the entry in coin-operated billiard tables by Rowe International, Inc., which will market a table made by All Tech Industries, Inc. While U. S. Billiards appeared to be the only firm still talking tournaments, Brunswick Corp. announced a new promotion plan for the coin-operated portion of that long-established home model manufacturer's line.

Valley Manufacturing & Sales Co., Irving Kaye Sales Corp., Brunswick, American Shuffleboard Co., Inc., Fischer Manufacturing Co., Inc. and All Tech all showed home models. "Many operators have attractive showrooms in their headquarters facilities and they certainly have the necessary expertise to sell home tables," said John Ryan, Valley, div., Victor Comp-

(Continued on page 75)

SCCOA Set For Meeting

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

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

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Buchanan, Mich., Location: Adult (Over 30)-Tavern

FRANK FABIANO,
programmer,
Fabiano
Amusement Co.



Current releases:
"I'll Never Fall in Love Again," Tom Jones, Parrot-40018;
"Hurt So Bad," Lettermen, Capitol-2482;
"A Boy Named Sue," Johnny Cash, Columbia-44944.
Oldies:
"Good Morning Starshine," Oliver;
"In the Chetto," Elvis Presley.

New Orleans Location: Adult (Over 30)-Lounge

KEN KERR,
programmer,
Lucky Coin
Machine Co.,
Inc.



Current releases:
"I'm a Better Man," Engelbert Humperdinck, Parrot-40040;
"I'll Never Fall in Love Again," Tom Jones, Parrot-40018;
"Love's Been Good to Me," Frank Sinatra, Reprise-0852.
Oldies:
Frank Sinatra and Dean Martin Selections.

Vendo to Market Cameron Jukebox

Continued from page 71

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

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

Cameron is headed by J. Cameron Gordon, former Seeburg Corp. president, and markets a 140-selection phonograph that can be used as a single unit or in component form and as a coin and non-coin-operated unit.

Big Push to Streamline Pool Table Repair Job

Continued from page 71

tometer Corp. "It's only natural that operators become involved in the home table market." He explained that his firm offers three sizes in home models, in a relatively low-priced line that features "pocket only" ball receptivity, instead of the usual runways that transport balls to a bottom drawer at one end of the table.

The emphasis on home model tables at a show put on by coin machine operators was probably the single most significant factor in the pool table segment of the exhibit. Irving Kaye, for example, showed a radically different home table styled in French Provincial. Called the "La Provençal" line, the firm's approach to the home market also included a bumper-type table. The regular size table is shown as being available in three sizes. Irving Kaye also showed a novelty table designed with a triangular top, three pockets at each corner and featuring a game called "Nine ball."

Also calling the entry into home tables by coin machine operators a natural move, was Mac Makenny of Brunswick. He stressed the ease with which his firm's coin operated line can be converted for home use. "We have a special home drawer

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

Turning to new refinements, most exhibitors continued to stress the ease with which pool tables can be recovered and otherwise serviced, and most disavowed that this emphasis on servicing ease made it easier for locations to own their own tables. "Servicing equipment and obtaining qualified mechanics is the most pressing problems operators have," said Makenny, "we have to make tables easier to service and we are."

United Billiards, Inc., for example, stressed the ease with which its table can be transported through use of a sled guard running the length of the table. Another refinement was the use of a special sight button that cannot be pushed down through the rail by nervous players. United also showed interchangeable color panels for the corners of its tables and aluminum framing on all tables so that Formica plating that becomes burned by cigarettes can be replaced with ease. The firm also plugged its tension control device, which prevents the late-arriving 8-ball from being "locked out" when an impatient player starts another game before the 8-ball has had time to travel to the coin mechanism drawer.

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

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

The servicing problems connected with push-type coin chute

New Radical Seeburg

Continued from page 71

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

Styling, highlighted by the computer-type display panel, consists of a trimmer profile with such accents as Brazilian Rose wood panels. The amplifier furnishes 40 watts per channel. Improvements have been made in the speaker system, which now consists of two new, 12-in. woofers, a new crossover network and twin horns—all combined in an acoustically sealed sound chamber.

Kafton Dead

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

MOA HEARS NEW SINGER

CHICAGO—Henry Leyser, president of ACA Sales and Service, has no intention of becoming a recording artist, even though his singing was well-received at the recent Music Operators of America (MOA) Exposition here.

Leyser, who believes "there's no business like show business," demonstrated his vocal talents at the ACA exhibit. He explained:

"I was just demonstrating the ability to sing along with our jukebox. A microphone can be plugged into the jukebox, so I was just showing what a person can sound like singing such songs as 'More,' 'What Kind of Fool Am I,' 'Manhattan' and 'On a Clear Day.' Otherwise, I just sing for the fun of it."

Prior to and following World War II, Leyser did sing on the air for a radio station in Shanghai, China. He served as both deejay and program director.

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

(Continued on page 76)

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Though Slow to Enter Quarter Field, Penny King Now Pushing 25¢ Items

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

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

The big breakthrough for 25-cent capsule vending, according to Mrs. Kelly, was the introduction of large items that children respect as a real quarter value. "It's pretty difficult to fool children. This is why we've gone to giant reptiles and rings because children spending a quar-

ter expect to receive something a lot larger and more attractive than the items they're used to buying from nickel and dime capsule machines."

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

Operator Hints

Penny King is now importing one type of capsule from the Orient for its reptile and vinyl merchandise but uses a domes-

tically produced capsule for jewelry. "We found we could produce a jewelry capsule in Hong Kong for less than what it costs in America," she said, "but the ocean freight ran the cost too high. So now, we're using a domestic jewelry capsule."

The firm is also using a special display to highlight its three top quarter items. The display costs operators \$2 each. "We shipped these out to distributors in limited quantities," she said, describing the new displays, and the reaction has been very good. Distributors tell us that operators can use one display with as many as six bags of charms.

"Most operators buy five or six bags of the same charm at a

(Continued on page 76)

New Products

Penny King

A jewelry mix, a mix consisting of various reptiles and a mixture combining jewelry and reptiles highlight a new series of 25-cent capsule merchandise. Some of the rings measure 1½-in. by over 1-in. and feature very large simulated stones. Also in the jewelry mix are football helmet rings. Some of the reptiles seem almost too large to fit inside a 2-in. capsule—one large, green crocodile measures 13-in. long. There are seven different reptiles and snakes, a large spider and 10 items in all.

Other 25-cent items released lately include red stone rings, bird brooches, animal brooches, swirl rings, boxed diamond and wedding ring, cowboy ring, spider on elastic cord, green snake, black cobra, black snake and crocodile—all are available separately.

A large variety of rings are

available in all price ranges. One series, little princess rings, features a foam display with each bag. There are 28 different rings on each display. Other rings include national flag ring, double heart ring and painted metal ring. These items can be used as a feature item in penny machines or capsulized for dime vending.

Other rings now available consist of precious gem rings, painted square rings and embossed gold rings. One new ring mix for nickel vending consists of sparkling rings with inserts, a knocker ring in iridescent colors, round Cameos, a flicker watch and other items. Another nickel mix includes such items as miniature Bibles, silver baseballs, cockroaches, wiggles, skulls and hideous heads.

Fruit-shaped novelty heads with wheels and without wheels, dice in regular and giant size and a single blade knife and scout knife set are there items being offered at reduced prices. Margaret Kelly said that vendors concerned about recent interest in toy safety legislation should not be concerned about the knives, since they passed U.S. Customs. "There's really no way a child could be hurt with these little knives," she said.

New Equipment



Nutting Associates—Horoscope Game

Here is a game which its manufacturer hopes will capitalize on the current popularity of astrology and horoscope interest. Called Astro-Computer, the game features bright Zodiac signs on its face panel that are continuously flashing. Upon the insertion of a coin, the machine begins making mystical sounds. The player selects his astrological sign on the "Zodiac Range Finder," and enters his day of birth on the "Birthdate dial." Then the "prediction" button is pressed and the machine selects the horoscope. The horoscope is then projected onto a viewing area in the center of the Zodiac sign.

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A Brazilian View

Continued from page 71

with the U.S. figure of approximately \$250 per month.

Other interesting comparisons: Brazilian operators receive 60 percent of the gross on most machines with the exception of jukeboxes, where the split gives operators 80 per cent; performing artists receive a "high fee" and the police authority also charges a licensing fee for the privilege of placing coin machines; jukebox gross averages

(Continued on page 76)

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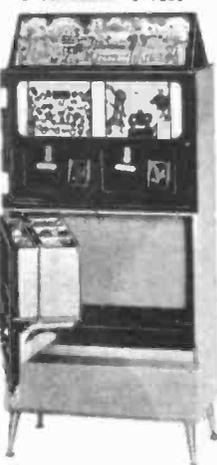
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School Needs Agency Link

• Continued from page 71

Miller. "We get calls from operators who need a serviceman yesterday instead of six months from now.

"The biggest problem is that when an operator wants a mechanic, he doesn't go to an employment office. Unemployed mechanics, at least good ones, are usually not walking the streets so an agency shows no openings. Consequently, an operator needs to contact his state employment agency and make his needs known. If an agency is flooded with letters, then it would do more about recruiting candidates for our school.



WICHITA operator Keith Graham and his wife.

"The total price tag for one student, when including housing and other costs, is approximately \$3,000. However, operators are selling only service, and without good mechanics, where is he? An operator just needs to contact government officials. The agency will then begin to show jobs available in this field and the government budget will go up accordingly."

The "budget" which Miller referred to is included under the Manpower Development Training Act. The government program recently approved the school for foreign students. Now, anyone can come into the country with a visa for the explicit purpose of attending the Denver school, which currently has its first students from Jamaica and Bermuda.

While communication between operators and employment officials is a major factor in the mechanic shortage, there is also another problem. Robert Cooper, vice-president of the school, explained:

"It's hard to find a young man who wants to come into the business. The pay is good and age is no barrier. However, people are used to working a 40-hour week. In this business, it's 40 hours one week, 60 hours the next week and 30 hours the following week. The job can't be based on an hourly wage and it's not nine to five either. It's simply sporadic."

One solution might be women mechanics. So far, the school has had only male students but Cooper assured that women are welcome.

Jukebox Role In C&W Vital

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

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

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

Getting radio play for country is the CMA's biggest cam-



JAPANESE VISITORS. Three employees of Sega Enterprises, Japan, recently toured the Rock-Ola plant in Chicago. Above (from left) are K. Wasai, Arthur Janacek, Rock-Ola export manager, N. Nakayama and Dick Langston.

paign, according to association member Jane Bosak of All State Record Distributors, Chicago. "CMA explains the value of c&w programming to advertisers all over the country, urging them to sponsor country stations," she explained. "The association also keeps an up to date log of radio stations with country programming." The CMA record and artist award program will be broadcast from Nashville on NBC's Kraft Music Hall in November.

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

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OCTOBER 4, 1969, BILLBOARD

On the Street

By **RON SCHLACHTER**

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

Harold Christensen has resigned his position as general manager of Angott Sales Co., Detroit, to become traveling representative for Wurlitzer Co. In his new position, Christensen will contact Wurlitzer's factory branches across the country. . . . Back at Angott, Carl Angott Jr., vice-president, and Bill Angott, secretary-treasurer, are now taking over the company's sales responsibilities. Both are sons of Carl Angott, long-time head of the company who remains in general charge of the business as president and chairman of the board. . . . Art Hebert, veteran general manager of Miller-Newmark Distributing Co., Detroit, is back at his desk following a few weeks of vacation.

Robert Harding, field service representative for the Wurlitzer Co., recently conducted a one-day service seminar at Hopkins House in Golden Valley, Minn. Those attending were Joe Hector, Viking Jobbing, Alexandria; Leonard Drieweczynski, Len's Music, Swansville; Bill and Vern Boerger, Boerger's Novelty Co., St. Cloud; Jerry Kuchera, F&J Music Co., Catawba, Wis.; Clarence Jacobs and Martin Veen, Mill Amusement Co., Watertown, S. Dak.; John Backowski, Little Falls Music Co., Little Falls; Walt Meyer and Al Heinen, Sauk Centre Music, Sauk Centre; Arian Pulezinski, and Jim Stolp Jr., Jim's Game Supply Co., Greenbush; Ken Hetherton, "Bud" Edel Music Co., Mason City, Ia.; Lucky Walker, "Kelly" Paul Goins,

Carroll, Ia.: Carroll Broome, Northwestern Mfg. Co., Williston, N.Dak.; Del Milbrath, Martin Music Co., Worthington; David Knoll and Bob Moghan Jr., Sandler Distributing, Minneapolis; John Czer-

niak, Ace Sales & Service, Duluth; Dominick Pirillo, Imperial Music, Oelwein, Ia.; and Maynard Senker, Weber Music Co., Blue Earth.

Down New Orleans way, Al Hirt will be headliner at the annual convention banquet of the National Automatic Merchandising Association (NAMA), set for Oct. 21 at the Jung Hotel. Also on the bill will be vocalist Kaye Hart. . . . The names of 10 NAMA

members have been submitted as nominees for the association's 21-man board of directors. They include John Burlington, The Vendo Co., Kansas City, Mo., presently serving as NAMA senior vice-president; Ted Nicolay, Servomation Corp., San Bernardino, Calif., presently serving as NAMA vice-president Alvin Corry, National Vendors, St. Louis; Robert Flietinger, Service Systems Corp.,

Buffalo, N.Y.; and Wagner Van Vlack, Interstate United Corp., Chicago. Each has been recommended for a three-year term.

Charles Bertsch, Bertsch Vending Co., Warsaw, Ind., and Merle Swanson, Kwik-Kafe, Omaha, Neb., have been nominated for election for the first time and for three-year terms, while Robert Breither, The Seeburg Corp., Chi-

(Continued on page 76)

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S. DAK. POOL SET FOR TV

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

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

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

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

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Operators to Test Singles

• Continued from page 71

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

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

According to MOA executive vice-president Fred Granger, an overwhelming reason behind MGM's selection this year as MOA "Record Company of the Year" was the label's consistent advance sample mailings and promotions directed at operators. At the recent MOA, all the labels exhibiting announced some form of direct promotion for operators. One label, Airtown Records, has already signed up for

an MOA exhibit next year, Granger said last week.

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

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

On the Street

• Continued from page 75

cago, and Keith McCormick, Clark's Ferry Concessions, Seattle, have been slated for two-year terms. George Duckett, Automatic Merchandising, Inc., Tampa, Fla., has been nominated for a one-year term. While terms of NAMA directors begin on Jan. 1 following the annual meeting, the current election is set for Oct. 18 at the association's opening convention session in New Orleans. . . . Members of the Florida Amusement & Music Association (FAMA) have selected Daytona Beach as the site of their 1970 annual convention. Sol Tabb, chairman of the convention committee, and Julius Sturm, FAMA executive director, recently surveyed hotel facilities in the city.

Jonathan's in Del. Opening

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

With Mayor Harry Haskell on hand to serve the first hamburger, the subsidiary of Interstate United unveiled a menu that included such "all-American" items as Captain Jon, an oversized sea dog; Minuteman, a twin burger cheese melt, and Big Jon, a large roast beef sandwich. In addition to the selection of sandwiches, the menu boasts fried chicken, various soups and desserts.



IT WAS A HARD order to fill, but workers succeeded in delivering a new table from American Shuffleboard Co. to the recreation room of the Prudential Life Insurance Co. office in Newark, N. J. American Shuffleboard equipment can be found in many Prudential offices across the country.

A Brazilian View

• Continued from page 73

something like \$30 per week while games average around \$64 per week; jukeboxes can cost as much as \$3,000 but purchased through Mexico usually average around \$1,600, Dos Santos said.

The Brazilian operator, here to visit factories and Music Operators of America, said that inflation had forced his country to abandon coins and that only recently have coins been minted again. He said he hoped to diversify into arcade equipment and vending—particularly cigarettes. Asked about the "health" question related to smoking, he said Brazilians regarded anti-cigarette warnings as "propaganda." Cigarettes sell for 25-cents per pack, beer is priced at 25-cents for two large glasses and "Botequims," or bars, are generally open until midnight and 11 p.m. on Saturdays.

The interpreter relayed a question about whiskey, and Dos Santos replied that everybody drank beer. "Only the very rich drink whiskey," he explained.

Penny King 25c Items

• Continued from page 73

time but will not put them out at once. Since machines filled with hot quarter merchandise empty in a little time one week, an operator can leave the display in the machine and keep filling it. Then, later on the operator can move the display to another location where he might be trying some different type of quarter item."

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

Big Push to Streamline Pool Table Repair Job

• Continued from page 72

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

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

U. S. Billiards also featured a new trim utilizing aluminum with a plastic insert. A new shape in the legs of the firm's tables and a new type of plastic for runways were two other introductions. Also new, was an accessory kit and a vacuum cleaner. The kit will allow for quick repairs of cue sticks and other repairs normally encountered by route servicemen.

Valley also has quick service in mind, and showed new legs that are interchangeable with the legs on all of the firm's various sizes and models. "It used to be that a distributor had to look for a certain model number when an operator wanted replacement legs," said Ryan, "now there is only one carton to take off the shelf." A new type leg design and a new metal trim on the top rail were other refinements.

Brunswick refinements also included a new leg construction that allows all the force to be concentrated in a straight down, or vertical direction. As with several exhibitors, Makenny stressed

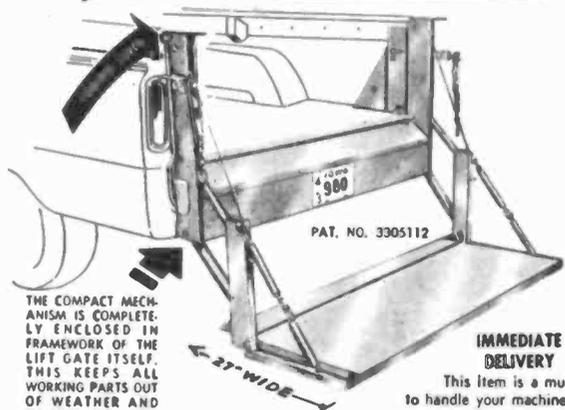
the need for designing tables so they can be rolled over on edge without endangering the legs. Fast recovering through use of a "carpet gripper" technique, a quick-change rail and new rail nosings were other refinements from this manufacturer.

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

In terms of new promotion, U. S. Billiards demonstrated that it is still interested in conducting tournaments and held one during the show here. The firm also announced that its tables will be made available in colors that can be keyed to colleges, the idea being that operators can promote locations near campuses and install tables in campus recreation facilities.

Brunswick's promotion plans call for holding exhibitions at distributor showrooms and at the location level, built around professional players such as Jimmy Caras and Joe Balsis. The program will commence Dec. 1 and run through Mar. 31.

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(Warner Bros. Seven Arts)

TOM JONES—Song Album (Chappell)

OLIVER—Vocal Selections (Plymouth)

PETER, PAUL & MOMMY
Warner Bros. Seven Arts)

ROMEO & JULIET—Souvenir Music Albums
(Hansen)

71 GIANT HITS OF TODAY (Big 3)

SOUND OF MUSIC—Vocal Selections (Chappell)

Convention Plan

• Continued from page 70

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

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

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

Pledge of Service

• Continued from page 70

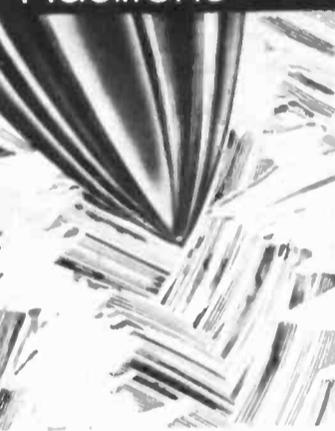
courses to all interested students upon request. Again, the only requirement is the completion of the periodical examinations."

Included in Thomas' total service projection are 10 licensed service centers which are scheduled to be open and in operation by the end of this year. There is already a service center in Redbank, N.J., and Vox and Thomas service centers in Chicago.

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Canadian News Report

New Quality Budget Line

TORONTO — Quality Records has introduced a new budget line on the Birchmount label which is 90 percent Canadian-orientated. In unveiling the lineup of upcoming releases on the label, George R. Struth, assistant managing director of Quality, said that the new series had a two-fold purpose.

"The first is to allow a broader range of Canadian talent to reach the buying public through the mass distribution media of a budget line in album and pre-recorded tape form," he said. And, he explained, the second reason was to help establish "those artists which are publicly accepted in the regular price field."

Initial product includes rock, country and easy listening mu-

(Continued on page 82)

RCA to Handle Earth in Canada

TORONTO—RCA will distribute product by Earth Records in Canada. Initial release in the new pact is "Make Believe" by Wind on the Life label. Out on release only a few weeks, the disk has become one of the fastest rising singles for RCA this year.

From The Music Capitals of the World

TORONTO

Hyde, a new folk/blues singer for Quality, getting plenty of radio and television exposure to introduce his first LP, "Hyde." Album includes many original works with a single to be chosen from one of the tracks and released soon. The singer is set for a U.S./Canada college tour in the fall.

Whiskey Howl and Humble Sponge join Johnny Winter on concert at Massey Hall Friday (3).

Bonnie Dobson headlined the Golden Jubilee Convention of the Canadian Weekly Newspapers Association in Nova Scotia. The show, which featured other Canadian artists, was recorded for broadcast on CBC radio's "On Stage" series.

Poppy Family's "Which Way You Goin' Billy" for London is showing chart action on 12 of the 12 Maple Leaf System stations. "Groovy Things" by the Magic Cycle on the Fingerprint label, also showing strength on the same stations.

Judy Collins into Massey Hall for a concert Sunday (5).

New Christy Minstrels replaced Jerry Vale at the Seaway Beverly Hills Motor Hotel when the singer became ill. Vale now booked to come in Nov. 17. London out with a new LP, "Music From the Great Movie Thrillers" by the London Philharmonic Orchestra. Themes from Alfred Hitchcock

movies "Psycho" and "Vertigo" are included.

Revolution Sound Studios set to open their new studios at 14 Overlea Blvd. on Oct. 13. Canadian country artist, Billy Charne, has a new RCA single out, "When You Were A Lady."

George Hamilton IV, here to promote his "Canadian Pacific" LP in June, returns to perform at the Horseshoe Tavern, Nov. 24-29. Some of the initial releases on Quality's new budget-line Birchmount label include LPs by Bette Graham and Jerry Pamer. . . . Teegarden and Van Winkle, McKenna Mendelson Mainline, Leigh Ashford, Edward Bear, Milestone and Neon Rose headlined the Barrie Rock Festival, Sept. 20. . . . RCA beginning a heavy sales push on their "Oliver" soundtrack LP to coincide with the province-wide release of the film. . . . Elvis Presley's "Suspicious Minds" single one of the singer's fastest selling disks in some time. . . . CBC will telecast David Acomba's film of this summer's Mariposa Folk Festival Sunday (28).

Joan Baez, Joni Mitchell and Gilles Vigneault headline. . . . International Tape Cartridge has signed singer/composer Frank Moore to an exclusive contract. . . . Jimmie Clanton's "Curly" a hit nationally. . . . The Ruggys' single, "You, I" on Shelby Singleton's Amazon label, getting good play at most rock stations in Quebec

Decca's new David Clayton Thomas album garnering heavy sales in Canada and the U.S. Thomas' new single, "Say Boss Man," looks chartbound. . . . CTV

(Continued on page 82)

'Musicians' To Canada

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

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

MIRACLE FILMS, SPARTA DEAL

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

Miracle Films current releases include "I Am Curious Yellow," "The Swedish Fanny Hill," "School for Sex" and "Sweden Heaven and Hell."

A joint operation, Sparta Miracle, will handle music for Miracle's productions, and Hal Shaper will be responsible for signing composers and lyricists for film themes.

The deal is expected to involve 14 pictures a year.

NEW CANADIAN PROD. CENTER

HAMILTON, Ont. — Executives of Kasenetz-Katz arrived last week to set up a Canadian center for their production company and to seek out additional talent for their Super Circus artists organization.

Hy Gold, Phil Schindler, Jerry Kasenetz and George Featherstone, Canadian representative for the Kasenetz-Katz organization, plan to organize a group of artists and tour the country with the new talent. The search for new performers will continue after the novelty show hits the road.

Compo to Issue 3 Apex LP's

TORONTO—Compo Co. and Kapp Records have completed negotiations for the world wide release on the Kapp label of three Apex LP's. The records, all totally Canadian product, are "Neil Chotum Plays the Songs of Gordon Lightfoot," "Oscar Brand on Campus" and "Here comes John Allan Cameron."

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SUGAR SUGAR Archies, RCA 1008	7
2	2	GREEN RIVER Creedence Clearwater Revival, Fantasy 625	7
3	3	HONKY TONK WOMEN Rolling Stones, London 910	9
4	7	JEAN Oliver, Crewe 334	4
5	6	LITTLE WOMAN Bobby Sherman, Metromedia 121	4
6	4	LAY LADY LAY Bob Dylan, Columbia 44926	6
7	5	A BOY NAMED SUE Johnny Cash, Columbia 44944	8
8	8	EASY TO BE HARD Three Dog Night, RCA 4203	5
9	10	THIS GIRL IS A WOMAN NOW Gary Puckett & the Union Gap, Columbia 4-44967	3
10	11	MOVE OVER Steppenwolf, RCA 4205	4
11	9	GET TOGETHER Youngbloods, RCA 9752	8
12	12	EVERYBODY'S TALKIN' Nilsson, RCA 9544	3
13	13	I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot 1048	3
14	15	WHICH WAY YOU GOIN' BILLY Poppy Family, London 17373	2
15	—	BIRTHDAY Underground Sunshine, Intrepid 75002	1
16	—	WHAT'S THE USE OF BREAKING UP Jerry Butler, Mercury 72960	1
17	—	HOT FUN IN THE SUMMERTIME Sly & the Family Stone, Epic 10497	1
18	—	SUSPICIOUS MINDS Elvis Presley, RCA 47-9764	1
19	17	KEEM-O-SABE Electric Indian, United Artists 50563	3
20	19	THAT'S THE WAY GOD PLANNED IT Billy Preston, Apple 1808	4

Billboard SPECIAL SURVEY For Week Ending 10/4/69

London Sales Soar in Period

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

A number of albums and singles soared over the 100,000 mark, he said. Engelbert Humperdinck's four LP's hit this figure along with two Tom Jones albums and disks by the Rolling Stones and Fifth Dimension.

London also scored with a number of French and English Canadian disks. Songs by Sugar and Spice, Jeanette Reno & Jacques Boulangier, Les Bel-eir, Poppy Family, Donald Lautrec and McKenna Mendelson Mainline contributed to the sales picture.

Cap to Release Campbell in U.K.

LONDON — Capitol artist Glen Campbell, whose records have previously been released here by Ember, will switch to Capitol with the release of his next record. Ember has a deal whereby it has first option on all Capitol material not issued by EMI.

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

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	11
2	2	BLIND FAITH Polydor 543035 (S)	4
3	3	NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S)	20
4	6	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	20
5	7	LED ZEPPELIN Atlantic SD 3216 (S)	20
6	4	SOFT PARADE Doors, Elektra EKS 75005 (S)	7
7	8	IN-A-GADDA-DA-VIDA Iron Butterfly, Ateo SD 33-250 (S)	13
8	11	SMASH HITS Jimi Hendrix Experience, Reprise MS 2025 (S)	7
9	5	CROSBY/STILLS/NASH Atlantic SD 8229 (S)	9
10	10	GREATEST HITS Donovan, Epic BNX 26439 (S)	20
11	—	SUITABLE FOR FRAMING Three Dog Night, Dunhill DS 50058	1
12	14	GREEN RIVER Creedence Clearwater Revival, Fantasy 8393 (S)	2
13	—	THROUGH THE PAST DARKLY (Big Hits, Vol. 2) Rolling Stones, London MPS 3	1
14	13	2525 (Exordium & Terminus) Zager & Evans, RCA 4214 (S)	9
15	9	HAIR Original Cast, RCA LOC 1150 (M), LSO 1150 (S)	20
16	18	THIS IS TOM JONES Parrot PAS 71028 (S)	13
17	16	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy 8387 (S)	20
18	12	FELICIANO/10 TO 23 Jose Feliciano, RCA Victor LSP 4185 (S)	8
19	19	CLOUDS Joni Mitchell, Reprise RS 6341 (S)	15
20	—	GOOD MORNING STARSHINE Oliver, Crewe 1333	1

Billboard SPECIAL SURVEY For Week Ending 10/4/69

International News Reports

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European Executive Turntable

Rune Andreasson, a former technician at Europa-Film, joins Gramofon AB Electra Oct. 20 as a producer. Andreasson and chief producer Sven Aagren will handle the company's Swedish productions. Singer/composer Alf Robertson has joined Electra's publishing company, Edition Liberty, and will work with Hans Englund. MCA London's sales-marketing controller Peter Roddis named to head up the company's premium offer activities. The company's repertoire coordinator, Alan Crowder, has taken on the additional responsibilities of a&r control and production, formerly handled by Mike Sloman, who left MCA earlier this year. Alan Lester, former London area salesman, has been appointed sales coordinator, working with Decca and reporting to Peter Prince. The advertising department is headed up by David Butler, who also reports to Prince. Ralph Mace has joined Philips in Britain as international coordinator, a newly created post which involves liaison with foreign affiliates and licensees to secure suitable product for the British market. Mace has previously been an engineer with EMI, professional manager of the ballad department of Chappell and head of record libraries and programming for the Australian Broadcasting Commission.

Polydor Pitch On J. Brown

LONDON—Polydor is planning to boost the number of releases by James Brown, in a bid to win wider appeal for the U.S. soul singer.

Idea is to bring release of his singles in this country more into line with the U.S. This will mean a new Brown single on the market every month, on average, together with greater emphasis on album releases as well.

The first will be "World, Parts 1-2" already released. Also available this month will be an album, "Say It Loud, I'm Black and I'm Proud," from which the title track already released as a single picked up impressive sales figures, on the strength of only one BBC play.

Because Brown's recordings do not normally attract much airplay, Polydor will be concentrating promotion in clubs and discotheques.

To back the campaign at retail level, Polydor will make available point-of-sale material, including posters, which are designed not to become dated and can be used over an extended period.

Umbrella Set—Management Co.

NEW YORK — Umbrella Production Co., a new management venture, has been set up by Herb Cohen and Neil C. Reshin, principals in the Bizarre Inc. music complex. Cohen and Reshin also have been independent talent managers. Umbrella has completed negotiations to represent the Moody Blues and the Bonzo Dog Band, British acts with fall U.S. tours planned.

Pye's Benjamin Sees Darker Days Ahead For U.K. Industry

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

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

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

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

"Perhaps even more important," Benjamin said, "has been the invasion of the industry by new companies, whether they be U.K. companies or foreign ones. The competition in the industry has developed to such a degree that the retailer and public are now being presented with product far in excess of what is needed for this market."

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

At another point in the conference it was announced that Pye had concluded a deal giving them exclusive manufacture and distribution rights to the

Delyse group of labels for the U.K.

Pye will take on the Delyse labels, which include Envoy, from Oct. 1 and Isabella Wallich of Delyse will close her offices in London's Marylebone Road to move into Pye's Great Cumberland Place premises with two members of her staff by the beginning of next month. Besides her recording activities with Delyse, Miss Wallich will also produce classical and middle of the road material for Pye.

Delyse was previously handled through Selecta, and the company will have a sell-off period which is estimated will last until the end of January. Pye vans will carry Delyse group product alongside Selecta salesmen until then.

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

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

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

In mid-October, the company will release six new albums by Tiny Tim, Rod McKuen, Dean Martin, the Association, Watts 103rd Street Rhythm Band and Ella Fitzgerald's first album for Reprise, "Ella" which includes Lennon - McCartney material. Highlight of the A&M presentation was a 19s 6d album by

Herb Alpert, "America," due for release Nov. 7.

Carnaby Potential

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

(Continued on page 83)

Too Hot for Philips, Single To Be Issued by Major Minor

LONDON—"Je T'Aime . . . Moe Non Plus," the controversial single by Jane Birkin and Serge Gainsbourg, released in the U.S. three weeks ago, has been withdrawn from the Philips catalog. Independent label Major Minor will now release the title in the U.K.

The sudden decision, disclosed unexpectedly in a brief announcement from Philips' London headquarters last week, applies to all Philips companies throughout the world.

It came as the Fontana single, which has never reached any BBC airplay, is challenging for the top position in the U.K. chart, in which it has figured for eight weeks.

The statement read, "Recordings for Philips labels are only released if they measure up to our high standard of artistic and technical quality. The record of "Je T'Aime . . ." is no exception to this rule. However, a certain section of the press and general public have seen fit to make a controversy of this recording and as Philips does not intend to allow any of its products to become the subject of controversial matters, the record is withdrawn from our catalog."

The decision was taken at the highest level by Philips in Holland and, although some-

what late in the day for a record released originally last December, is consistent with Philips' desire to protect its traditional wholesome family image.

Taken from an album, "Jane B. and Serge Gainsbourg," produced by Jack Baverstock, "Je T'Aime . . ." was released in Britain on June 20 and was heavily promoted through boutiques, discotheques and clubs as a means of overcoming the BBC embargo.

In recent weeks the single has figured in the Top 10 in Italy, Germany, France, Belgium, Holland, Switzerland, Sweden and has attracted its fair share of notoriety. International sales are estimated to be close on 1,000,000 copies.

In Sweden it has been banned from radio play; in Milan police confiscated the record, as part of nationwide ban.

Contacted in Paris, Miss Birkin said that she believed arrangements would be made for the record to be available on other labels.

However, a spokesman for Philips Phonographic Industries in Baarn "categorically" denied that this would happen. "We are not releasing the record through anybody else," he stated.



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Sweden-Panels Selects 'Grammis' Award Nominees

STOCKHOLM — Nominees for Sweden's "Grammis" awards presented Sept. 25, were revealed by the jury this week. Also nominated, but yet to be published, are entries for record producer of the year and the jury's honor prize.

The jury comprised journalists Hans Fridlund (Expressen), Aake Brandel (Aftonbladet), Oscar Hedlund (Dagens Nyheter); TV producers Karin Falck, Lars Egler and Bjoern Lundholm; and film director Jan Halldoff.

Selected were Female Pop Singer: Lill Lindfors (Polydor),

Siw Malmkvist (Metronome) and Monica Zetterlund (Metronome); Male Pop Singer: Tommy Koerberg (Sonet), Svante Thuresson (Metronome), and Cornelis Vreeswijk (Metronome); Pop Debutant: Doris (Columbia), Lena Hansson (Columbia), Tommy Koerberg (Sonet); Musical and Cabaret Record: "De sista entusiasterna," "Flotten," and "Spader, Madame"; Composer (with lyrics): Alf Hambe, Povel Ramel-Beppe Wolgers, Cornelis Vreeswijk. Lyric Writer: Stig Andersson, Olle Adolphson, Mats Hallgren.

Group: Blues Connection & Linkin' Louisiana Peps (Sonet), Made in Sweden (Sonet), and Slam Creepers (Bill); Jazz Record: Bengt Hallberg's "P som i Piano," Jan Johansson's "Hoespelor" with the Radio Jazz Group, and Georg Riedel's "Riedalgia" from the TV ballet; Folk Singer: Thorstein Bergman (Columbia), Alf Hambe (Columbia), and Cornelis Vreeswijk (Metronome); Children's Record: "Djungelboken," "Hej du maane" (Alice Babs), and "Stora Sagoserien" (actors narrating popular fairy tales); Serious Recording Artist: (soloist): Per-Olof Gillblad (oboe), Nilla Pierrou (violin), and Margot Roedin (vocal); Serious Record (pre-1960 music): "Tranfjaedra-rena" by Sven-Erik Baeck, "Stockholms f i lharmonikerna" with music by Ingvar Lidholm and William Stenhammar; Serious Record (music since 1960): "A capella-svenskt 60-tal," with music by Baeck, Werle, Rabe, O'Maansson; "Transfiguration" by Bengt Hambreaus, and "FST—68," with music by Jan Csaba Deak, Maurice Karkoff and Jan W. Morthensson.

Morgan Deal With Philips

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

The deal will mean that Morgan Music's Monty Babson will produce all new acts for the Philips group. He will produce singles, full price and budget price albums. Babson was previously involved in the Morgan label, but there is now no connection between it and Morgan Music.

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

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

Battisti Takes Talent Class at Festivalbar

MILAN—Lucio Battisti (Ricordi) won the established talent section of Festivalbar, Italy's annual summer jukebox competition with "Acqua Azzurra, Acqua Chiara" (Blue Water, Clear Water) which received 343,984 votes. Prizes were awarded during a special gala program held the second week of September in Asiago and filmed for RAI-TV broadcast Sept. 13.

Second in the class was I Camaleonti (CBS) with "Viso d'Angelo" (Angel Face), 294,211 votes; Al Bano (EMI-Italiana) came third with "Pensando a Te" (Thinking of You) and 282,715 votes; fourth went to Franco IV and Franco I for "Sole" (Sun) with 170,330 votes.

Winners in the young talent group were Romina Power (EMI-Italiana) with "Acqua di Mare" (Sea Water), 241,884 votes; Patrick Samson (Carosello) with "Soli Si Muore" (Alone We Die), 219,709 votes; third was I Nuovi Angeli (Durium) for "Ragazzini" (Little Girl), 205,292 votes; and Herbert Pagani (DET) came in fourth with 162,925 votes for his "L'Amicizia" (Friendship).

Each of the 13 competing records had a gold side, with a song performed by an established artist, and a green side featuring a song by lesser-known talent. When a customer played one of the Festivalbar

records on the jukebox, he was given a card on which to vote for one of the contest entries.

In addition to the 1,520,000 postcard votes, final results were determined this year by making a cross-section survey of 1,500 jukeboxes to reveal the most popular records. There were also votes from 15 public juries and 15 special juries.

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

Fazer Club in Member Drive

HELSINKI — Fazer Music Club, which celebrates its first anniversary this fall, has started a big campaign for new club members, supported by massive newspaper advertising and special offers.

The campaign gives record buyers the opportunity to purchase any one of 24 albums at the special offer price of \$1.25, and a second album at only 25 cents. Artists featured include Esther & Abi Ofarim, Bert Kaempfert, Herb Alpert, Paul Mauriat and James Last.

Purchase of an album automatically makes the buyer a member of the Fazer Record Club with the provision that for every full price (\$5.70) album

Major Minor, Solomon Pact

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

The deal is for individual masters and was agreed during a recent visit to London by Jerry Ross and Hal Charm, owners of the U.S. labels. The arrangement is reciprocal and will operate on a similar basis in the U.S. for Major Minor product.

Due for release here are four singles—"When You Love Somebody" by the Apollos; "Butterfly, Butterfly," by Springtime; "Toot, Toot, Toot, Hear the Whistle Blow" by Ganop, and "Games of Madness" by Crawdaddy.

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

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

Major Minor is releasing Riviera artist David Alexander Winter's French chart-topper "Oh Lady Mary." Future Barclay releases will include recordings by Charles Aznavour, Hugues Aufray and Jacques Brel.

RCA, Cap Artists on Tour in Country Push

By BRIAN MULLIGAN

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

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

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

Booked to appear are Bobby Bare, George Hamilton IV, Nat Stuckey, Connie Smith, Skeeter Davis, plus two British acts, the Hillsiders and Country Fever. The Arthur Howes office will act as RCA's agents.

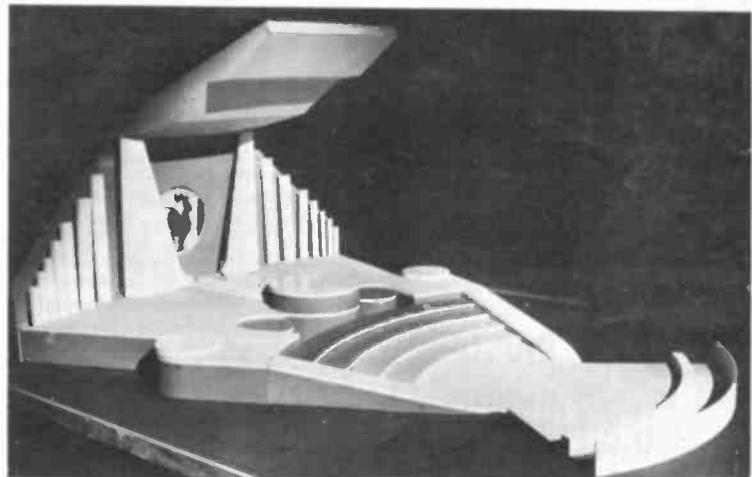
The Capitol Caravan trek will be a 21-day affair, starting April 16 and covering the U.K. and Europe. It will be a joint presentation by the record company and Mervyn Conn., the man who staged Britain's first country music jamboree at Wembley this year and has also brought in Johnny Cash and Buck Owens for concerts.

Conn is hopeful of getting to-
ordered, a second album can be had for \$2.85.

Combined in the offer is a special competition. Prizes include a Ford Escort, color television and an automatic washing machine.



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



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



JIMMY WEBB, American composer who is presenting a new song at Rio de Janeiro's Fourth International Popular Song Festival. The song, "Evie," will be sung by Bill Medley.

gether with MCA on a similar tour project. He will discuss the idea with international chief Dick Broderick at the international seminar of the Country Music Association in Nashville next month.

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

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

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

Conn Deal

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

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

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

Both Conn and Thompson

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

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

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

Conn will stage a second Wembley country music special at Wembley on March 28, with more space being devoted to the daytime exhibition. Contracts, he reported, have been sent to David Houston, Tom Pall and the Glasers, Roy Druskey, Tex Ritter and Roy Acuff and Wesley Rose.

Quality to Be Accent at Rio de Janeiro Song Fest

• Continued from page 1

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

The event is sponsored by the State Tourist Dept. and the Globo TV station. Europe will see the festival on BBC, German TV ARD, French TV, and Austrian TV. Radio networks will replay the music. A U.S. TV and radio network is reported to be planning coverage.

The festival will be held in the Maracananzinho Stadium which normally holds 20,000. The Brazilian audience participates by standing, jeering and cheering.

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

"The Italians at La Scala are sharp critics of opera. Our people are sharp critics of popular music. They live it. Rio is

one of the world's capitals for popular music—a tinpan alley below the equator."

A World Leader

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

The U.S. is represented by composer Jim Webb, whose new song, "Evie" is being performed by Bill Medley. A number of Brazilian composers have absorbed Webb ideas but Medley is unknown in Brazil.

Les Reed represents the U.K. with "Love Is All," sung by Malcom Roberts. Canada's Marc Gelinis wrote a song for Guy Boucher to interpret. Darry Cowl of France is contributing "Nos Vertes Colines," sung by Frida Boccara. Israel's Rika Zarai composed "Joue Guitare" and is interpreting it as well.

The guests include Henry Mancini, Nancy Wilson, Sammy Cahn, Jane Fonda and her hus-

band, Roger Vadim, British actor James Mason, Portugal's great fada singer Amalia Rodrigues, and Spanish bullfighter Luiz Miguel Dominguin.

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

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

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

Thirty Writers

Thirty composers are entered in the Brazilian domestic preliminary. Well known Billy Blanco is among them but most

are new and coming; there is Jorge Ben, whose music is known to the U.S. through Sergio Mendes' recordings. In addition there are new songs by brothers Marcos and Paulo Vale, brothers Danilo and Dory Caymmi who are sons of well-known Dorival Caymmi, and the latest best-selling success Martinho da Vila.

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

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

However, the Mutantes trio is back. Partly on the basis of their last year's presentation, they gained one of the biggest TV and radio contracts ever signed in Brazil.

Marzagao who puts this festival together year after year, started as a government public relations expert assigned to promote the sale of Brazilian coffee in Europe. A father of four, he found music more stimulating than coffee, and turned to it.

The Brazilian composers who gave the world bossa nova have turned to the "tropicalism"

school of lyrics and the "pilantragem" sound. Resurrection of the "toada," a form of rural music, is the latest development and a number of Brazilian entries are derived from it. The resurrection is inspired by Sergio Mendes' presentation of "Sa Marina," a "toada."

Springboard Buys

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

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1	(1)	(1)	(4)	MARIA ISABEL DEL ... ODEON. 1.1406.04.108m	7
2	(2)	(2)	(1)	... ELVIS PRESLEY. RCA. 3-10.407	6
3	(3)	(10)		... AMOR ... FORMULA V. FONOGRAM. 360.264 PF	10
				... OH, HAPPY DAY ... EDWIN HAWKIN SINGERS. FONOGRAM. 201.048	7
	(6)	(7)	(2)	AQUARIUS LET THE SUNSHINE IN ... THE 5TH DIMENSION. HISPAVOX. H-62	16
7	(10)	(9)	(10)	DEDICADO A ANTONIO MACHADO, POETA ...	9
8	(12)	(15)	(12)	NO PUEDO QUITAR MIS OJOS DE TI ... MATT MONRO. ODEON. CSL 21297	5
9	(7)	(8)	(6)	LA CHARANGA	

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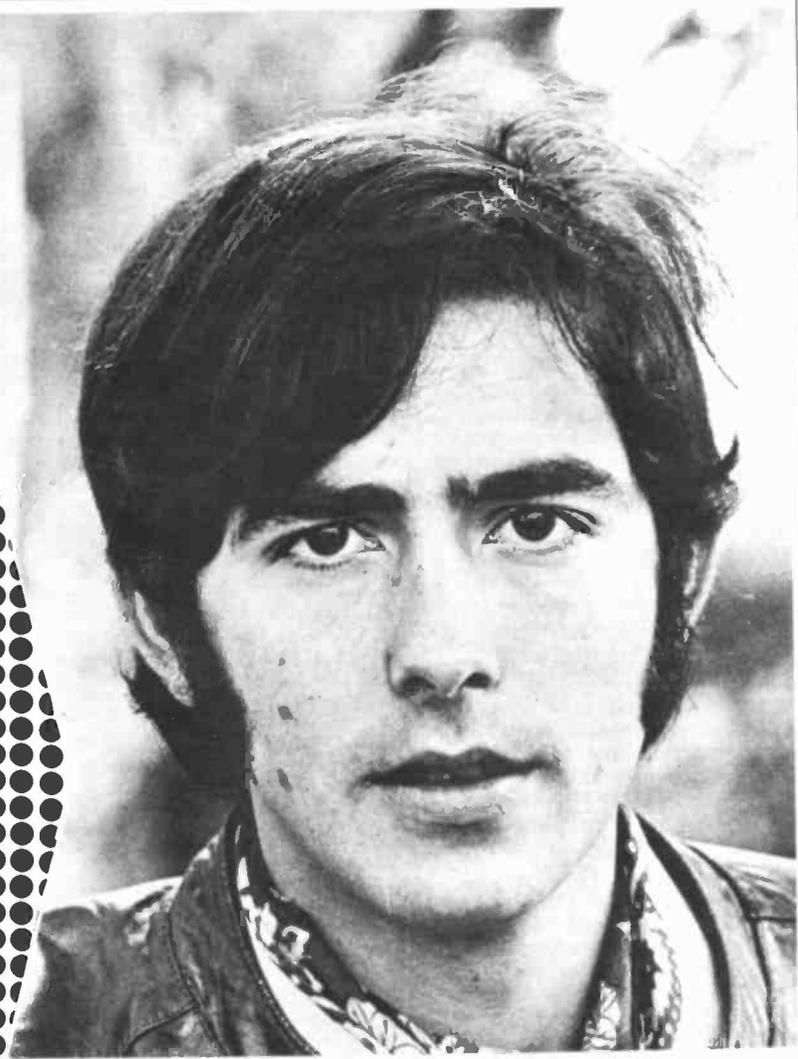
LOS DIEZ L. Ps. MAS VENDIDOS

1	(1)	(1)	(1)	DEDICADO A ANTONIO MACHADO, POETA. Juan Manuel Serrat. Catorce semanas. ZAFIRO, NLX 1.015.
2	(2)	(2)	(2)	JUAN MANUEL SERRAT (castellano). Juan Manuel Serrat. Veinticuatro semanas. ZAFIRO, NLX 1.013.
3	(3)	(6)	(10)	... HISPAVOX, HAT 42.135.
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AN L.P. IN THE

SINGLES' CHARTS! we can't believe it, and it never happened before in SPAIN...

BUT IT IS TRUE!



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From The Music Capitals of the World

Continued from page 78

"Pig 'n' Whistle" group **Carlton Showband** booked in the Horse-shoe Tavern for two weeks, Nov. 3-15. **Feux Follets**, French Canadian folk dance group into Varsity Arena Sept. 20. RCA album of the company's music picking up extra sales action. **Dick Gregory** slated for the Colonial Tavern, Oct. 24-25.

RITCHIE YORKE

HONOLULU

Arthur Lyman (HiFi Records) is honeymooning in New York and Connecticut. Lyman's combo soon begins a series of Mainland dates. While away from the Ilikai Hotel's Canoe House, **The Aliis**—(Reprise)—are filling in. **Ed Kenney** (Decca) has been signed as male lead in the Honolulu Community Theatre's "Kismet" production in October. His co-star will be **Emma Veary**, who has recorded for London with **Jack de Mello**. **Linda Green**, singer with the **Herb Ohta** troupe, on Ohta-san's next Surfside LP, "Hawaii Five-O." **Tommy Sands** has finished his Outrigger Hotel's Main Showroom engagement followed by the **Society of Seven**. **The Mariachis Los Camperos**, (RCA) returned for their fourth booking at the Ilikai, performing in the Hong Kong Junk.

A contingent of Island talent—including **Danny Kaleikini** (Hula Records) and **Jeff Apaka** (Capitol) performed at the American Society of Travel Agents (ASTA) convention in mid-September in Tokyo. **Martin Denny** (Liberty) will do a guest stint starting Oct. 27 at the Kahala Hilton's Bala Terrace. The Kahala's Maile Lounge now is featuring **Miyoko Hoshino**, a jazz singer from Japan.

O.C. Smith fulfills a postponed engagement here Oct. 2 at the Ilikai's Pacific Ballroom.

A late September **Glen Campbell** concert at the Honolulu International Center Arena was cancelled.

Steppenwoolf and **Blue Cheer** shared billing in a one-nighter Sept. 14 at the Arena. **Creedence Clearwater Revival** will give their second Isle show Nov. 1 at the HIC Arena. **Donovan** will make his Hawaii debut in November. **Morgana King** will be heading to Hawaii for an engagement at the Outrigger Hotel. Also the **Kim Brothers**. **Anna Lea** and **Lani Kai** are appearing at the Surf Lanai of the Queen's Surf.

WAYNE HARADA

MEXICO CITY

Discos Universales (DUSA) is claiming August as the best month in its history, with hits "Eloise," "Love Is Love," "I've Been Hurt," "Fifth Symphony," "In-a-Gada-Da-Da-Vida" and others. **Canned Heat** was prevented from doing more than one concert—at the Aristos Hotel—due to government blockage. This may hinder plans to bring **Ike & Tina Turner**, **Iron Butterfly**, **Creedence Clearwater**, **Joan Baez** and **Lulu** to the city.

Capitol artists **Lucho Gatica**, **Cesar Costa**, **Roberta**, **Carlos Lico**, **Los Yaki**, **La Tropa Loca**, **Los Motejo**, **Paty** and others attended the annual salesmen's conference. Executives attending included **Bill Tallant**, **Ramon Dosal**, **Rene Leon**, **Alfredo M. Gil**, **Gomez Ocadiz**, **Luis Arturo Carcamo**. Capitol is offering a Las Vegas trip as a prize for the best salesman. **Luis M. Gil**, vice president and advertising manager. Musart Records, said that the company's new building would be finished at the end of November. Argentine singer **Favio** appeared in concert here; singer **Lulu** postponed her visit. **Tico Records** changed its name to **Panamusic**, with **Bernado De La Cavada** as head of the company. First artist signed is **Roberto Cantoral**. **Rafael Fi-**

cachl, president of **Raff Records**, visited Brazil to sign singer **Elizabeth**, who has a Mexican hit, "Estoy Loca Por Ti" (I'm Crazy About You).

ENRIQUE ORTIZ

MADRID

The first solo recordings of **Juan Pardo** include versions of "La Charanga" in Spanish and in the north-western dialect, Galician.

New single by **Los Pekenikes** on Hispavox is "Poderoso, Señor," a special arrangement of the French song "Protegez-moi, Seigneur." **Mike Kennedy's** English and Spanish versions of the San Remo song "La Pioggia" on Barclay-Movieplay have both reached the top ten.

First Spanish release by Cuban singer **Oscar** for RCA is "Un buen elemento" which is the subject of a powerful promotion campaign. **Movieplay** has released the single "Oh Happy Day" by French orchestra leader **Jean Bouchety**. The record was produced by **Alain Milhaud**. In addition to the original **Edwin Hawkins** version on Fonogram, two other versions of the song have been released in Spain—one by the **SCI Youth Choir** on Odeon and one by **Colonel Bagshot's Incredible Bucket Band** on Zafiro.

First Rumanian artist to appear in Spain is **Margareta**, who guested on the TV show "Burbujas." The singer's records are released in Spain by **Belter**. First **Johnny Nash** single to be released in Spain is "You Got Soul" on Columbia Espanola.

The Argentinian group **Los Cinco Latinos**, who were popular in Spain eight years ago, are back touring Spain and Marfer to tie in with the release of the single "El Amanecer."

The new record company, **Accion**, has released singles by **Pablo Guerrero**, **Los Buenos** and **Julio Ramos** featuring songs from the Benidorm Song Festival. **Accion** product is distributed in Spain by **Zafiro-Novola**.

Odeon's **Matt Monro** was in Madrid for two days of promotion and appeared on the "Burbujas" TV show singing a Spanish version of "Can't Take My Eyes Off You," which has just been released.

Espectra has released a single by the Dutch group **Les Baroques** entitled, "Sin pensamientos, sin sentimientos." **Movieplay** has released the first album by young Spanish singer **Paxi Andion**, "Retratos." Spanish singer **Boris** has returned to Spain after two years in Sweden. Currently No. 1 in the annual contest run by the Cadena SER radio network to find the top summer song of the year is "Oh Mama" by **Los Brincos** on Novola.

Nihara has recorded a new version of **Palito Ortega's** "Te vas a enamorar" for **Penelope**. **Fonogram** has released the Spanish version of Dutch Eurovision winner **Lenny Kuhr's** "De Troubadour."

Jimmy Fontana has recorded for RCA a Spanish version of "The Way it Used to Be." **RAFAEL REVERT**

BUENOS AIRES

Nada (RCA), Italian singer currently with a South American hit, "Ma Che Freddo Fa," arrived in Buenos Aires for television dates on channel 13. On the same network, **Count Basie** played two hour-long shows. **Gilbert Beaud** will give three concerts at the Opera Theater in September and October. He is also booked for TV dates. **Fermata** has issued the original soundtrack from "Don Segundo Sombra," directed by **Manuel Antin**. The album contains original material by **Adolfo Morpurgo** and the **Guiraldes Family**, who appear in the film.

Local beat group, **Conexion Number Five** has disbanded and their lead vocalist has formed his own group, **Carlos Bisso y Conexion**

Number Five. RCA will shortly issue their first LP. **Poet Hamlet Lima Quintana** has completed his first album of his own material, including "Taller Del Resentido" (Workshop of the Resentful) and "Muerte y Los Presagios" (Death and the Omens). **Qualiton** will release the album.

Prodisa SRL will simultaneously release in Argentina, Uruguay and Chile, the **Ray Stevens** hit, "Gitarzan" combined with a special promotion campaign. **Prodisa** will also release **Stevens' LP** in the near future. **Ben Molar**, musical director for **Fermata Editorial**, is completing two albums devoted to the tango, "Los 14 De Julio de Caro" (The 14 of Julio de Caro) and "Los 14 De Coblan Y Canticano." An album devoted to **Anibal Troilo's** tango is also being prepared.

Buenos Aires is experiencing a minor boom in spoken word albums of poetry, humor and historical narrative. The boom is headed by "Buscado" (Wanted) by **Jose Marrone** (Disc Jockey), "Censurado" (Censored) by **Alberto Anchart** (BGM), "Life and Death of Rosas" **Los Montoneros** (Diapason), an album of humor by **Gila** (AMB), "Hombre" (Man), **Jose Larralde** and "Monumento" (Monument Song) **Di Fulvio** (both on RCA) and "Entre Hombres" (Among Men), **Chacho Santa Cruz** (Microfon). Also selling are documentaries featuring the voices of **Che Guevara** and writer **Julio Cortazar**.

A new record firm, representing **Golden and Jow Records**, has been established at **Junin 347**, Buenos Aires. A factory is being built and manager of the firm is **Jorge Eduardo Quiroga**, previously director of the **Constellation** studios. South American area manager with **Ricardo Mejia**, formerly manager of **RCA Victor**, Argentina. **RUBEN MACHADO**

San Juan Artists appearing in Puerto Rico hotels included **Celines** and **Pepe Luis (Borinquen)** at the **Caribe Hilton**; in the "Stars of Puerto Rico Revue" at **El San Juan Hotel**, **Chucho Avellanet** (UA Latino) and **Las Caribelles** (Hit Parade) were featured. **Joe Cuba** (Tico) is booked at **El Flamboyant Hotel**. **Rafael De Alba** (Inca-Gema) is at the **Puerto Rico Sheraton**. **Four Points Records**, New York, is giving heavy promotion to their new album by singer **Oscar De Lugo**, "Amor Es" (Love is). This album was produced by **Marcos Garcia** and directed by **Max Towers**. **Four Points Records** are distributed in Puerto Rico by **Ultra Distributors** of **Santurce**. **Fania Records**, New York, are promoting their three latest albums: "Together" by **Ray Barretto**; "Con Salsal y Sabor" by **Bobby Quesada** and "Shua Shua" the first album by South American singer **Ginette Acevedo**, for **Fania**. Starting Sunday (5) **Larry Harlow** (Fania) will make a three-week tour of Puerto Rico.

SAN JUAN

La Cuna, a new local label makes its debut in this market. **Luis Gonzalez Bonilla**, veteran record man of **Santurce**, is releasing "Verguenza" and "Que Era Lo que No Llevaba" by singer **Rafael Mancebo**. **Gonzalez** also distributes the **Cesta** label from New York and is at present promoting their new single "Whisper Love" by **The Cesta All Stars**. **Charles Abreu**, Cuban-born pianist and arranger for **Peer-Southern Publishers**, visiting Buenos Aires and taking part in television shows on Channel 13. **Mateo San Martin**, head of **Kubanecy Records**, Hialeah, Fla., on a business trip to Puerto Rico and Dominican Republic. **Kubanecy** is distributed here by **Eugenio Olariaga**.

ANTONIO CONTRERAS

Montevideo **Carlos Barocela** (CBS) appeared in concert at **Parador Del Cerro**. The Argentinian singer-composer had a single hit "Tu Hombre ed La Arena" (Your Name in the Sand) for **Sondor SA**. **American Products SA** (APSA) released two singles, one by **Ovni 87** singing "Algo Fogaz"

in Spanish on **Vik**; other was **Henry Mancini's** "Theme From Romeo and Juliet" (RCA). **R&R Gioscia's** single releases include "Try a Little Tenderness," **Three Dog Night** (Odeon); "Nluvia En La Estacion," **Los Passos** (Hispavox); and **Apple** singles by **Jackie Lomax**, **Iveys** and **James Taylor**. **Donovan** and **Jeff Beck's** U.K. hit, "Barabajagal," released by **Sondor SA**. **CBS** readying promotion for product by **Blood, Sweat and Tears**, **Bobby Vinton**, **Caravelli** and a "Soul Party" album featuring **Sly & the Family Stone**, **Aretha Franklin**, **Chambers Brothers** and others.

CARLOS ALBERTO MARTINS

MANILA

The **London Philharmonic Orchestra** (London) was brought in for the second time by impresario **Alfredo Lozano** and performed Sept. 20-21 at the Cultural Center of the Philippines. **John Pritchard** and **Jerzy Semkow** conducted the 88-member orchestra. **Manuel P. Villar**, general manager of **L. R. Villar**, record shop in the Philippines, donated albums of Philippine native music to the **Filipino Memorial Library** in **Vallejo, California**. Recorded on the **Villar** label, the donated albums are productions by **Villar** himself. **Antonio U. Lustre** of **CIE Marketing Corp.** is pleased with sales of the **Unicer** "World Star Festival" album. **CIE** is the licensed distributor. Record sales are picking up as the rainy season ends. Orders from distributors and dealers for Christmas records are filling in fast. Three forthcoming local LP productions—"More More More" by **Nora Aunor** (Alpha), "Norma, Norma" by **Norma Ledesma** (Top Tunes) and an album by **Eddie Peregrina** (D'Swan) will carry compositions of young Filipino composers, including **Dannie Subido**, **George Canseco**, **Robert Medina** and **Boy Garcia**.

Arnold A. Gurwitch, international representative of **ASCAP**, arrived here on a business trip in the Far East. **Jonal** artist **Pilita Corrales** teamed up with **Matt Monro** in "The Matt Monro Show" at the **Araneta Coliseum** in **Quezon City**. It was the third teaming for the singers. The original soundtrack of "Oliver," now showing here, topped the recent batch of LP releases of **Mareco-Filipinas**, which include "The Twain Shall Meet" by **Eric Burdon & the Animals** (MGM), "Mandala/Soul Crusade" (Atlantic), "Light My Fire With Classical Gas," the **Challengers** (GNP Crescendo), "Traces," by **Andre Kostelanetz** (Columbia), "Nashville Skyline," **Bob Dylan** (Columbia), "Goodnight My Love," **Paul Anka** (RCA Victor) and "More Today Than Yesterday" by the **Spiral Starecase** (Columbia). **Home Industries** has released the original motion picture soundtrack of "Chitty Chitty Bang Bang," now also showing here. **Bobby Goldsboro**, whose last hit in the Philippines was "Honey," has a new, strong single, "Muddy Mississippi Line," on **United Artists**. **Pioneer Record Sales** is now the distributor of **United Artists** singles. **OSKAR SALAZAR**

PARIS **Pathe-Marconi** is releasing the first records in a new series of children's product after a year's study involving artists, writers and child specialists. The 24-record series, to be released in two parts, Monday (29) and Oct. 6, has been compiled under the direction of **Jean-Francois Mansart**, and includes songs, dances and stories. Sleeves contain coloring pictures and wall posters. **CED** will promote French flute player **Jean-Pierre Rampal**, winner of the **Dutch Edison** award, with a series of concerts and radio broadcasts throughout the **Benelux** countries. **Rampal** records for the **Erato** label distributed by **CED**.

CBS artist **Joe Dassin** is to record his hit "Champs-Elysees" in English, German and Spanish. **Philips** artist **Nana Mouskouri** will tour America Nov. 15 to Dec. 20 following a month's appearance at the **Paris Olympia**. **Pathe-Marconi** artist **Adamo** will make a blues album in French during a visit to the U.S. **Regine** will record an album of German songs, especially written for her, for **Telefunken**. **CBS** singer **Pilar Tomas** represented **Luxembourg** in the International Song Festival in **Barcelona** Sept. 19-21 with the **Pierre Saka** song "Ca Commence en Ete." On the theme, the **Sound of the five** songwriters representing **France** in **Radio Luxembourg's** Festival of Record Producers Oct. 18. **Jacques Debronckart** has recorded his first single for **CBS**. On the theme, the **Sound of the Seventies**, **CBS-France** held its annual convention in the **Alcazar**, **Paris**, Monday (22).

MICHAEL WAY

BRUSSELS

This month **Gramophone** will issue **Danyel Dirck's** last record. **Dirck** died in a car accident last month. Publishers of both songs are **Ardmore and Beechwood**. All Belgian show business artists are aiding radio and TV in a campaign to collect \$1.5 million to help victims of muscular sclerosis. **De Elegasten**, Belgium's number one folk group, planning a tour of **South Africa** for next summer. Their second album has just been released by **Cardinal**. **Frankie Music** in **Antwerp** is distributing **Ember**, **Pama**, **Plexium**, **Pickwick**, **United Talent**, **Vergaza**, **Sonet** and **W&G** labels in Belgium along with their own domestic **Supreme** label which has two titles in the top 10 chart. New publisher **Zoom Music** will specialize in movie and theatre music. **Zoom** is organizing a tour for **Keith Jarrett** (ex-**Charles Lloyd**) and **Brian Auger & The Trinity**.

RCA released a **Glenn Miller** album in its budget line. The record, a start for the "Miller Year" promotion, contains all the scores from the "Glenn Miller Story" film performed by the **Miller Orchestra**. Several artists are touring Belgium this month: **Blossom Toes** (live on TV Oct. 10); **Clouds, Free, Spooky Tooth, Jethro Tull** (Oct. 11 at **Londerzeel**); **Ten Years After** (Oct. 23) and **John Mayall** (Oct. 29) both at **Theatre 140**. From Oct. 22-26 a new Phase 4 stereo record will be produced in **Decca's Brussels** studio.

Shocking Blue receive a gold record Oct. 16 for 100,000 copies of "Venus" sold in **Benelux**. "In the Year 2525," by **Zager and Evans**, No. 1 for weeks in the **Flemish** area of the country, has now reached the same level in the **French-speaking** region. **Basart**, distributors of "Make Me an Island," "Looky Looky" and others, released three of their own productions last week by **Franky Franken**, **Peggy** and **Patricia Dec**. **RENE VAN DER SPEETEN**.

STOCKHOLM **Amigo Musikproduktion AB** has formed a new music publishing affiliate, **Action Music AB**, based at **Atlasgatan 14**, **Stockholm**. President of **Action** is **Per-Anders Boquist**. **EMI** is introducing the **International Coupling Number** system in Sweden. **Tom Hayes**, international sales manager of **Island Records**, was in **Stockholm** Sept. 18 to discuss promotion of **Island** product in Sweden with **Sonet** publicity man, **Lars-Olof Helen**. **Grammofon AB** **Electra** general manager **Sixten Eridsson** and assistant manager **Hans-Ove Eriksson** attended the **Warner-Reprise** convention in **Majorca**. **EMI** has started a promotion campaign (Continued on page 83) for the new **Radio Sweden** label

STOCKHOLM

Quality Budget Line • Continued from page 78 sic. To introduce the **Birchmount** talent to the trade, **Quality** issued a special sampler, **BMS 1**, to all radio stations as an in-store promotion record. The sampler, which includes tracks from some of the new releases, may be put on the market later at reduced prices.

Quality Budget Line

Continued from page 78

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Monterey Jazz Fest: Rhythm Carnival

MONTEREY, Calif. — The 12th annual Monterey Jazz Festival proved a carnival of rhythms, with the more frantic the tempos, the more appreciative the audience became.

Of the five concerts spaced over the Friday through Sunday weekend (19-21) at the Fairgrounds, only the Sunday evening finale was a creative blockbuster, and it sent the crowd home feeling good.

This rewarding feeling was the result of good, hard, no nonsense jazz from three long established names plus one newcomer to the United States. In that order they were Sarah Vaughan (appearing here for the first time in nine years), the Cannonball Adderley Quintet and the 15-piece Buddy Rich band. Jean-Luc Ponty, the brilliant French violinist, was the new face at Monterey who totally captivated the emotions of the people during appearances with the Modern Jazz Quartet (on Friday), with the Bobby Bryant festival orchestra (Saturday afternoon) and with the George Duke Trio (Sunday evening).

In addition, blues vocalist Esther Phillips and Chicago bluesman Buddy Guy socked home the message of truth about love and life on the Saturday afternoon bill in an honest forthright fashion which won them solid support for their debut performances.

Monterey '69 brought into focus the closing of the gaps between jazz and commercial soul stylings and the electronic gambits of sophisticated rock.

Festival director Jimmy Lyons reached out of the pure jazz

idiom to hire several non jazz acts, notably Sly and the Family Stone and the Sons of Champlin. Lyons also trucked out Lighthouse, the 13-piece Canadian rock band with jazz undertones, which worked the Saturday matinee with the San Francisco based Champlin rock group.

Sly's raw outbursts of amplified power completely engulfed and dominated the opening night show much to the chagrin of the jazz purists who kept shaking their heads (while others shook their hips) and asking, "What is this group doing here at a jazz festival?"

Festival programmer Lyons had the answer: "The cigar company (sponsoring the opening concert) wanted a heavy act and I wanted an act in the jazz-rock idiom." Sly's performance, maddening in its loudness and poor musicianship, but totally motivating the audience to stand up and dance anyplace there was room, was in stark contrast to the polished excitement which Miss Vaughan, Adderley and Rich generated.

Sunday evening's concert drew 6,029 paid admissions (out of a total 7,000 seats) indicating the drawing power of the closing acts. All totalled, the five concerts drew 34,839 paid admissions for a boxoffice gross of \$150,650.

The awareness for rhythm and volume by the audience was shown in the shallow response given the Modern Jazz Quartet's Friday evening performance. The group's gentle, delicate style seemed markedly out of place. Only when Ponty joined the group for two songs, "Blue

Milaneise" and "Valeria," did the MJQ's music get into a soulful groove. Ponty's aggressive manner on amplified violin did the trick. The group had worked marvelously on "Misty Roses" and "Mary's Lamb"—a takeoff on the nursery rhyme—but these efforts, albeit perfectly executed, were moderately received.

More strongly received was the debut set on Friday of Tony Williams "Lifetime" (with Larry Young on organ and John McLaughlin on electric guitar): a tightly coordinated free form fusion of avant-garde concept about tempos and melody lines and the drummer's own strong abilities.

Miles Davis, "Mr. Cool" of modern jazz trumpeting, also debuted his new quintet, with less rewarding results. Davis' group played a one number set of music Saturday night which was fast, full of assertive anger and more convulsive than cool. There were even some boos from people unprepared for this new sound.

The Saturday evening show, generally the festival's ribs and corn bread special, was a disappointingly unaffectionate evening. Two acts which had worked during the afternoon, vocalist Roberta Flack and Lighthouse, were reprieved by Lyons and played much of the same material heard earlier in the day.

Miss Flack just couldn't catch fire. She has an outstanding voice which can be appealing, but her sets—minus her bassist—never got the audience into a soulful mood.

Trumpeter Bobby Bryant's assemblage of free-lancers com-

prising the festival orchestra was spotted throughout the weekend, with its best set on Saturday afternoon. That was the time Esther Phillips met her public and said in no uncertain terms that she is a major interpreter of the blues. Her sharp, piercing voice rode mightily over the festival band as she offered "Please Release Me," "I Give All My Love," "Cool, Cool Feeling," "There I Go" and "Nobody But You."

Buddy Guy, accompanied by his quartet, proved to be the festival's musical "humorist." He played his amplified guitar upside down, sideways, under his knee, behind his back. He created vibrato by shaking the instrument against his body and holding down his notes with one hand. His songs of the flesh were gravelly and full of fire. His pleadings in a gutbucket style were rewarded by a standing ovation.

Following an adventurous program of new works for strings on Sunday afternoon (all of which will probably fade into oblivion like all previous Monterey world premieres), the heavyweights turned the festival on a right course at night.

Bryant's trumpet was great on "I Can't Take My Eyes Off of You" and "Christo Redentor," which retained a reverent feeling. Ponty came on next in a soft setting fashioned by pianist George Duke and played three numbers, "Starlight, Starbright," "You've Changed" and "Foosh."

Ponty's double string action and his single note workouts heated up the chilly evening. Sarah Vaughan continued to steam up the audience with a

program which avoided trite commercialism and stuck to material with proven impact. Her voice sounded great, her tone clear, her sexy twirls as enticing now as when she first started adding them to her style. Her trio added a solid, subtle support for her voice which, is its lead instrument. Her 13 songs drew an emotional response, prompting some people to wonder why no one is recording her today. Her repertoire included "All My Love," "Poor Butterfly," "Alfie," "On a Clear Day," "Misty," "I Cried for You," "The Shadow of Your Smile," "Trolley Song," "This Time," "Listen Love I Had a Ball," and "Tenderly."

Cannonball Adderley worked through six songs, with the music covering the gamut of soul (through pianist Joe Zawinul's compositions) to songs with African and pop influences.

The Buddy Rich band played material from a new album plus Rich's "West Side Story" medley showstopper and such fun songs as "Ruth," "Hello, I Love You," and "Mexicali Rose." The perpetual motion machine never stopped, and his band of young musicians read their charts expertly. On that note of complete professionalism the festival closed.

This year there were no performances recorded. If there were, one would have discerned a strong march toward the excitement factors inherent in soul and rock. Western America's longest running jazz festival has opened its mind to the commercial music world. And the audience loved it.

Pye's Benjamin Sees Darker Days Ahead for U.K. Industry

• Continued from page 79

by Take Three, the Spirit of John Morgan and the new single by John Walker. Two forthcoming releases from the Middle Earth label will be by the Arcadians and by the Writing on the Wall.

Monty Presky said that sales of budget records were soaring and that Pye's Marble Arch label, was out in front. Soon to be released on the label are albums by the Foundations, Cleo Laine, "Nina Simone at Newport," "Sally," by Gracie Fields, and a collection of Gilbert and Sullivan favorites.

Highlight of the Walt Disney presentation made by Frank Weintrop, the company's British head, was the complete sound-

track of the film "Fantasia," to be released—as a double album—for the first time on the Buena Vista label. The actual recording was made over 30 years ago and includes Tchaikovsky's "Nutcracker Suite," Beethoven's "Pastoral" and Schubert's "Ave Maria" performed by the Philadelphia orchestra conducted by Leopold Stokowski.

The company also showed a clip from a new Disney film production, "The Aristocrats," which should be released by Christmas of next year. On Saturday (3) they will release six Storyteller albums and seven Little LP's and in November Disney will introduce "Alice in Wonderland" on Castle, the company's new low price label, to catch the Christmas trade.

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which it distributes. The French Fontana single "Je t'Aime, Moi Non Plus" by Serge Gainsbourg and Jane Birkin has been banned by Radio Sweden, but is nonetheless high in the Swedish chart. . . . Newcomers Classes, the HB artist act, is scoring here with "Den dagen sommaren kom igen." . . . Philips has released 38 new cassettes in a special sales drive.

EMI this week releases singles by Jeff Beck and Strepters on Columbia; Adamo and Al Bano on HMV; Classics IV, Searchers, Jackie De Shannon, Ventures and Johnny Winter on Liberty; Romina Power on Parlophone and Thor-Erics on Platina. . . . Lars-Olof Helen at Sonet promoting Sly & The Family Stone (Epic). . . . Sonet has released albums by Howlin' Wolf, Muddy Waters, Rotary Connection, Phil Upchurch and The Dells on the Cadet label. . . . Philips-Sonora, Sonet Grammfon and Sonet Konsertbureau held a press party for U.K. groups Pentangle and Jon Hiseman's Colosseum at Stockholm's Carlton Hotel Sept. 16. . . . Bjoern Skifs has left Bill Records to join Karusell Grammfon AB. . . . Fontana has begun a sales promotion drive for Jon Hiseman's Colosseum.

Lennart Hanning, manager of Scan-Disc and Southern Music attending the Barcelona Song Festival 1969 along with Scan-Disc label singer Jeja Sundstroem. . . . Deram producer Mike Vernon visited Sweden for business talks with Electra. . . . Gunnar Bergstrom, Dag Haeggquist and Sven Lindholm of Sonet Grammfon have opened an art gallery in Stockholm. . . . Elektra is strongly promoting the Decca budget line series "Musik Fur Alle," and public relations man Goesta Linderholm foresees success for the Ray Stevens (Monument) album "Git-arzan." **KJELL E. GENBERG**

Beatles Press for Tight Audit of Northern Songs

LONDON—As the battle for control of Northern Songs finally appears to be heading towards an ATV victory, it was disclosed this week that a writ on behalf of John Lennon and Paul McCartney has been served on the Beatles' publishing company in a new bid to secure a detailed audit of accounts.

As previously reported, Northern Songs was approved a standard record industry audit into collection and payment of royalties, but has refused to permit a more detailed examination of accounts. Reason given is that one shareholder has no right to

information not generally available to all.

The writ issued by Maclen music was served Sept. 16 and makes two main claims.

The first requires an account of money "possessed or received" by Northern, under an agreement dated Feb. 11, 1965, which might "but for the wilful neglect and default" of the defendant have been possessed or received by Northern.

The second seeks an order that Northern should pay to Maclen one-half of any money which, following an audit, is shown to have been possessed by the defendant, together with interest at the rate of 6 percent per annum.

Under the 1965 agreement, Northern pays Maclen 50 percent of all broadcast and performance fees. Northern's solicitors have indicated that the action will be defended.

Acquisition last week of most of the shares held by the stockbrokers - investors consortium, puts ATV only fractionally short of gaining control of Northern. Having recently boosted its stake to just over 38 percent, ATV would already have been in control by the beginning of the week had all members of the consortium, which holds an estimated 13 percent of the company, sold out. But, possibly in anticipation of a better offer from the American stockbrokers A. J. Butler, some are still hanging on to their shares.

Next step is expected to be a similar offer to remaining shareholders, including the Beatles, of 40 shillings cash per share, but with a higher "paper" alternative.

Newsletter Issued By Peer Southern

NEW YORK — Peer Southern Publishers is publishing a new newsletter: "Music Leader" for music industry and broadcasting personnel. Andy Husakowsky, Peer Southern's national promotion coordinator, is the newsletter's editor-in-chief, with Harry Schreiner as managing editor, Ken Levy, production editor, and Eileen Connolly, secretary.

Disk, Film Bows For Locomotive

SEATTLE — Locomotive, a local rock quartet, will make simultaneous disk and film debuts. The unit's first album is due this month on MGM. They also make on-camera appearances in MGM's Freeman-Enders production, "False Witness," being filmed in Hollywood.



EDWIN HAWKINS receives a gold record for his "Oh Happy Day" single on Panlion Records from Andy Williams, during a break in the taping of Williams' NBC-TV show.

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	TIRITANDO	*Donald (RCA)	RCA
2	2	ROSA ROSA	*Sandro (CBS)	CBS
3	3	AVE MARIA	Raphael (Hispavox)	Hispanavox
4	4	PROUD MARY	Creedence Clearwater Revival (EMI); Tommy Roe (Fonogram); Formacion 2000 (Odeon)	EMI, Fonogram, Odeon
5	5	THE BALLAD OF JOHN AND YOKO	Beatles (Apple)—Fermata (RCA)	Apple, RCA
6	6	SUGAR SUGAR	Archies (RCA)	RCA
7	—	LA VIDA CONTINUA/ELISA	*Sandro (CBS)—Ansa	CBS
8	—	LA EXTRANA DE LAS BOTAS ROSAS	*La Joven Guardia (Vik)—Relay	Vik, Relay
9	—	SOLAMENTE AMIGOS	*Palito Ortega (RCA)—Clanort	RCA
10	8	EL MOCHILERO	Miguel Angel (Polydor)—Korn	Polydor

BRAZIL

RIO DE JANEIRO
(Courtesy I.B.O.P.E.)

This Week	Last Week	Title	Artist	Label
1	1	AQUELE ABRACO	Gilberto Gil (Philips)	Philips
2	0	PEQUENO BURGUES	Martinho da Vila (RCA)	RCA
3	3	PAIS TROPICAL	Wilson Simonal (Odeon)	Odeon
4	4	JE T'AIME... MOI NON PLUS	Jane Birkin e Serge Gainsbourg (Philips)	Philips
5	5	TOMORROW, TOMORROW	Bee Gees (Polydor)	Polydor
6	6	AQUARIUS	5th Dimension (RCA)	RCA
7	7	THE BALLAD OF JOHN AND YOKO	Beatles (Odeon)	Odeon
8	1	I STARTED A JOKE	Bee Gees (Polydor)	Polydor
9	9	GOOD MORNING STARSHINE	Oliver (Epic)	Epic
10	4	CASACO MARRON	Eva (Odeon)	Odeon

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	BAD MOON RISING	Creedence Clearwater Revival (Liberty)—Burlington (John Fogerty)	Liberty, John Fogerty
2	4	JE T'AIME MOI NON PLUS	Jane Birkin e Serge Gainsbourg (Fontana)—Shapiro-Bernstein (Jack Baverstock)	Fontana, Jack Baverstock
3	2	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)—Abigail (Stigwood/Bee Gees)	Polydor, Stigwood/Bee Gees
4	9	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry (Capitol)—Blue Seas/Jac (Kelso Hertson)	Capitol, Kelso Hertson
5	3	IN THE YEAR 2525	Zager and Evans (RCA Victor)—Zelad (Zager and Evans)	RCA Victor, Zager and Evans
6	5	NATURAL BORN BUGIE	Humble Pie (Immediate IM 082)	Immediate
7	8	GOOD MORNING STARSHINE	Oliver (CBS)—United Artist (Bob Crew)	CBS, United Artist
8	6	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla/Motown)—Jobete/Carlin (Norman Whitfield)	Tamla/Motown, Norman Whitfield
9	7	VIVA BOBBY JOE	Equals (President)—Grant (Ed Kasser)	President, Ed Kasser
10	15	BOY NAMED SUE	Johnny Cash (CBS)—Evil Eye (Bob Johnston)	CBS, Bob Johnston
11	16	IT'S GETTING BETTER	Mamma Cass (Stateside)—Screen Gems (Steve Barri)	Stateside, Steve Barri
12	31	LAY LADY LAY	Bob Dylan (CBS)—Big Sky (Bob Johnston)	CBS, Bob Johnston
13	28	PUT YOURSELF IN MY PLACE	Isley Brothers (Tamla/Motown)—Jobeta/Carlin	Tamla/Motown, Jobeta/Carlin
14	14	THROW DOWN A LINE	*Cliff and Hank (Columbia)—Shadows (Norrie Paramor)	Columbia, Norrie Paramor
15	27	CLOUD NINE	Temptations (Tamla/Motown)—Jobete/Carlin—Norman Whitfield	Tamla/Motown, Jobete/Carlin, Norman Whitfield
16	11	MY CHERIE AMOUR	Stevie Wonder (Tamla/Motown)	Tamla/Motown
17	25	MARRAKESH EXPRESS	Crosby, Stills and Nash (Atlantic)—Copyright Control (Crosby, Stills and Nash)	Atlantic, Copyright Control
18	10	HONKY TONK WOMEN	Rolling Stones (Decca)—Mirage (Jimmy Miller)	Decca, Jimmy Miller
19	19	HARE KRISHNA MANTRA	*Radha Krishna Temple (Apple)—Apple (George Harrison)	Apple, George Harrison
20	30	NOBODY'S CHILD	*Karen Young (Major Minor)—Acuff/Rose (Tommy Scott)	Major Minor, Tommy Scott
21	22	CLEAN UP YOUR OWN BACK YARD	Elvis Presley (RCA)—Carlin (Mark Lipskin)	RCA, Mark Lipskin
22	23	SOUL DEEP	Box Tops (Bell)—Cyril Shane (Cogbill/Norman)	Bell, Cogbill/Norman
23	12	SAVED BY THE BELL	*Robin Gibb (Polydor)—Saha Ret (Robin Gibb)	Polydor, Robin Gibb
24	13	MAKE ME AN ISLAND	*Joe Dolan (Pye)—Shaftesbury (Geoffrey Everett)	Pye, Geoffrey Everett
25	39	SPACE ODDITY	David Bowie (BF 1801)—(Essex) Gus Dudgeon	BF 1801, Essex, Gus Dudgeon
26	26	WET DREAM	*Max Romeo (Unity)—Beverly (H. Robinson)	Unity, H. Robinson

27	24	LOVE AT FIRST SIGHT	*Sounds Nice (Parlophone)—Shapiro-Bernstein (Gus Dudgeon)	Parlophone, Shapiro-Bernstein, Gus Dudgeon
28	36	I'M GONNA MAKE YOU MINE	Lou Christie (Buddah)—Kama Sutra (Lou Christie)	Buddah, Kama Sutra
29	18	I'M A BETTER MAN	Engelbert Humperdinck (Decca)—Blue Seas, Jac Music (Peter Sullivan for Gordon Mills Productions)	Decca, Peter Sullivan, Gordon Mills Productions
30	21	EARLY IN THE MORNING	*Vanly Fare (Page One)—Lowery (Steve Barri)	Page One, Steve Barri
31	33	I SECOND THAT EMOTION	Diana Ross and Supremes (TMG 709)—(Jobete/Carlin) Frank Wilson	TMG 709, Jobete/Carlin, Frank Wilson
32	20	CURLY MOVE	(Regal Zonophone)—Essex (Mike Hurst)	Regal Zonophone, Essex, Mike Hurst
33	17	BIRTH	Peddlers (CBS)	CBS
34	32	TEARS WON'T WASH AWAY MY HEARTACHES	Ken Dodd (Columbia)—Southern (John Burgess)	Columbia, John Burgess
35	49	FOR ONCE IN MY LIFE	Dorothy Squirespt 267 (Jobete/Carlin)—Nicky Welsh	Jobete/Carlin, Nicky Welsh
36	29	TEARS IN THE WIND	*Chicken Shack (Blue Horizon)—Immediate (Mike Vernon)	Blue Horizon, Immediate, Mike Vernon
37	35	25 MILES	Edwin Starr (Tamla Motown)—Jobete-Carlin/Mecolico/BIEM (Fuqua Bristol)	Tamla Motown, Jobete-Carlin, Mecolico/BIEM, Fuqua Bristol
38	34	CONVERSATIONS	*Cilla Black (Parlophone)—Cook-away (George Martin)	Parlophone, George Martin
39	38	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)	Reprise, Shapiro-Bernstein, Don Costa
40	44	PENNY ARCADE	Roy Orbison (London)—Milene (Wesley Rose)	London, Milene, Wesley Rose
41	—	DO WHAT YOU GOTTA DO	Four Tops (Tamla Motown)—Carlin (Four Tops)	Tamla Motown, Carlin, Four Tops
42	43	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)—Northern (John & Yoko)	Apple, John & Yoko
43	47	IN THE GHETTO	Elvis Presley (RCA)—Carlin	RCA, Carlin
44	46	AM I THE SAME GIRL	Dusty Springfield (BF 1811)—(United Artists) Bill Landis	BF 1811, United Artists, Bill Landis
45	48	NEED YOUR LOVE SO BAD	*Fleetwood Mac (Blue Horizon)—Peter Maurice (Mike Vernon)	Blue Horizon, Peter Maurice, Mike Vernon
46	50	BORN TO LIVE, BORN TO DIE	*Foundations (Pye)—Sparta/Top Class (Foundations)	Pye, Sparta/Top Class, Foundations
47	40	WHEN THE WORLDS COLLIDE	Jim Reeves (RCA)—Tree (Chet Atkins)	RCA, Chet Atkins
48	—	DELTA LADY	Joe Cocker (Regal Zonophone)—Writers Workshop (Denny Cordell)	Regal Zonophone, Writers Workshop, Denny Cordell
49	—	SI TU DOIS PARTIR	*Fairport Convention (Island)—Warner/Seven Arts (Joe Boyd)	Island, Warner/Seven Arts, Joe Boyd
50	—	EVERYBODY'S TALKIN'	Nilsdon (RCA)—MCPS (Rick Garrad)	RCA, MCPS, Rick Garrad

FINLAND

(Courtesy of Intro)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	4	KOSKAAN ET MUUTTUA SAA	(Adazio Cardinal), PASI KAUNISTO (Decca)	Adazio Cardinal, Decca
2	7	LOVE ME TONIGHT	Tom Jones (Decca)—Edilton Coda	Decca, Edilton Coda
3	8	ELOISE	*Tapani Kansa (Sonet)—Fazer	Sonet, Fazer
4	1	SE EIKO TODISTA (IF I PROMISE)	*Danny (Scandia)	Scandia
5	3	LIMON LIMONERO	*Lasse Martensson (RCA)—Ed. Coda	RCA, Ed. Coda
6	4	EI ITKETA LAUANTAINA	(Wer Wird Denn Am Sonntag Weinen)—*Tapani Kansa (Sonet)—Scandia Music	Wer Wird Denn Am Sonntag Weinen, Tapani Kansa, Sonet, Scandia Music
7	—	HONKY TONK WOMEN	Rolling Stones (Decca)	Decca
8	9	BALALAIKKA	*Hazamir-Kuoro (Scandia)—Scandia Music	Hazamir-Kuoro, Scandia Music
9	—	IN THE YEAR 2525	Zager and Evans (ECA)—Fazer	ECA, Fazer
10	—	UNTA EN SAA	(Love Me Tonight)—*Eero (RCA)—Ed. Coda	RCA, Eero, Ed. Coda

HOLLAND

(Courtesy Radio Veronica and Platennieuws)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	DON'T FORGET TO REMEMBER	Bee Gees (Polydor)—Dayglow Music	Polydor, Dayglow Music
2	4	BLOODY MARY	*Tom and Dick (Philips)—Dayglow Music	Philips, Dayglow Music
3	3	SCARLET RIBBONS	*Cats (Imperials)—Mills/Basari	Imperials, Mills/Basari
4	2	IN THE YEAR 2525	Zager and Evans (RCA)—Essex Holland/Basari	RCA, Essex Holland, Basari
5	6	BABY I LOVE YOU	Andy Kim (Dot)—Belinda	Dot, Belinda
6	5	SAVED BY THE BELL	Robin Gibb (Polydor)—Dayglow Music	Polydor, Dayglow Music
7	7	HONKY TONK WOMEN	Rolling Stones (Decca)—Essex/Basari	Decca, Essex/Basari
8	—	MY SPECIAL PRAYER	Percy Sledge (Atlantic)	Atlantic
9	10	JE T'AIME... MOI NON PLUS	Jane Birkin and Serge Gainsbourg (Fontana)—Dayglow Music	Fontana, Dayglow Music
10	—	NIGHTINGALE	George Cash (Philips)—Dayglow Music	Philips, Dayglow Music

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	PENSIERO D'AMORE	*Mal (RCA)—Senza Fine	RCA, Senza Fine
2	2	ROSE ROSSE	*Massimo Ranieri (CGD)—Apollo	CGD, Apollo
3	5	IL PRIMO GIORNO DI PRIMAVERA	*Dik Dik (Ricordi)—Pegaso/Numero Uno	Ricordi, Pegaso/Numero Uno
4	4	NON CREDERE	*Mina (PDU)—Fono Film/PDU	PDU, Fono Film/PDU
5	6	SOLI SI MUORE	*Patrick Samson (Carosello)—Curci	Carosello, Curci
6	7	ACQUA DI MARE	*Romina Power (Parlophone)—VdP	Parlophone, VdP
7	3	LISA DAGLI OCCHI BLU	*Mario Tessuto (CGD)—Tiber	CGD, Tiber
8	8	STORIA D'AMORE	*Adriano Celentano (Clan)—Cian	Clan, Cian
9	9	TI VOGLIO TANTO BENE	*Rossano (Variety)—Leonardi	Variety, Leonardi
10	11	POMERIGGIO ORE SEI	Equipe 84 (Ricordi)—Senza Fine	Ricordi, Senza Fine
11	10	BALLAD OF JOHN AND YOKO	Beatles (Apple)—Ritmi e Canzoni	Apple, Ritmi e Canzoni
12	12	PENSANDO A TE	*Al Bano (VdP)—VdP	VdP, Al Bano
13	17	PERDONA BAMBINA	*Maurizio Vandelli (Ricordi)—Fono Film	Ricordi, Fono Film
14	16	RAGAZZINA RAGAZZINA	*Giuliano e i Notturmi (RI Fi)—Alfiere	RI Fi, Alfiere
15	15	UNA RAGIONE DI PIU'	*Ornella Vanoni (Ariston)—La Bussola	Ariston, La Bussola
16	13	PARLAMI D'AMORE	*Gianni Morandi (RCA)—Add	RCA, Gianni Morandi
17	18	RAGAZZINA RAGAZZINA	*Nuovi Angeli (Durlum)—Alfiere	Durlum, Alfiere
18	22	HONKY TONK WOMEN	Rolling Stones (Decca)—Aromando	Decca, Aromando
19	20	PROUD MARY	Creedence Clearwater Revival (America)—Palace	Creedence Clearwater Revival, America, Palace
20	25	TI AMO... ED IO DI PIU'	*Giorgio Albertazzi and Anna Proclemer (Broadway)—SIF	Giorgio Albertazzi and Anna Proclemer, Broadway, SIF
21	—	FLASH	Duke of Burlington (Signal)	Duke of Burlington, Signal
22	—	NOI CI AMIAMO	*Protagonisti (RCA)—RCA	RCA, Protagonisti
23	14	JE T'AIME... MOI NON PLUS	Jane Birkin (Fontana)—SIF	Fontana, SIF
24	—	OH LADY MARY	David Alexandre Winter (Fleche)—SIF	David Alexandre Winter, Fleche, SIF
25	—	30-60-90	Willie Mitchell (London)—Palace	London, Willie Mitchell, Palace

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	IKEBUKURO NO YORU	*Aoe Mina (Victor)—Victor	Victor, Aoe Mina
2	2	KOI NO DOREI	*Okumura Chiyo (Toshiba)—Watanabe	Okumura Chiyo, Toshiba, Watanabe
3	4	ONNA	*Mori Shin-ichi (Victor)—Watanabe	Mori Shin-ichi, Victor, Watanabe
4	3	KINJIRARETA KOI	Shinko	Shinko
5	10	IN THE YEAR 2525	Zager and Evans (RCA)—Shinko	RCA, Zager and Evans, Shinko
6	9	IJA NAINO SHIWAASE NARABA	*Sagara Naomi (Victor)—All Staff	Victor, All Staff
7	5	SMILE FOR ME	Tigers (Polydor)—Aberbach Tokyo	Polydor, Tigers, Aberbach Tokyo
8	7	KYO KARA ANATA TO	*Ishida Ayumi (Columbia)—Nichion	Ishida Ayumi, Columbia, Nichion
9	11	SHOWA BLUES	*Bluebell Singers (Polydor)—Shogakukan	Bluebell Singers, Polydor, Shogakukan
10	12	HOSHIZORA NO ROMANCE	*Pinky and Killers (King)—All Staff	Pinky and Killers, King, All Staff
11	6	NAGASAKI WA KYO MO AME DATTA	*Uchiyamada Hiroshi and Cool Five (RCA)—Watanabe	Uchiyamada Hiroshi and Cool Five, RCA, Watanabe
12	16	KANASHIMI WA KAKEASHI DE YATTE KURU	*Anne Mariko (Victor)—World Music	Victor, Anne Mariko, World Music
13	8	FRANCINE NO BAAI	*Shintani Noriko (Denon)—Aoyama	Denon, Shintani Noriko, Aoyama
14	13	AQUARIUS/LET THE SUNSHINE IN	Fifth Dimension (Liberty)—Taiyo	Fifth Dimension, Liberty, Taiyo
15	14	MINATOMACHI BLUES	*Mori Shin-ichi (Victor)—Watanabe	Mori Shin-ichi, Victor, Watanabe
16	—	NINGYO NO IE	*Hirota Meko (Columbia)—Watanabe	Hirota Meko, Columbia, Watanabe
17	15	BALLADE OF JOHN AND YOKO	Beatles (Apple)—Toshiba	Apple, Beatles, Toshiba
18	—	MAGOKORO	*Moriyama Ryoko (Philips)—Shinko	Moriyama Ryoko, Philips, Shinko
19	—	DOSHABURI NO AME NO NAKA DE	*Wada Akiko (RCA)—TOP	RCA, Wada Akiko, TOP
20	19	SHIROI SANGOSHO/NAMIDA NO ORGAN	*Zoo Nee Voo (Columbia)—Pacific	Columbia, Zoo Nee Voo, Pacific

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist	Label
1	1	IN THE YEAR 2525	Zager and Evans (RCA)	RCA
2	5	CONVERSATIONS	Cilla Black (Parl.)	Parl., Cilla Black
3	4	TOUCH 'EM WITH LOVE	Bobbie Gentry (Capitol)	Capitol, Bobbie Gentry
4	2	LAY LADY LAY	Bob Dylan (CBS)	CBS, Bob Dylan
5	9	A BOY NAMED SUE	Johnny Cash (CBS)	CBS, Johnny Cash

6	3	SOUL DEEP	Box Tops (Stateside)	Box Tops, Stateside
7	10	SAVED BY THE BELL	Robin Gibb (Poly.)	Poly., Robin Gibb
8	11	BORN TO LIVE, BORN TO DIE	Foundations (Pye)	Pye, Foundations
9	7	SUGAR SUGAR	Archies (RCA)	RCA, Archies
10	—	DON'T FORGET TO REMEMBER	Bee Gees (Poly.)	Poly., Bee Gees

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist	Label
1	1	ME QUIERO CASAR CONTIGO	Roberto Carlos (CBS)	CBS, Roberto Carlos
2	2	TE VI LLORANDO	Marco Antonio Vazquez (Peerless)	Peerless, Marco Antonio Vazquez
3	8	IN A GADA DA VIDA	Iron Butterfly (Atco)	Atco, Iron Butterfly
4	3	AMOR DE ESTUDIANTE	Roberto Jordan (RCA)	RCA, Roberto Jordan
5	5	EL MODESTO	Los Polivoces (Orfeon)	Orfeon, Los Polivoces
6	4	REGRESA (Get Back)	Beatles (Apple)	Apple, Beatles
7	7	ORGULLOSA MARIA	Proud Mary (Creedence Clearwater Revival (Liberty))	Creedence Clearwater Revival, Liberty, Proud Mary
8	9	HERIDO (I've Been Hurt)	Bill Deal and the Rhondell (Polydor)	Polydor, Bill Deal and the Rhondell
9	6	ESTOY LOCA POR TI	Elizabeth (Raff)	Raff, Elizabeth
10	—	LA BALADA DE JOHN Y YOKO	(The Ballad of John and Yoko)—Beatles (Apple)	Apple, Beatles, The Ballad of John and Yoko

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	4	SAINT PAUL	*Shane (HMV)	HMV, Shane
2	1	HONKY TONK WOMEN	Rolling Stones (Decca)	Decca, Rolling Stones
3	2	IN THE YEAR 2525	Zager and Evans (RCA)	RCA, Zager and Evans
4	6	SOMETHING IN THE AIR	Thunderclap Newman (Polydor)	Polydor, Thunderclap Newman
5	5	TOMORROW TOMORROW	Bee Gees (Spin)	Spin, Bee Gees
6	9	CONVERSATIONS	Cilla Black (Parlophone)	Parlophone, Cilla Black
7	7	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rodgers and the First Edition (Reprise)	Reprise, Kenny Rodgers and the First Edition
8	—	SAVED BY THE BELL	Robin Gibb (Spin)	Spin, Robin Gibb
9	—	FROZEN ORANGE JUICE	Peter Sarstedt (United Artists)	United Artists, Peter Sarstedt
1				

MUSIC FROM THE ORIGINAL SOUNDTRACK OF THE NBC TELEVISION SPECIAL
Johanna Spyri's Story of

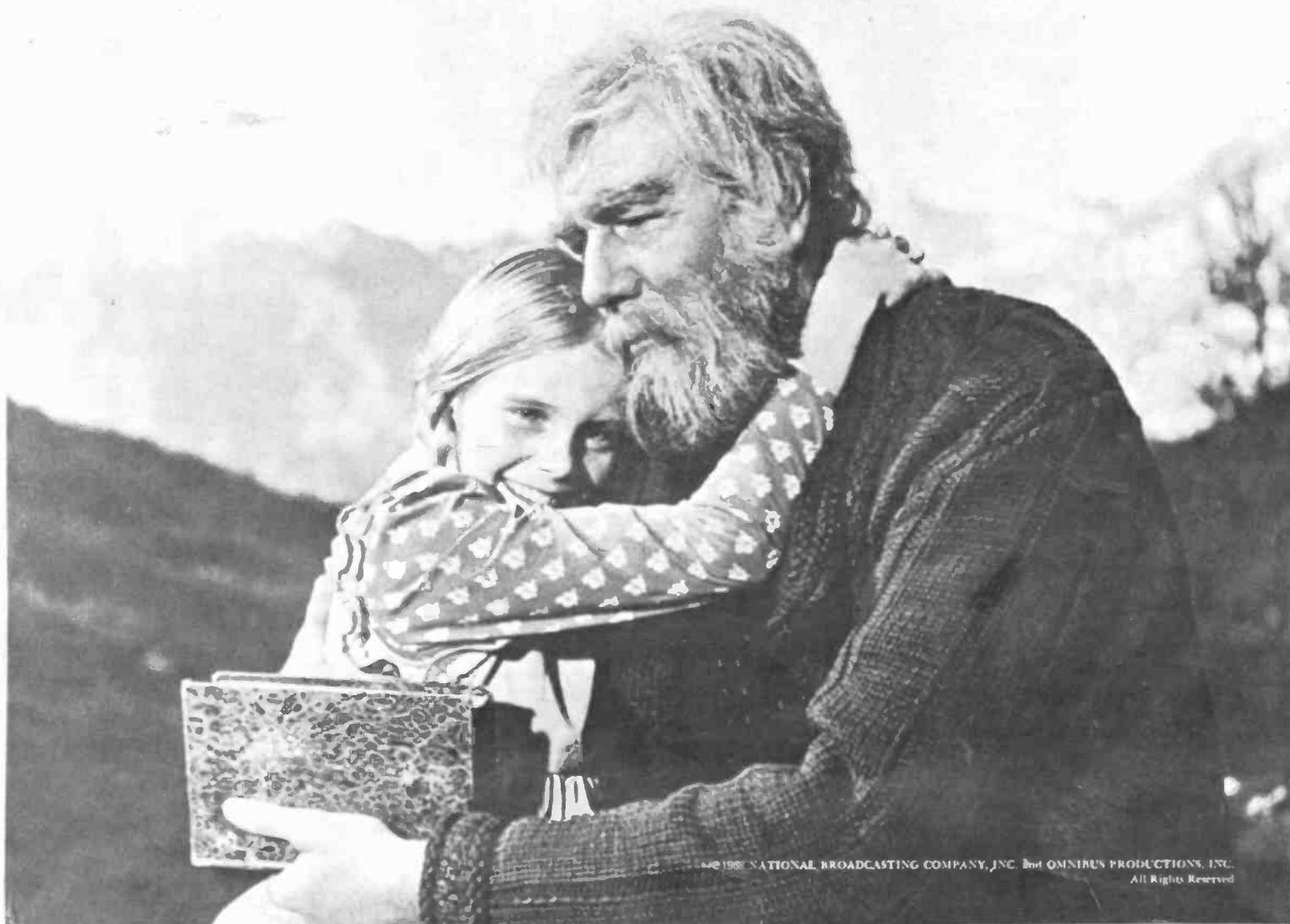
Heidi

Narrated by
SIR MICHAEL REDGRAVE
as the grandfather

JENNIFER EDWARDS
as Heidi

Original Score Composed and Conducted by
JOHN WILLIAMS

"A PLACE OF MY OWN" (HEIDI'S THEME) Lyric by ROD MCKUEN Music by JOHN WILLIAMS



Heidi's Back On TV

(But please don't tell the Jets)

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



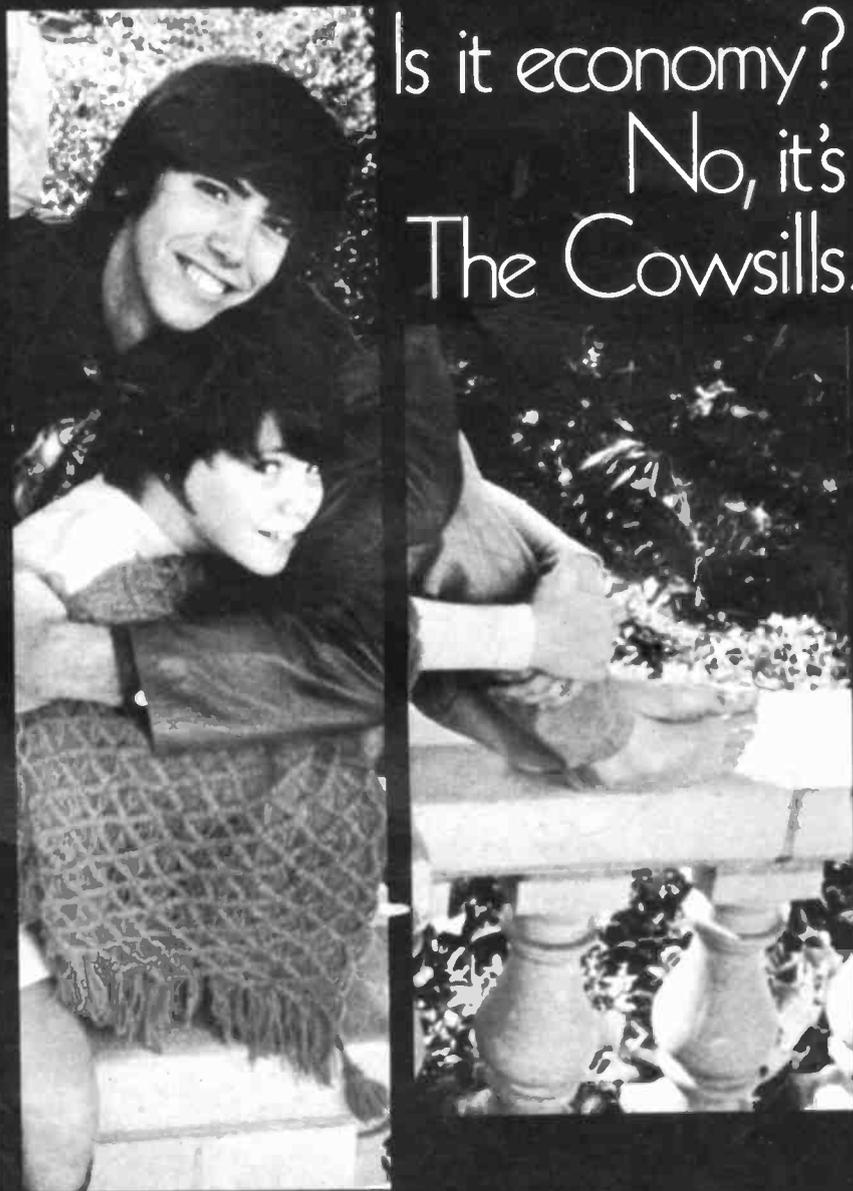
SKAO-2995. Produced by Neely Plumb, IMC Productions, Inc. Available on Record and on Tape.

New intensified



There are
only six people
we know who could
come out with
two big hits
on one record.
At the same time.

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



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

K-14084

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

MGM Records is a division of Metro-Goldwyn-Mayer Inc.

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
348

LAST WEEK
124

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

*GLEN CAMPBELL—TRY A LITTLE KINDNESS

(Prod. Al DeLory) (Writers: Sapaugh-Austin) (Airfield/Campbell, BMI)—A sure shot sales topper for "True Grit" is this strong rhythm ballad, in the melody vein of "Galveston," with a potent lyric message. Will have no trouble rising to the top. Appeal for country and middle-of-the-road as well. Flip: "Lonely My Lonely Friend" (Campbell, BMI). Capitol 2659

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

JAMES BROWN—LET A MAN COME IN AND DO THE POPCORN (Part I)

(Prod. James Brown) (Dynatone, BMI)—Currently riding the Hot 100 with "World (Part I)," the popcorn king comes up with more potent funky dance material with a top vocal workout that should soon be riding high on the charts. Flip: (No Information Available). King 6255

TOMMY BOYCE & BOBBY HART—I'LL BLOW YOU A KISS IN THE WIND

(Writers: Boyce-Hart) (Screen Gems-Columbia, BMI)—Duo's move to their own label (handled by Bell) proves a potent chart winner. Solid beat rocker has it to make a strong sales and chart dent. Flip: (No Information Available). Aquarian 380

*LETTERMEN—SHANGRI-LA

(Prod. Al DeLory) (Writers: Sigman-Malneck-Maxwell) (Robbins, ASCAP)—Their "Hurt So Bad" took them high on the Hot 100 and this updating of the Four Coins' ballad evergreen, culled from their newest LP, offers much of the same sales and chart potential. Flip: "When Summer Ends." Capitol 2643

*VOGUES—SEE THAT GIRL/IF WE ONLY HAVE LOVE

(Prod. Dick Glasser) (Writers: Mann-Well) (Screen Gems-Columbia, BMI)—(Writers: Shuman-Blau-Brel) (Mill & Range, BMI)—Two strong sides follow their "Greenfields" and have all the ingredients to put them back in their "Moments to Remember" selling bag. First is a top Mann-Well ballad, while the flip is the driving emotion packed Jacques Brel ballad. Reprise 0856

IMPRESSIONS—SAY YOU LOVE ME

(Prod. Curtis Mayfield) (Writer: Mayfield) (Curtom, BMI)—Following up their "Choice of Colors," the smooth, soulful ones offer a ballad beauty, penned by Curtis Mayfield that will spiral them right back both on Soul and Hot 100 charts. Flip: (No Information Available). Curtom 1946

IKE & TINA TURNER—RIVER DEEP, MOUNTAIN HIGH

(Prod. Phil Spector) (Writers: Spector-Barry-Greenwich) (Mother Bertha/Trio, BMI)—This potent production swinger went right up the British chart a while back and is now issued here on the A&M label, culled from their current chart LP. Much sales and chart potential here. Flip: "I'll Keep You Happy" (Mother Bertha, BMI). A&M 1118

MAMA CASS ELLIOTT—MAKE YOUR OWN KIND OF MUSIC

(Prod. Steve Barri) (Writers: Mann-Well) (Screen Gems-Columbia, BMI)—Here's a fast sales and chart topper for the recent "It's Getting Better." A swinger, it moves from start to finish with a top vocal workout. Flip: "Lady Love" (Metric, BMI). Dunhill 4214

IKE & TINA TURNER—I KNOW

(Prod. Bob Krasnow) (Writer: George) (Saturn, BMI)—The dynamic duo had a chart winner with "The Hunter" and "I've Been Loving You Too Long," and this blockbuster updating of the Barbara George hit will surpass both of those hits on both the soul and Hot 100 charts. Flip: "Bold Soul Sister" (Placid/Rococco, BMI). Blue Thumb 104

ILLUSION—HOW DOES IT FEEL

(Prod. Jeff Barry) (Writers: Barry-Cerniglia-Maniscalco) (Unart, BMI)—The "Did You See Her Eyes" group comes up with more moving rock material that will bring them right back to the Hot 100 with sales impact. Flip: "Once in a Lifetime" (Unart, BMI). Steed 721

BOX TOPS—TURN ON A DREAM

(Prod. Tommy Cogbill) (Writer: James) (Press, BMI)—Following up "Soul Deep," group swings with a strong rock item, penned by Mark James and loaded with much of the sales and chart potency of their recent smash. Flip: "Together" (Press, BMI). Mala 12042

R. B. GREAVES—TAKE A LETTER MARIA

(Writer: Greaves) (Four Star, BMI)—A powerful debut on Atco is this smooth, soulful rhythm item with good lyric line, penned by the performer. Should prove a giant. Flip: "Big Bad City" (Four Star, BMI). Atco 6714

STEAM—NA NA HEY HEY KISS HIM GOODBYE

(Prod. Paul Leka) (Writers: DeCarlo-Frasher-Leka) (MRC/Little Heather, BMI)—Strong initial outing by a solid rock group that is certain to prove a left field chart item. Good sound and infectious beat. Flip: "It's the Magic in You Girl" (MRC/Little Heather, BMI). Fontana 1667

DOBIE GRAY—DO YOU REALLY HAVE A HEART

(Writers: Williams-Nochols) (Almo, BMI)—One of the most clever lyric lines of the week is spotlighted in this easy beat rhythm item serving as a potent move for Gray to the label. Watch this one . . . it could go all the way with the appeal of "Put a Little Love in Your Heart." Flip: "What a Way to Go" White Whale 330

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

THE CHARLES RANDOLPH GREEN SOUNDE—Josette's Music Box (Prod. Charles R. Green) (Writer: Cobert) (Curnor, BMI)—The "Dark Shadows" TV theme took the Green Sounde high on the chart. This delightful melody offers much of that appeal for play and sales. Ranwood 858

B. B. KING—Just a Little Love (Prod. Bill Szymczyk) (Writer: King) (Sounds of Lucille/Pamco, BMI)—The blues belter swings through a solid beat item headed for the Hot 100 and Soul Charts. Bluesway 61029

EYDIE GORME—Tonight I'll Say a Prayer (Prod. Don Cosat) (Writers: Rensli-Allen) (Sunbury, ASCAP)—Dynamic performance on a driving Robert Allen beauty that comes on strong for sales and chart action. RCA 74-0250

ED AMES—Leave Them a Flower (Prod. Jim Foglesong) (Writer: Whyton) (TRO-Devon, BMI)—Strong, stirring ballad material with a powerful lyric content and an exceptional Ames performance. RCA 74-0253

DEAN MARTIN—One Cup of Happiness (Prod. Jimmy Bowen) (Writer: Knight) (Pomona, BMI)—Culled from his current chart LP, Martin offers a happy rhythm item with much potential for both the Hot 100 and Easy Listening Charts. Reprise 0857

JOHNNY TILLOTSON—What Am I Living For (Prod. Jimmy Bowen) (Writers: Jay-Harris) (Progressive, BMI)—Strong commercial bag for Tillotson is this well done blues ballad which he sells for all it's worth. Strong entry. Amos 125

RICHEL HAVENS—Rocky Raccoon (Prod. Richie Havens & Mark Roth) (Writers: Lennon-McCartney) (Maclen, BMI)—The Beatles' rocker gets a strong going-over by Havens, loaded with appeal for both underground and Top 40. Watch out for this one. Stormy Forest 650

NANCY WILSON—Can't Take My Eyes Off of You (Prod. David D.

Cavanaugh) (Writers: Crewe-Gaudio) (Saturday/Seasons Four, BMI)—The Bob Crewe classic serves as potent material for the stylist in this fresh blues approach to the ballad material. Top programmer with sales potential as well. Capitol 2644

THE ARBORS—Touch Me (Prod. Lori Burton & Roy Cicola) (Writers: The Doors) (Nipper/Doors, ASCAP)—Following up "I Can't Quit Her Now," the smooth group offers a fresh, commercial, lush treatment of the Doors' former hit. Date 1651

MOMS MABLEY—It's Your Thing (Prod. Barry Oslander) (Writers: Isley Brothers) (Triple Three, BMI)—"Moms" hit it big with her "Abraham Martin & John" and this rocking revival of the Isley Brothers' hit swings from start to finish. Commercial item here. Mercury 72974

CHARLES WRIGHT AND THE WATTS 103RD STREET RHYTHM BAND—Comment (Prod. Charles Wright) (Writers: Wright-Rahman) (Wright Gerstl/Tamerlane, BMI)—Slow beat blues ballad with lyric message and much appeal for the Pop and Soul charts. Warner Bros.-Seven Arts 7338

BOB SEGER SYSTEM—Innervenus Eyes (Writers: Seger-Perrine-Honaker) (Gear, ASCAP)—Raucous rocker loaded with play and sales appeal following "Noah" with more of the potential of "Ramblin' Gamblin' Man." Capitol 2640

FOUR ESQUIRES—My Heart Belongs to Only You (Prod. Wally Gold) (Writers: F & D Daniels) (Merrimac, BMI)—The disk hit-makers of the 50's are right in today's commercial bag with this fresh updating of the ballad beauty. Strong entry for Hot 100 and Easy Listening. Columbia 4-44996

PAT WILLIAMS & THE BAND—Theme From "The Music Scene" (Prod. Pete Spargo) (Writer: Williams) (Suzanne, ASCAP)—The theme of the new AB-TV program, penned by the band leader offers much for M-O-R programming and should garner sales as well. Verve 10646

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BOBBY GOLDSBORO & DEL REEVES—TAKE A LITTLE GOOD WILL HOME

(Prod. Bob Montgomery) (Writer: Chesnut) (Passkey, BMI)—Powerful duet on equally powerful Jerry Chesnut rhythm material that will hit hard and fast and go right to the top. Pop appeal as well in this exceptional entry. Flip: "She Thinks I Still Care" (Glad/Jack, BMI). UNITED ARTISTS 50591

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY & JONIE MOSBY—I'll Never Be Free (Laurel, ASCAP). CAPITOL 2608

HANK SNOW—That's When the Hurtin' Sets In (East Star/Glad, BMI). RCA 0251

CLAUDE GRAY—Take Off Time (Tree, BMI). DECCA 32546

JOHNNY PAYCHECK—Basin Street Mama (Mayhew, BMI). LITTLE DARLIN' 0072

BUDDY CAGLE—The Guitar Player (Unart, BMI). IMPERIAL 66407

BILL PHILLIPS—Little Sad Boy (Cedarwood, BMI). DECCA 32545

DONNA ODOM—Who's With My Baby (Page Boy, SESAC). DECCA 32448

NANCY DEE—Remembering (Wandering Acres, SESAC). ABC 11242

ARTHUR HANCOCK III—When I Loved Her (Buckhorn, BMI). MONUMENT 1166

MAYF NUTTER—Everybody's Talkin' (Third Story, BMI). STRAIGHT 105

TOP 20 SOUL

SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING SOUL SINGLES Chart

SOLOMON BURKE—THE GENERATION OF REVELATIONS

(Prod. Solomon Burke) (Writer: Burke) (The Kids/Bear Cat, BMI)—Blockbuster soul item, loaded with pop appeal as well. Swinger with powerhouse lyric line and a vocal workout to match. Will prove a giant. Flip: "I'm Gonna Stay Right Here" (The Kids/Bear Cat, BMI). Bell 829

THE MOMENTS—WHERE

(Prod. Edmonds-Sylvia) (Writers: Edmonds-Diggs) (Gambi, BMI)—Following up their hit "I Do," group bounces back with another chart winner in this soulful blues ballad performance, loaded with pop potential as well. Flip: "I'm So Lost" (Gambi, BMI). Stag 5008

CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

MARY WELLS—Never Give a Man the World (Welwon, BMI). JUBILEE 5676

THE AD LIBS—Nothing Worse Than Being Alone (Corncob, BMI). SHARE 106

KEANYA COLLINS—You Don't Own Me (Mer Joda, BMI). ITCO 103

ROBERT PARKER—You See Me (Marsaint, BMI/Crawdadd, BMI). SILVER FOX 12

MEL AND TIM—Backfield in Motion (Cachand/Patchel, BMI). BAMBOO 107

"BIG" AL DOWNING—Medley of Soul (It's the Same Old Song-Something About You-I Can't Help Myself) (Jobete, BMI). SILVER FOX 11

NEW YORKERS—I Guess the Lord Must Be in New York City (Prod. Jim Bailey) (Writer: Nilsson) (Dunbar, BMI)—The much recorded Nilsson material comes off strong and commercial for the first production work of the Lionel Co. Smooth group with a good sound and feel. Decca 32569

CHAMBERS BROTHERS—Have a Little Faith (Prod. David Rubinson) (Writer: Turner) (Three-T, ASCAP)—Funky beat rhythm item with a wild gospel-oriented performance that offers much for both Soul and Pop charts. Columbia 4-44986

MIKE DOUGLAS—Rainbow of Love (Writers: Stein-Grossman) (Sunbeam, BMI)—The TV star comes up with a winner in this happy, delightful rhythm item loaded with programming appeal. Decca 732567

THE PLASTIC COW GOES MOOOOOOOO—Lady Jane (Prod. Tom Mack) (Writers: Jagger-Richard) (Gideon, BMI)—The Rolling Stone material gets a potent, electronic treatment in this compelling, lush arrangement from their "New Action" LP. Dot 17300

MODERNAIRES—Theme From "The Mod Squad" (Alone Too Long) (Prod. Voyle Gilmore) (Writers: Rogers-Russell) (Haven/Harrison, ASCAP)—The Shorty Rogers popular TV theme, now given a lyric by Bob Russell, is beautifully performed by the Paula Kelly-Hal Dickenson family with much play and sales appeal. Capitol 2633

MEDICINE MIKE—Night on Fire (Prod. Good Time People/Giant Coleoptera Music) (Writers: Paradise-Christina) (Lis-Cin, ASCAP)—Exciting new entry with a folk-rock flavor is sure to prove an important sales, play and chart item in a very short time. Evolution 1011

JANICE HARPER—Georgie Porgie (Prod. Joe Rene) (Writers: Knight-Newman) (Jillbern/R.C., BMI)—That "Bon Voyage" stylist of a few years back makes her GWP debut with a cute rhythm ballad that should attract much attention. First rate vocal performance. GWP 513

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FOR WEEK ENDING OCTOBER 4, 1969

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

TAPE PACKAGES AVAILABLE
8-TRACK 4-TRACK CASSETTE REEL TO REEL
RIAA Million Dollar LP

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

TAPE PACKAGES AVAILABLE
8-TRACK 4-TRACK CASSETTE REEL TO REEL
RIAA Million Dollar LP

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE
8-TRACK 4-TRACK CASSETTE REEL TO REEL
RIAA Million Dollar LP

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
4	3	1	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393 (S)					
14	2	2	JOHNNY CASH At San Quentin Columbia CS 9825 (S)					
8	1	3	BLIND FAITH Atlantic SD 33-204 A/B (S)					
4	5	4	ROLLING STONES Through the Past Darkly (Big Hits, Vol. 2) London MPS 9 (S)					
36	4	5	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)					
12	6	6	BEST OF THE CREAM Atco SD 291 (S)					
10	8	7	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025 (S)					
64	10	8	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					
9	7	9	DOORS Soft Parade Elektra EKS 75005 (S)					
62	9	10	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSD 1150 (S)		NA			
35	14	11	SOUNDTRACK Romeo & Juliet Capitol ST 2993 (S)					
13	13	12	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001 (S)					
17	11	13	TOM JONES This Is Parrot PAS 71028 (S)					
11	15	14	BEST OF THE BEE GEES Best of Atco SD 33-292 (S)					
23	12	15	BOB DYLAN Nashville Skyline Columbia KCS 9825 (S)					
35	17	16	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
13	19	17	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058 (S)					
5	25	★	LETTERMEN Hurt So Bad Capitol ST 2690 (S)					
10	20	19	OLIVER Good Morning Starshine Crown CF 1333 (S)		NA			
6	21	20	TEN YEARS AFTER Ssssh Deram DES 17029 (S)					
3	24	21	GLEN CAMPBELL Live Capitol STBG 268 (S)					
4	27	★	SANTANA Columbia CS 9781 (S)		NA			
15	16	23	CROSBY/STILLS/NASH Atlantic SD 8229 (S)					
34	18	24	LED ZEPPELIN Atlantic SD 8216 (S)					
21	23	25	CHICAGO TRANSIT AUTHORITY Columbia GP 8 (S)		NA	NA		
5	28	26	JAMES BROWN It's a Mother King 1063 (S)					
10	22	27	TV SOUNDTRACK Dark Shadows Philips PMS 600-314 (S)		NA	NA	NA	
19	26	28	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005 (S)					
18	29	29	WHO Tommy Becca DXSW 7205 (S)		NA	NA		
9	31	30	SOUNDTRACK Midnight Cowboy United Artists UAS 5198 (S)		NA			
5	32	31	BARBRA STREISAND What About Today Columbia CS 9816 (S)		NA			
33	34	32	DONOVAN Greatest Hits Epic BN 26-439 (S)					
8	35	33	SERGIO MENDES & BRASIL '66 Crystal Illusions A&M SP 4197 (S)					
9	36	34	SMOKEY ROBINSON & THE MIRACLES Time Out for Tania TS 295					
5	38	35	FRANK SINATRA A Man Alone Reprise FS 1030 (S)					
20	37	36	HERBIE MANN Memphis Underground Atlantic SD 1522 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
14	41	37	JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185 (S)		NA	NA		
9	30	38	TEMPTATIONS Show Gordy GS 933 (S)					
69	43	39	JOHNNY CASH At Folsom Prison Columbia CS 9639 (S)					
23	44	40	HENRY MANCINI & HIS ORK. A Warm Shade of Ivory RCA Victor LSP 4140 (S)					
3	75	★	JUDY COLLINS Recollections Elektra EKS 74055 (S)					
37	33	42	THREE DOG NIGHT Dunhill DS 50048 (S)					
8	39	43	DIONNE WARWICK Greatest Motion Picture Hits Scepter SPS 575 (S)					
17	46	44	ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155 (S)		NA	NA		
41	51	45	SOUNDTRACK Oliver Colgems COSD 5501 (S)					
12	47	46	ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227 (S)					
60	45	47	TOM JONES Fever Zone Parrot PAS 71019 (S)					
7	55	★	PAUL REVERE & THE RAIDERS Featuring Mark Lindsay Pink Puz Columbia CS 9905 (S)			NA		
30	49	49	TOM JONES Live Parrot PAS 71014 (S)					
7	52	50	SPOOKY TOOTH Spooky Two A&M SP 4194 (S)		NA	NA	NA	
5	73	★	BILL COSBY Best of Warner Bros.-Seven Arts WS 1789					
19	58	52	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (S)					
11	48	53	CHARLES RANDOLPH GREANE SOUND Quentin's Theme Ranwood R 80055 (S)					
30	54	54	TEMPTATIONS Cloud Nine Gordy GLPS 939 (S)					
7	60	★	SPIRIT Clear Spirit Ode 212-44016 (S)				NA	
5	64	★	TAMMY WYNETTE Tammy's Greatest Hits Epic BN 26486 (S)				NA	
7	61	57	DELLS Love Is Blue Cadet LPS 829 (S)		NA			
15	62	58	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)					
10	59	59	ZAGER & EVANS 2525 (Exordium & Terminus) RCA Victor 4214 (S)		NA	NA		
54	50	60	SOUNDTRACK Funny Girl Columbia BGS 3220 (S)					
3	66	61	JOHNNY MATSIS Love Theme From Romeo & Juliet Columbia CS 9909 (S)					
24	63	62	SLY & THE FAMILY STONE Stand Epic BN 26456 (S)					
16	42	63	JOHNNY RIVERS A Touch of Gold Imperial LP 12427 (S)					
14	57	64	STEPPENWOLF Early Steppenwolf Dunhill DS 50060 (S)					
14	65	65	HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4190 (S)					
17	56	66	IT'S A BEAUTIFUL DAY Columbia CS 9753 (S)		NA	NA		
13	53	67	JEFF BECK Beck-Ola Epic BN 26478 (S)			NA		
3	118	★	FLOCK Columbia CS 9911 (S)		NA	NA	NA	
7	40	69	JAMES BROWN Popcorn King KSD 1055 (S)		NA	NA	NA	
22	71	70	ILLUSION Steed ST 37003 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
5	95	★	SOUNDTRACK Easy Rider Dunhill DSX 50063 (Tapes Reprise 8 RM 2026)					
3	80	72	JOHN MAYALL Turning Point Polydor 4004 (S)					
36	67	73	TOM JONES Help Yourself Parrot PAS 71025 (S)					
65	74	74	SOUNDTRACK 2001: A Space Odyssey MGM SIE 13 (S)					
4	94	★	DONOVAN Barabajagal Epic BN 26481 (S)				NA	
4	91	★	SAVOY BROWN One Step Farther Parrot PAS 71029 (S)					
5	77	77	THE BOX TOPS Dimensions Bell 6032 (S)					
10	78	78	SOUNDTRACK True Grit Capitol ST 263 (S)					NA
4	85	79	JOHN MAYALL Looking Back London PS 562 (S)					
9	68	80	CANNED HEAT Hallelujah Liberty LST 7618 (S)					
13	83	81	BILL COSBY 8-15-12-15 Telragrammaton T 5100 (S)					
2	128	★	MAMAS & PAPAS 16 of Their Greatest Hits Dunhill DS 50064					
17	69	83	B. B. KING Live and Well BluesWay BLS 6031 (S)					NA
40	70	84	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767					
14	79	85	ROY CLARK Yesterday When I Was Young Dot LSP 25953 (S)					
5	103	★	LEE MICHAELS A&M SP 4199 (S)					
15	93	87	BURT BACHARACH Make It Easy on Yourself A&M SP 4188 (S)		NA	NA	NA	
11	76	88	TONY JOE WHITE Black & White Monument SLP 18114 (S)					NA
5	110	★	BYRDS Preflyte Together ST-1-1001		NA	NA	NA	
23	92	90	FRIENDS OF DISTINCTION Grazin' RCA Victor LSP 4149 (S)					
2	122	★	VARIOUS ARTISTS Fathers & Sons Cadet LPS 127					
4	102	92	PACIFIC GAS & ELECTRIC Columbia CS 9900 (S)		NA	NA	NA	
19	72	93	JOE COCKER With a Little Help From My Friends A&M SP 4182 (S)					
70	111	94	ARLO GUTHRIE Alice's Restaurant Reprise RS 6267 (S)					
2	130	★	JOHNNY CASH Golden Hits, Vol. 1 Sun 100					NA
15	82	96	JR. WALKER & THE ALL STARS Greatest Hits Soul SS 718 (S)					
42	89	97	BEATLES Apple SWBO 101 (S)					
26	96	98	GLEN CAMPBELL Galveston Capitol ST 210 (S)					
15	97	99	STEVE MILLER BAND Brave New World Capitol SKAO 184 (S)					
17	99	100	JONI MITCHELL Clouds Reprise RS 6341 (S)					
2	131	★	JOHNNY CASH Golden Hits, Vol. 2 Sun 101					NA
17	106	102	DELLS Greatest Hits Cadet LPS 824 (S)					
98	100	103	WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions Inc. Presents Switched On Bach Columbia MS 7194 (S)					
12	88	104	OTIS REDDING Love Man Atco SD 289 (S)					

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Continued From Page 90

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

TAPE PACKAGES AVAILABLE

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Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
17	98	105	LOU RAWLS The Way It Was/The Way It Is Capitol ST 215 (S)					
7	107	106	STOOGES Elektra EKS 74051 (S)					
10	84	107	WINSTONS Color Him Father Metromedia MS 1010 (S)					
20	101	108	ANDY WILLIAMS Happy Heart Columbia CS 9844 (S)					
34	113	109	IRON BUTTERFLY Ball Atco SD 33-280 (S)					
5	116	110	LOVE Four Sail Elektra EKS 74049 (S)					
2	140	★	RHINOCEROS Satin Chickens Elektra EKS 74056					
10	114	112	ANDY KIM Baby I Love You Steed ST 37004 (S)					
2	138	★	IKE & TINA TURNER River Deep, Mountain High A&M SP 4178					
15	81	114	POCO Pickin' Up the Pieces Epic BN 26460 (S)					
5	163	★	LESLIE WEST Mountain Windfall 4500 (S)					
5	120	116	RUBBER BAND Jimi Hendrix Songbook GRT 10007 (S)					
40	119	117	JERRY BUTLER Ice Man Cometh Mercury ST 61198 (S)					
2	127	118	THE JOHNNY WINTER STORY GRT 10010					
2	135	★	JERRY LEE LEWIS Golden Hits, Vol. 1 Sun 102					
7	123	120	MOTHER EARTH Make a Joyful Voice Mercury SR 61226					
23	126	121	JOHNNY CASH'S GREATEST HITS Columbia CS 9264					
8	124	122	EDDIE HARRIS High Voltage Atlantic SD 1529 (S)					
2	136	123	JERRY LEE LEWIS Golden Hits, Vol. 2 Sun 103					
16	117	124	DAVID RUFFIN My Whole World Ended Motown MS 685 (S)					
16	132	125	DIANA ROSS & THE SUPREMES Let the Sunshine In Motown MS 689 (S)					
2	148	★	DICK HYMAN Age of Electronic Command 946					
17	109	127	MARVIN GAYE M. P. G. Tamla TS 292 (S)					
14	116	128	COWSILLS In Concert MGM SE 4619 (S)					
25	87	129	DICK HYMAN Moog: The Electric Eclectics of Command 938 (S)					
28	108	130	VIKKI CARR For Once in My Life Liberty LST 7604 (S)					
14	104	131	CAT MOTHER & THE ALL NIGHT NEWS BOYS The Street Giveth Polydor 4001 (S)					
17	90	132	PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1785					
8	133	133	TASTE Atco SD 33-296 (S)					
28	134	134	BROOKLYN BRIDGE Buddah BDS 5034 (S)					
28	86	135	VENTURES Hawaii Five-O Liberty LST 8061 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
21	105	136	NEIL DIAMOND Brother Love's Traveling Salvation Show Uni 73047 (S)					
1	—	★	ASSOCIATION Warner Bros.-Seven Arts WS 1800					
1	—	★	MIRIELLE MATHIEU Capitol ST 306					
1	—	★	JERRY BUTLER Ice on Ice Mercury SR 61234					
1	—	★	DEAN MARTIN Take a Lot of Pride in What I Am Reprise RS 6338					
28	142	141	QUICKSILVER MESSENGER SERVICE Happy Trails Capitol ST 121 (S)					
17	125	142	MERLE HAGGARD Same Train, Different Time Capitol SWB 223 (S)					
5	—	★	NILSSON Harry RCA Victor LSP 4197					
7	112	144	LETTERMEN Close Up Capitol SWB 251 (S)					
5	147	145	RAMSEY LEWIS TRIO Another Voyage Cader LPS 827 (S)					
1	—	★	MOTHERLODE When I Die Buddah BDS 5046					
27	157	147	DIONNE WARWICK Soulful Scepter SPS 573 (S)					
17	155	148	BOOKER T. & THE MG'S Booker T Set Stax STS 2009 (S)					
22	137	149	JOHNNY WINTER Columbia CS 9826 (S)					
40	141	150	TOM JONES It's Not Unusual Parrot PAS 71004 (S)					
4	153	151	JEANNIE C. RILEY Things Go Better With Love Plantation PLP 3 (S)					
14	160	152	NANCY WILSON Son of a Preacher Man Capitol ST 234 (S)					
23	150	153	EDWIN HAWKINS SINGERS Let Us Go Into the House of the Lord Patition BPS 1001 (S)					
16	121	154	SOUNDTRACK Goodbye Columbus Warner Bros.-Seven Arts WS 1786					
21	159	155	TRAFFIC Last Exit United Artists UAS 6702 (S)					
20	170	156	YOUNGBLOODS Elephant Mountain RCA Victor LSP 4150					
58	145	157	BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700 (S)					
47	151	158	BLOOD, SWEAT & TEARS Child Is Father to the Man Columbia CS 9619 (S)					
8	165	159	BLUES IMAGE Atco SD 33-300 (S)					
3	167	160	MOBY GRAPE Truly Fine Citizen Columbia CS 9912 (S)					
14	149	161	MAMA CASS Bubble Gum, Lemonade & ... Something for Mama Dunhill DS 50055 (S)					
4	143	162	DAVID HOUSTON David Epic BW 26482 (S)					
6	164	163	ROGER MILLER Smash SRS 67123 (S)					
5	173	164	ROGER WILLIAMS Love Theme From Romeo & Juliet & Other Great Movie Themes Kapp KS 3610 (S)					
2	174	165	PERCY FAITH & HIS ORCH. & CHORUS Love Theme From Romeo & Juliet Columbia CS 9906					
32	172	166	ARETHA FRANKLIN Soul '69 Atlantic SD 8212 (S)					
16	144	167	JOE PIMON Chokin' Kind Savona Stage / SSS 15006 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
4	171	168	BILL BLACK Solid & Raunchy Hi 32052 (S)					
3	169	169	HARVEY MANDELL Cristo Redentor Philips PHS 600-281 (S)					
57	181	170	RASCALS Time Peace/Greatest Hits Atlantic SD 8190 (S)					
5	158	171	TONY BENNETT I've Gotta Be Me Columbia CS 9882 (S)					
3	179	172	ANITA KERR SINGERS Velvet Voices & Bold Brass Dot DLP 25951 (S)					
6	161	173	CHARLEY PRIDE In Person RCA LSP 4094 (S)					
1	—	★	GUESS WHO Canned Wheat Packed By RCA Victor LSP 4157					
1	—	★	ELECTRIC INDIAN Keem-O-Sabe United Artists UAS 6728					
4	176	176	LAWRENCE WELK I Love You Ranwood RS 8053 (S)					
1	—	★	CHRISTOPHER SCOTT Switched On Bacharach Decca DL 75141					
4	178	178	JOHN KLEMMER Blowin' Gold Cader Concert LPS 321 (S)					
41	188	179	TOM JONES Green Green Grass of Home Parrot PAS 71009 (S)					
5	190	180	KAREN BETH Joys of Life Decca DL 75148 (S)					
5	185	181	MILES DAVIS In a Silent Way Columbia CS 9875 (S)					
1	—	182	WAYLON JENNINGS & THE KIMBERLYS Country Folk RCA Victor LSP 4180					
4	182	183	CROW MUSIC Amaret ST 5002 (S)					
5	196	184	YOUNGBLOODS RCA Victor LSP 3724					
5	189	185	WALTER SCHIRRA, JR. Apollo 11: Flight to the Moon Bell 1100 (S)					
2	195	186	MOOG MACHINE Switched On Rock Columbia CS 9921					
4	199	187	ARCHIES Everything's Archies Calendar KES 109					
5	183	188	YUSEF LATEEF Detroit Atlantic SD 1525					
2	192	189	VARIOUS ARTISTS Hi Presents the Greatest Hits From Memphis Hi SHL 32049					
1	—	190	SMITH A Group Called Smith Dunhill DS 30056					
13	—	191	RAMSEY LEWIS Mother Nature's Son Cader LPS 821					
10	—	192	FROST Frost Music Vanguard VSD 6520					
2	193	193	DAVID CLAYTON-THOMAS Decca DL 75146					
3	—	194	PHAROAH SANDERS Karma Impulse A 9181					
1	—	195	LOU DONALDSON Hot Dog Blue Note BST 84318					
2	197	196	VARIOUS ARTISTS Underground Gold Liberty LST 7625					
1	—	197	ANTHONY & THE IMPERIALS Out of Sight, Out of Mind United Artists UAS 6720					
2	198	198	VOGUES Memories Reprise RS 6347					
1	—	199	MERRYWEATHER Word of Mouth Capitol STB 278					
2	200	200	PEARLS BEFORE SWINE These Things Too Reprise RS 6364					

TOP LP'S A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass 65	Carlos/Folkman 103	Electric Indian 175	Moby Grape 160	Rolling Stones 4	Taste 133
Anthony & the Imperials 197	Vikki Carr 130	Percy Faith & Ork 165	Moody Blues 52	Diana Ross & the Supremes 125	Temptations 38
Archies 107	Johnny Cash 101	Jose Feliciano 37	Moog Machine 186	Rubber Band 116	Ten Years After 115
Association 84, 137	Cat Mother & the All Night Newsboys 121	Fifth Dimension 28	Mother Earth 120	Three Dog Night 17, 42	Traffic 155
Burt Bacharach 87	Chicago Transit Authority 131	Flock 48	Motherlode 146	Tony Joe White 17	Ike & Tina Turner 113
Beatles 97	Roy Clark 85	Aretha Franklin 46, 166	Nilsson 143	Frank Sinatra 35	Various Artists
Jeff Beck 67	David Clayton-Thomas 193	Friends of Distinction 90	Oliver 19	Sly & the Family Stone 62	Hi Presents the Greatest Hits From Memphis 189
Bee Gees 14	Joe Cocker 93	Frost 192	Original Cast Hair 10	Smile 114	Fathers & Sons 91
Tony Bennett 97, 171	Judy Collins 41	Charles Randolph Greene Sound 53	Pacific Gas & Electric 92	Charley Pride 58, 173	Underground Gold 196
Karen Beth 180	Bill Cosby 51, 81	Guess Who 174	Pearls Before Swine 200	Quicksilver Messenger Service 141	Ventures 135
Big Brother & the Holding Company 157	Cowbills 128	Arlo Guthrie 94	Peter, Paul & Mary 132	Service 170	Vogues 193
Bill Black 168	Creedence Clearwater Revival 1, 16	Merle Haggard 142	Pharoah Sanders 194	Smoky Robinson & the Miracles 34	Jr. Walker & the All Stars 96
Blind Faith 3	Creedence Clearwater Revival 1, 16	Eddie Harris 122	Santana 22	Mark Lindsay 48	Dionne Warwick 43, 147
Blood, Sweat & Tears 5, 158	Cresby/Still/Nash 23	Edwin Hawkins Singers 153	Savoy Brown 76	Rhinceros 111	Easy Rider 71
Blues Image 159	Crow Music 183	Isaac Hayes 12	Walter M. Schirra, Jr. 177	Rubber City 154	Easy Rider 71
Booker T. & the MG's 148	Delis 51, 102	Jimmi Hendrix 126	Joe Simon 167	Funny Girl 50	Funny Girl 50
Box Tops 77	Neil Diamond 136	David Houston 162	Frank Sinatra 35	Midnight Cowboy 30	Midnight Cowboy 30
Brooklyn Bridge 134	Lou Donaldson 195	Dick Hyman 126, 129	Sly & the Family Stone 62	Oliver 45	Oliver 45
James Brown 26, 69	Donovan 32, 75	Illusion 70	Smoky Robinson & the Miracles 34	Romeo & Juliet 11	Romeo & Juliet 11
Jerry Butler 17, 139	Doors 9	Iron Butterfly 8, 109	Spooky Tooth 50	True Grit 78	Spooky Tooth 50
Byrds 89	Doors 9	It's a Beautiful Day 66	Steeplechase 64	Spirit 55	Steeplechase 64
Glen Campbell 21, 98	Doors 9	Waylon Jennings & the Kimberleys 182	Stooges 106	Spooky Tooth 50	Stooges 106
Canned Heat 80	Doors 9		Barbra Streisand 31	Stooges 106	Barbra Streisand 31

The Bullets Are Flying On Atlantic - Atco - Cotillion

HIT SINGLES: ATLANTIC

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

HIT SINGLES: ATCO

	BB	CB	RW
NOBODY BUT YOU BABE Clarence Reid (Alston 4575)	47		32
DON'T FORGET TO REMEMBER Bee Gees (6702)	73		47
TAKE A LETTER MARIA R. B. Greaves (6714)		*84	

COMING UP: ATCO

I CAN'T HELP BUT DECEIVE YOU LITTLE GIRL
Iron Butterfly (6712)

LOOKY LOOKY
Giorgio

COMING UP: COTILLION

WONDERFUL
Blackwell (ASTRO 1000X)

IN THE PEACEFUL VALLEY (WOODSTOCK '69)
Steve Duboff (44051)



JAMES SCHWARTZ, president of Schwartz Brothers, Inc., owners of the new Harmony Hut, joins Cy Leslie (right), president of Pickwick International, and Richard Lionetti, Pickwick's director of marketing, in a toast during the store's opening festivities.



UNIQUE FEATURE of the Harmony Hut—a tape CARtridge bargain counter in which budget tapes are openly displayed. The innovation belies the pilferage theory.



JAMES SCHWARTZ explains the advantages of computerized inventory control to an interested visitor at the sneak preview of Schwartz's operations last week. The store uses a two-part Kimball ticket, with stock fill coming from the Schwartz warehouse in Washington.



THIS PANORAMIC VIEW of the interior of the new Harmony Hut, Wayne, N. J., shows a section of the tape display in the foreground, with record albums in the center row, and musical instruments and equipment along the far wall. The singles browser is on extreme right. Practice rooms are located in the rear of the store for use in instrument instruction.

Giant Schwartz Bros. Store Is Opened in New Jersey

• Continued from page 3

convert to either tape or record racks as sales volume demand.

Schwartz explained that the concept of his new store goes back to the old "mama and papa" era where the emphasis was placed on service and catering to the needs of the community. Although the present in-

ventory includes in addition to tape some 40,000 LP records, countless numbers of 45's and a liberal supply of musical instruments and accessories of various makes. Schwartz said that his stock will always be flexible, catering at all times to the community needs.

Schwartz Brothers, Inc., also operate two other stores. A stereo tape center opened three weeks ago in Washington, and dealing exclusively in tape, tape equipment and car stereo installations; and a shop in Maryland. The company also hopes to open up three more shops next year. Locations are still being considered.

Harmony Hut, Inc., held a cocktail party and sneak preview of its operations for friends and members of the music industry at the store on Sept. 23. Major manufacturers, distributors, rack jobbers and retailers were among the guests.

Cotillion 'Stayed Away'

DETROIT — Cotillion Records has acquired the master of "I Stayed Away Too Long" by Manuel B. Holcom, which was released here on the Diamond Jim label. The deal was made by Henry Allen, Cotillion vice president in charge of promotion, and Jim Riley, president of Diamond Jim Records.

Performers Press Role as Trade's Social Conscience

• Continued from page 1

Washington Nov. 13-15, a performance and rally at the New Palazzio Theater in Chicago Oct. 29 in support of the defendants in the "conspiracy" trial of the Chicago riots last year, and the mayoralty campaigns of New York, New Haven, Cleveland and to elect about 100 candidates throughout the U.S.

The "Voter Registration Drive" in New York will be highlighted by a benefit concert at Fillmore East Wednesday (1). (The Fillmore auditorium was donated at cost by Bill Graham.) Participating in the concert will be the Paul Butterfield Blues Band, Theodore Bikel; Peter, Paul & Mary; the Children of God, Ruby Dee, Diana Sands, Rosko, and a

group called Listen, My Brother, from the Apollo Theatre Workshop.

Prices for the concert are \$3.50, \$4.50 and \$5.50.

"The March Against Death" will begin with a single file march from Arlington, Va., of 45,000 people carrying the names of the American war dead in Vietnam and continue to the steps of the Capitol in Washington, where the names will be placed in a casket. The casket will then be carried to the White House and the marchers will wait for an audience with the President. The "Celebration of Life" will follow in which music business performers will entertain and express their desire for peace. The talent has not yet been coordinated but the lineup will include singers from the folk, rock and soul fields.

TIK TO ROCK WALL STREET

NEW YORK—To commemorate the listing of Transcontinental Investing Corp. on the New York Stock Exchange—under symbol TIK—the company is staging a two hour music show on the steps of Federal Hall at the corner of Wall Street and Nassau Street, on Monday (29).

Included in the show, which starts at noon, will be Buddah's Brooklyn Bridge, RCA's the Stonemans (flown in especially from Nashville), Earth Record's Lois Walden. Host for the show will be WMCA disk jockey Dan Daniels.

Pickwick Deal With Goldsboro

LONG ISLAND CITY, N.Y.—Pickwick International Presentations has signed a production agreement with Bobby Goldsboro's Unicorn Productions, whereby new artists produced by Goldsboro will appear on Pickwick's Viking label.

Fred Wallace's "Let Me Be Your Baby" will be the first single under the agreement. Product will follow by the Three Cheers, Larry Hanley and Fred Carter.

Cotillion Releases Woodstock Single

NEW YORK—Cotillion Records is rush releasing the first single on the Woodstock Music Festival, "In the Peaceful Valley (Woodstock '69)" by Steve Duboff.

'Turning Point' Star

NEW YORK — The star performer rating was inadvertently omitted from John Mayall's "Turning Point" on Polydor, on the Top LP's in Billboard, Sept. 27. The LP went from No. 133 to No. 80 with a star. It is No. 72 in this week's chart.

New Marketing Shifts Spread

• Continued from page 1

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

LOS ANGELES—Locally, a price war has begun, according to one retailer who said Transcontinental Music was selling RCA merchandise 10 cents lower than the companies assigned the line. Observers view the price war as arising out of the competitive distribution picture.

Several of Transcontinental's eastern companies service RCA as a subdistributor.

Ray Avery of Rare Records in Glendale, reported the dual distribution setup locally has begun to affect his buying ability. He tried to buy some Jimmy Rodgers records from Music

West, but was told they did not have the vintage recording in stock. "I hope eventually they will order this kind of merchandise," he said. Avery's specialty is serving collectors, but he said he is having trouble getting the titles from RCA.

Avery also said that Pico Boulevard Sales, a one-stop, has raised its price 10 cents to \$2.60, following the RCA assignment of its line to Music West.

One record label owner, Jack Lwerke of Vault, feels multiple distribution cannot work for the little companies. "The rack-distributor doesn't have the manufacturer's outlook," he said. "The independent distributor has always been close to the manufacturer and has, therefore, been interested in new product and exploiting new product. This is something the rack has not done. His main concern is selling the hits."

Executive Turntable

• Continued from page 6

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

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	22
2	2	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	12
3	3	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197 (S)	7
4	4	BUDDY AND SOUL Buddy Rich Big Band, World Pacific BST 20158 (S)	5
5	5	MOOG: THE ELECTRIC ELECTICS OF Dick Hyman, Command 938 (S)	11
6	8	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529 (S)	8
7	7	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	37
8	6	AQUARIUS Charlie Byrd, Columbia CS 9841 (S)	13
9	9	KARMA Pharaoh Sanders, Impulse A 9181 (S)	13
10	14	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 821 (S)	31
11	11	MAKE IT EASY ON YOURSELF Burt Bacharach, A&M SP 4188 (S)	9
12	15	BLOWIN' GOLD John Klemmer, Cadet Concept LPS 321 (S)	6
13	13	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	106
14	17	ANOTHER VOYAGE Ramsey Lewis Trio, Cadet LSP 827 (S)	3
15	18	HOT DOG Lou Donaldson, Blue Note BST 84318 (S)	3
16	10	THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	43
17	20	IN A SILENT WAY Miles Davis, Columbia CS 9875	4
18	16	LIVE AND WELL B. B. King, Bluesway BLS 6031 (S)	3
19	19	GABOR SZABO 1969 Skye SY 00009 (S)	4
20	—	BEST OF WES MONTGOMERY, VOL. II Verve V6-8757	16

Billboard SPECIAL SURVEY For Week Ending 10/4/69



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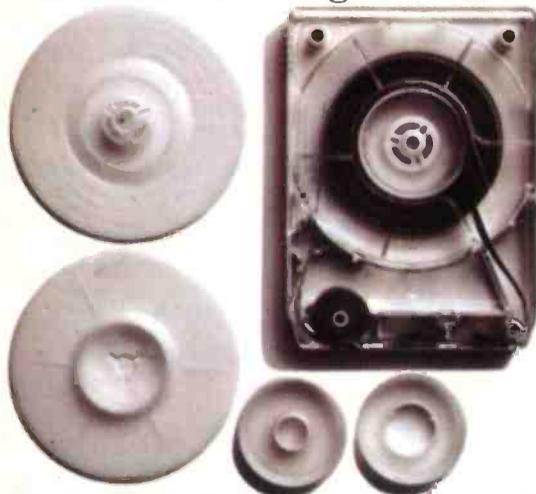
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THE CONSTANTLY ORBITING

Silver Circuit



A BILLBOARD SPOTLIGHT



BLACK GOLD SPARKLES in VEGAS, RENO, TAHOE



The male sound, forceful and strong, reflects the many styles of today's entertainment scene. At the top left are the Temptations, Little Richard (top right), Flip Wilson (bottom right) and Harry Belafonte (bottom left).

music from the soul is the most truthful, then black artists are playing an increasingly important role in keeping the Silver Circuit alert to contemporary sounds. Conditions for the black entertainer have radically changed to where singers and musicians now stay in the hotels, use its facilities and are accepted as dignified citizens. "Las Vegas was a major Jim Crow town," reflects Merle Howard of the Sahara Nevada Corp.

Today, the music which the black artist presents to a primarily Caucasian audience from all over the United States, is at the broadest point it's ever been.

Every form of musical expression with roots honestly embedded in black culture, is on display along the circuit, but most notably in Las Vegas, where such hotels

as Caesars Palace, the Flamingo and Sands, regularly offer opportunities to black entertainers. The Reno-Lake Tahoe situation is a bit different as a separate article on the facing page explains.

Dave Victorson, Caesars Palace's entertainment director, estimates that half the artists he books reflect black culture. Victorson envisions booking even more black artists as they continue to grow in importance in the music and recording fields.

The significance of what's happening in Nevada for black musicians is that these artisans are performing true, honest, ungimmicked styles of music which are at the bedrock of the popular music field. Unlike motion pictures which presented a stereotyped image of the black man as a bumbling bug-eyed fool, the Silver Circuit has given the black entertainer a dignified rostrum on which to perform.

There are no baggy pants slapstick comics; singers are hired for their ability to present the truthfulness of blues and quasi-blues songs, for their ability to mirror in song the society in which we all live.

Many hotels, not all, offer the rhythm and blues shouter, the improvising jazz soloist, the sultry, sexy commercial blues-tinged singer, the hard-driving Fender bass dominated instrumental band.

Black gold is doing its share to contemporize the Silver Circuit, traditionally booking entertainment for white, middle-aged clientele.

If you analyze the entertainment rosters of the hotels, a picture emerges which indicates which talent buyers are musically liberal in their thinking. Black artists have always been given star billing in Las Vegas, for example, but in the 1950s they faced segregated conditions. Now the living conditions are as good as the theatrical facilities which the hotels have built to showcase acts.

But not too long ago . . .

"If you want to know how bad it was," admits entertainment vice-president Merle Howard of the Sahara Nevada Corp., "I had a great singer years ago, Dinah Washington, in the lounge at the Sahara for four weeks. She had to stay in a trailer they pulled up to the side of the building. It was cold and they had a little oil stove to keep her warm."

Word of mouth told black artists about the segregated attitudes in Las Vegas during the first years when the town was growing and discovering that talent could lure people into the casinos. Why would black artists concede to the indignities which awaited them?

Continued on page SC-22

By Eliot Tiegel

Cover photo by Don English/graphic design-direction by Berne Rollins/written by Geoffrey Link



By Geoffrey Link

As the Silver Circuit curves northward into the Reno-Tahoe area, black entertainers get fewer and soul acts almost cease to exist. It's as if the area hasn't felt even a tremor from the blues revolution exploding around it.

Of the five main rooms around Reno-Tahoe, not one has booked a rhythm and blues act as headliner this year, though some black artists did top bill at the lounges. When the major clubs—Sparks Nugget, Harrah's at Reno and Tahoe, Reno Harold's, and the Sahara and Harvey's at South Shore and Cal Neva Lodge, North Tahoe—do book black performers, they are always polished crowd pleasers such as the Mills Brothers, Sammy Davis Jr. or Fats Domino.

Club spokesmen to a man blame "the name of the game: money." As one put it: "You have to look at what's best for your operation, not what you believe in." They also say that their predominately white audiences are older (35 to 60) than what usually listen to soul or blues. "You're dealing with a whole different kind of audience in a night club" than the concert field, says Arvid Nelson, entertainment director for Sahara Tahoe.

The Sahara, for example, booked 30 acts in its 1,200-1,500 capacity High Sierra room this year. Only three—Patti Austin, a singer, Johnny Mathis and the Young Saints, a group of vocalists from Watts appearing at the Sahara for the first time—were black. Of the 26 acts booked into the Sahara's 220-capacity Juniper Lounge the last half of this year, just three—Jonah Jones, The Treniers and the Four Tunes—were black. This 10 percent-12 percent black entertainers is typical for the percentage of blacks appearing in major clubs in the area.

Just down the street at Harvey's, which this year instituted a policy of not billing any more name performers, there were six acts scheduled to appear at the 200-300 capacity Top of the Wheel lounge. None were black. Of 27 acts at the Theatre Lounge that serves to provide background music for a large gaming pit, three were black: Tommy Butler, Elegant IV and Louis Jordan & The Tympani Five. (After last year's musician's strike, Harvey's decided to stop booking such stars as John Gary, Count Basie, Barbara McNair, Matt Monro, Duke Ellington and Brook Benton, who appeared there last year. The policy reportedly has not yet affected the hotel's operation.)

Across the street at Harrah's 750-900 capacity South Shore Room, with 43 acts booked by early August for this year, five were black. This compares with the four black acts of 45 booked into Harrah's Reno Headliner Room that seats 400.

At Harrah's lounges—the 120-capacity Stateline Cabaret and Reno's Casino Cabaret holding 200—which book considerably more talent than the main rooms, there are proportionately fewer black entertainers. For instance, at the Stateline lounge, which booked 65 acts, 15 were black but that's because all four—Fats Domino, Little Richard, Earl Grant and the Curtis Brothers—were all booked two or more times each. At the Casino, of 62 acts, eight were black; again, the same four that appeared at the lake for Harrah's.

Sixty miles north and east in Reno, Harold's Club-Fun Room lounge booked 10 acts in the second half of 1969, of which one—Count Basie—is black.

With a 13 percent black main room

"Gold" artists at work: Nancy Wilson (top left), Fats Domino (top center), Solomon Burke (top right), two Supremes (middle right) and Lou Rawls (bottom right).

Continued on page SC-12

Tom Wilson, James Kingsley and section editor Eliot Tiegel/photos by Las Vegas News Bureau.

BILL COSBY



SEP. 14

THE
*Bill Cosby
Show*



8:30 P.M. SUNDAYS

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SEP. 15

3 New Albums

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SEP. 19

Premier Opening

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APR. 29

Harrah's
TAHOE



PHOTOS BY HOWARD BINGHAM - GLENN EMBREE



Aretha shouts the blues . . . briefly

Aretha Franklin gave Las Vegas a brief taste of soul. An abbreviated version, some may say is better than nothing, but when the "Queen of Soul" canceled out of her engagement at Caesars Palace last June, there were many young people genuinely disappointed.

Aretha missed her opening night because of a reported sore throat. The hotel's management picked up the tabs for the 700-odd persons at the dinner show.

"She was really sick," reports Caesars entertainment director Dave Victorson. "We will definitely have her back."

Aretha felt strong enough to do two shows the next day, which became her

tious," Miss Bowen mused.

Caesars and the Fontainebleau were the first two major circuit clubs the Detroit-born vocalist had played this season. The Waldorf-Astoria and the Royal Box of the Americana in New York as well as the Coconut Grove in Los Angeles are among the rooms being discussed by Aretha's management for next year. "It's her decision to make," Miss Bowen said.

Playing in Caesars Palace is not like playing in the Apollo. Aretha was a bit worried about whether the predominantly white audience would enjoy her style. "I told her it's like the Apollo," Miss Bowen said. "If they like you, they like you; if they don't they don't."

Want to hire the Soul Queen? It could easily cost \$20,000 against 60 percent of the gross.

It costs about \$10,000 in payrolls to keep the band from Detroit and the female quartets in a happy mood. The band's sidemen are paid very well to keep the unit intact.

At last it is show time. Leader Donald Tones and associates begin their hard rhythmic music. The tune is "The Look of Love," a familiar title for most people. The Sweet Inspirations, bodies swaying and hands clapping offer two songs—"Born Free" and "For Once in My Life," and then it is cooking time. Aretha opens with "There's No Business Like Show Business," certainly not the most bluesish song in the books. The audience applauds politely. It's time to get down to business. The energy machine begins to groove. Slowly the power begins to show, "Come Back to Me," she coos, long "ooh ooh ooh's" supported by closed eyes and

in the large room, indicating there is life among the New York steaks and lobster tails. A blue spot shines down on her as she sings "Night Life," her face dripping perspiration, her voice gliding over the lyrics.

"Say a Little Prayer" she intonates as the Sweet Inspirations change places with the Sweethearts of Soul. Aretha moves smoothly; she is all afire, afire yet completely soaked from working so hard.

Now it's time to sit down. At the piano she works out "Baby, Baby, Sweet Baby," with the Inspirations filling in their own "sweet babies." "You Send Me" brings out the Sweethearts who groove right along with the brass band (four saxes, three trombones and two trumpets). "It moves me, it grooves me, it thrills me," she improvises in unison with the band.

"You send me baby, you send me baby," the Sweethearts exclaim and heads are swaying at the dinner table. It seems the heart of soul music has hit a sensitive nerve, has uncorked the cautious attitude of the audience, has showed itself to be a very meaningful communicator of glad tidings.

Aretha next turns to tidings bordering on a quasi-religious flavor. She sings "Ain't No Way," written by her sister Caroline, in a gospel style, reverent, down home, downright funky. A soprano voice accompanies the Queen in what turns out to be the best song of the performance. Aretha bends and extends her syllables, so that the phrase "ain't no way" comes out "ain't no way ay ay ay ay."

When she goes into "Chain of Fools," the audience claps. Things are really cooking in Las Vegas town. Across the street, Tom Jones may be in the process

opening, and despite the reported inflamed throat, she created mild excitement.

Her personal appearance was especially important in that it marked a significant advancement in Las Vegas for a commercial blues artist and it was one of a select number of club appearances she is doing in the U.S.

The only other club Aretha worked was the Fontainebleau in Miami. "This is a much more hipper audience than in Miami," explained Ruth Bowen, Aretha's associate during the dinner hour while people waited for the young lady who had set a record before she opened her mouth. She had become the first artist in Caesars brief history not to perform on opening night. Cass Elliot had opened and after two shows had dropped out because of reported illness. Frank Sinatra had missed one midnight show due to the Hong Kong flu. Judy Garland had missed one show when her friend Burt Lahr died suddenly. So there was much talk about Aretha Franklin along the Vegas Strip.

Aretha's engagement was for six days, Miss Bowen said, because of the intensity of her performance. "Doing two shows a night, she can't hold up two weeks," Miss Bowen explained.

Included in the Franklin entourage was a 15-piece band plus the Sweet Inspirations and the Sweethearts of Soul.

Earlier in the year Aretha had broken her leg in Honolulu and performed a concert in a wheelchair. Now she had missed her formal debut. "We are not supersti-



puffed cheeks.

"I can't get no satisfaction," she wails with the Sweethearts of Soul. Young girls in the audience are smiling broadly, the yellow, blue and pink sequins on her white dress sparkling under the stage lights. So far there is no sign of discomfort; the act is moving very professionally.

Before beginning "Try a Little Tenderness," Aretha says she has laryngitis and she's really trying tonight. She blasts out "Don't Lose This Dream" and she's able to hit her high notes in a fashion acceptable to folks who aren't too hip, and aware of just how biting and screaming the blues can be.

"Tell me, do you like the blues?" she asks the audience. There is some response

of being interviewed by Time magazine, but here in Caesars Palace, a lifestyle of America is on display and is coming through in good fashion.

Aretha closes her first show with still another record hit, "Respect." The stage lights flicker from pink to blue to red to yellow to add visual impact to the number. It is hardly needed. The music is strong enough and Aretha is familiar with the lyrical line, and anyway, it is a true-to-life request couched in human terms, which is what the blues are all about.

Aretha Franklin's first Las Vegas show admirably passed the test in a city which demands constant movement and an interaction between performer and audience.

Continued on page SC-12



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"Las Vegas audiences are a challenge," admits Ike Turner, one strong bluesman who got the blues himself after debuting in the desert town only to discover that the audience just wasn't grooving with the music.

"You just don't know what to do beforehand," he says at 2 a.m. in his dressing room at the International. His wife Tina is stretched out on a couch trying to cool off after her typically hectic time on stage, shouting, cajoling, singing her version of the blues.

It is the second night of the duo's engagement and the lack of rapport with the audience is telling on Ike. This wasn't the chitlin' circuit or any of the hundreds of small clubs the Ike and Tina Turner Revue normally plays around the country.

"Here you never know what you'll see when you go on stage. You got to go on blank. If the conservative people are sitting there with their hand on their chin, you play a quiet song like 'I Can't Stop Loving You.' If it's a younger crowd and wants excitement, you get it on."

"I haven't had a groove yet," Tina says moving next to her husband. "The older people here like more melody singing instead of hollering." Hollering blues songs like "Respect" and "Tracks of My Tears" are what Tina does superbly, so there seemed to be a problem developing on this their first appearance in Las Vegas.

"In three days I'll have my songs worked out which will fit this place," Ike says. He is busy writing out the three sets the band does each evening, trying to cover a variety of situations to cover any kind of non-communicative audience. "I never write songs out, but here you don't know what to do."

The Revue, featuring the Kings of Rhythm Band and the Ikettes female singing group, works 45 minute sets, which cuts down considerably the number of songs Tina normally does in a show. "Ike calls the songs according to his groove," his wife explains. Turner has shied away from playing here in the past, he says, because there was more money to be made working one night dates around the country.

Turner feels that the city is two years away from booking top blues acts in the main rooms. "Right now blues is it, period. But the hotel people won't let go of those conservative folks who spend money."

Turner is deep in thought on mapping strategy to break through to the audience, the majority of which has never seen his band and probably has no recollection of all the recordings he's made since 1960 for such companies as Sue, Loma, Kent, Phyllis, Pompeii, Minit and Blue Thumb. He is under contract to Minit for five years, but had given his friend Bob Kras-

Double exposure shows Tina Turner pleading for "Respect," dueting with her husband Ike, and socking it to her Las Vegas audience.

now enough masters off his shelf to put two albums together. So there has been a preponderance of Ike and Tina Turner records released recently from a number of companies. Turner's recent hit was "The Hunter" on Blue Thumb, which has an LP in release under that title.

The lack of an understanding, appreciative audience can affect the serious practitioner. "I'm concerned about this engagement, I don't want it to be a flop. In three days I'll have it all worked out," Turner explains.

But during these first uncomfortable days, Turner is not getting any audience vibrations. Onstage, his wife and the three Ikettes are shaking their bodies, and going through some exciting movements that would put the professional, choreographed Las Vegas dancers to shame. They are really cooking with songs like "Shake a Tail Feather," "Please, Please, Please," "One, Two, Three," "Take You Higher." The music is loud, really in the frying pan, sizzling, hot, right in the groove. The three foxy Ikettes are smiling and wailing and doing their sexy shakes right along with Tina, whose voice, gravelly at times, softly romantic at times, proves the dominant instrument soaring even above the nine-piece band and her husband's own clever guitar runs.

With all this electricity going through the room, with all this soul being displayed, there is no question that the musicians are working out. The audience doesn't seem to know what to make of it all. An integrated couple sits up front and the black girl begins to sway in place. She is picking up on the sounds. Soulsville, baby. Down home sounds. Get with it. Yeah.

"If I saw the audience was 65 percent conservative and I went out and did 'I Heard It Through the Grapevine' or 'Land of 1000 Dances,' right away they'd say, 'Oh, man.' But if I did 'A Love Like Yours' or 'Tracks of My Tears,' then they're on your side, and then you get wild and they'll accept you," Ike offers.

The two acknowledge the absence in the Las Vegas audience of local black people. "They can't afford to come here," Ike says. "Places like this make them feel outclassed."

Does knowing that they're playing blues for an audience which might not have a feeling for the music affect them in any way? The question puzzles them. "I always feel the blues," Tina says. If the band gets jazzy and they throw in some chords, it takes the feeling away from me." "Blues is the pure truth, it tells the raw truth, man," Ike adds, the expression on his face stern and observing.

It is early in the morning and the troupe has one more show at 3 a.m. before it finishes its night's work. Ike does all the choreography for the girls, calls the numbers and sets the tone of each set. "You (meaning the members of the revue) have to come to where Ike is," Tina says. "After nine years we've gotten used to it."

Ike: "Onstage if everything is right

right, I can really think and get over to the audience."

Working with a large number of people has its drawbacks. Band members leave one at a time; the girls leave in packs. The Turners have gone through three sets of Ikettes, with several individual girls working in between. This is the fourth version of the singing-dancing group.

Previously, and not too long ago, the Turner revue was working 90 days on the road and home in Los Angeles 90 days. This year they have decided to eliminate all the road work and concentrate on the big dates, like the International and Fillmore West in San Francisco.

The duo would work so many dates in order to pay all their people. They have been in the money as performers for many years. "Since we signed with Minit and got a good deal, we don't have to worry about the payroll for the band," he says, smiling.

Thinking a moment about soul in Las Vegas, Ike believes the new, contemporary blues groups have to develop a dramatically produced act in order to qualify for the Silver Circuit. When the soul acts get wise to what it takes to attract the talent buyer, then the doors will be open, he believes.

Ike turned down the International's request for a contract. He chose to accept the date from Associated Booking provided there was no long-term ingredient. He would rather prove to the hotel that he is a success than sign a long-term pact and discover he's failed.

"In this town you have to relax your audiences and then grab them," Tina feels. Ike: "We don't like to play a club more than one night. Acts have said Vegas is a drag. If you're only performing for the prestige, that's no good. All prestige and no money is no good."

"Respect," Tina tells her audience onstage, "is what most people want. Men get what they want. They do what they want to do with whomever they want to do it with. But men, most of the time us girls know what you're doing." The monologue about extracurricular sex follows the song "Respect" and leads into "Who's Making Love With Your Old Lady While You're Out Making Love."

There are chuckles in the audience, the band vamping softly behind Tina as she spins her tale of free romance. "Come on, everybody, let me hear you do the soul clap," she says, and some of the people begin the double time handclap which works nicely anywhere.

All is not totally lost. If Las Vegas is drawing record tourist crowds, there should be enough swingers over 21 who have grooved to the Turners on "Shindig" or heard their music on soul radio.

That's an optimistic thought.



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THE WORLD'S GREATEST DRUMMER IS ALIVE AND

**'This
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Work,'
says**

Barbra

**After a 6 Year
hiatus from people**

OCTOBER 4, 1969, BILLBOARD

"Barbra in Concert" it states right in the menu. People sitting in the International's main showroom are thus clearly told what the format for the evening will be. At \$15 a head. It is the last week of Miss Streisand's month engagement at the new hotel and she has survived despite some sharp barbs tossed at her by some critics unappreciate of the free evening and hospitality afforded them by management.

Barbra does her show, 55 minutes of expertise in how to sing beautifully, working solidly through 18 selections, backed finely by the hotel's 37 piece orchestra whose rhythm section encompasses two top New York jazzmen, drummer Don Lamond and bassist Milt Hinton, plus arranger-pianist Peter Matz.

The show is indeed a concert, not a nightclub act in the true sense of what bistro acts are all about, jokes and kibitzes with the audience and an informal what-the-hell attitude.

Barbra stands on stage, a beautiful figure, the girl from Brooklyn whose first Columbia albums were standout sellers but who has been cool as a recording name. But in the ensuing years has conquered Broadway and motion pictures.

Now it appears her new Columbia LP, rising steadily on the charts, has shown there is a record market for her style of smooth singing.

"I really like this place," she tells the audience during one of the few moments she does speak, "it's so nutty. There are no clocks anywhere, no Bibles. Some rooms have them but they only have five commandments."

Barbra has been criticized for being too aloof from her audience—for not establishing any rapport with the patrons, for merely singing. Her songs are those generally identified with her recording career: "Don't Rain on My Parade," "People," "Right in My Honey's Arms," "Funny Valentine," "He Touched Me," "Melancholy Baby," "Second Hand Rose," "Happy Days Are Here Again" and "My Man." There are also some surprises, like the new Marilyn and Alan Bergman title, "Ask Yourself Why," "What About Today?" the title song from her new Columbia album (which is her first effort at singing songs by the Beatles, Paul Simon and other chroniclers of the contemporary world), "Jingle Bells" (which fails as a parody vehicle for her kind of style) and "On a Clear Day" from the film she is presently completing.

Switch backstage at 1:30 a.m. The elegantly dressed girl onstage is now dressed in a white sailor dress. She looks tired. Joe Williams and his wife come by to tell her, "You made us both cry. That's all, that's it. You touched us."

Barbra tells them she was having some trouble. The previous night in addition to doing her regular dinner show, she had taped a TV special at 2:30 in the morning which ran until 4. "It's strange when you open your mouth and nothing comes out," she tells Joe Williams, the king of the male blues singers when he wants to be. "I could sing loud but I couldn't sing soft."

She puts her feet up on the coffee table and answers a question about returning to singing before an audience after six years. "I've gotten used to movies. I've enjoyed the privacy of the camera. A live audience is frightening. Some audiences have been good, some have been strange." She calls this engagement work.

When she did speak to a Las Vegas newsman, she said she doesn't like playing



The moods of Streisand live: full voiced (top), hypnotic (center) and happy (below).

before cafe audiences because the challenge which kept her going when she first started out eight years ago, was no longer there.

"For all her success," says her manager Marty Erlichman, "the public doesn't know her. Why? She's only done three TV specials and only played in nine cities six years ago, New York, Los Angeles, Philadelphia, Lake Tahoe, San Francisco, Boston, Cleveland, Miami and here."

Erlichman has mapped out a schedule for his artist for 1970. Once she has completed filming the "Owl and the Pussycat" which began this month and runs through December, she plans to take 1970 off. She will complete a two-week obligation to the Riviera hotel in March, work the International four weeks around October and "if we can hold to this schedule, we will be able to go back and focus on records."

There is a lot of "anger" in her new album, the manager says, because it's written by angry people. Barbra will use her Riviera engagement next year to work out material for an album. She will get the kinks out and live with the songs, so that she's fully prepared for the recording session. When she recorded her first two albums, she literally lived with the material.

But now as an international film star at 27, she does not have the time to live with songs. She hadn't sung the songs she was to perform on her opening night at the International in quite some time. She came to Las Vegas one week before the opening to prepare, but the hotel was still being built. "She was nervous about going back to the stage," Erlichman says. "Then we found out the hotel wasn't ready. There were no chairs, tables or booths in the theatre. She was rehearsing in an empty room. I took her around to some of the shows so she could get the feel of things. We were at the Dean Martin show and a kibitzer got tossed out by two security guards. Barbra said, 'If they do that to him what will they do to me?'"

Opening night Erlichman admits Barbra did not speak to the audience. She was frightened and sang hard, but the audience wanted a relationship. She was too frightened to give it to them.

Streisand played the International because she could be the first star in its main showroom. "We wouldn't have played the hotel if we weren't the opening act," Erlichman says.

The manager calls his top talent a "negative-type person" who "really doesn't like to work, but when she does, she works very hard." Erlichman claims all the money she has earned hasn't changed her perspective on things. "I had an offer to make a premium record which would have paid \$175,000. I called Barbra and asked her what she was doing Tuesday afternoon from 4 to 5. If she was free she could walk out with \$175,000. She said she was going to the movies at that time."

The television show taped by CBS before a celebrity audience is for the 1970 season. A segment was additionally taped for the first Ed Sullivan show and offers a medley of songs from "Hello Dolly."

The special is supposed to show Barbra working in the milieu of a nightclub, an irony since her International act was a concert.

Still in the background is the company she formed with Paul Newman and Sidney Poitier, First Artists Production Co., Ltd. Its all encompassing plans include films, plays, recordings and music publishing. Barbra Streisand's contract with Columbia is up in 1972.

Would Streisand record for her own company? The "Clear Day" soundtrack LP is going to Columbia; "Hello Dolly" to 20th-Fox Erlichman says, After that . . . he smiles.

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ELVIS

PRESLEY'S PRESENCE PROMOTES COUNTRY BLUES

The sign outside the International hotel last July merely said "Elvis," much in the fashion Caesars Palace had proudly announced the formal debut there of the "greatest Roman of them all," Sinatra.

"Elvis" was all that was needed to attract people from all over the world to see the 34-year-old singer from Tupelo, Miss., who has become a millionaire singing country blues songs. It had been 13 years since he last performed in Las Vegas, and nine years since he had worked anywhere before an audience.

A millionaire with enough security from his RCA recordings and boxoffice motion picture hits, Presley choose Las Vegas to get it all together for the public. Why Las Vegas? James Kingsley, Billboard's Memphis correspondent, who attended the Presley opening, spoke to Presley and his

manager, Col. Tom Parker, and sent through this report:

"I got tired of singing to the guys I beat up in the motion pictures," Presley says. "Anyway, it's fun once again working before people. They make you come alive, feel the music, want to sing and just be happy." And the money was right.

Las Vegas was also chosen because it is close to Palm Springs where Parker maintains a home.

"Las Vegas has always been a fascinating city for me, the bright lights, shows and people fascinate me," Presley continues. He set records which could be hard to break. He had a reported advance reservation figure of 90 percent for the entire four weeks of his engagement. He played to capacity houses twice nightly and on many evenings, the hotel turned away people.

Presley worked five weeks preparing for the show with his band composed of James Burton, lead guitarist; Ronnie Tutt, drummer; John Wilkinson, guitar; Jerry Scheff, electric bass; Larry Muhoberac, piano, and Presley's long-time traveling companion and friend, Charlie Hodge, on un-

amplified guitar. They were assisted by the 30-piece International orchestra plus two singing groups, the Sweet Inspirations and the Imperials.

"I wanted to have a good show. I worked hard in helping put it together, but most of the credit goes to those who helped me." Presley says he was anxious and tense about his debut. "I was certainly nervous," he says in his spacious suite in the hotel. "But it was something I wanted to do. I had butterflies all through my stomach for the first few songs opening night. But then I thought to myself, boy you better get to work or tomorrow you might not even have a job, so I just relaxed and worked my fool head off."

Parker and RCA both collaborated to ensure that the word got out about the engagement. They had spots on radio and TV stations around the country, plus newspapers ads. They gave away 150,000 color photos of Presley, 500,000 calendars and thousands of posters, postcards and other Presley pictures.

Parker explains the concentration was required because "you never know what it takes to bring in the audience. People are the greatest advertisers we have. They'll see the show and talk to other people."

Presley chose country blues songs for his act which had made him internationally famous: "Hound Dog," "Don't Be Cruel," "Love Me Tender," "Jailhouse Rock," "In the Ghetto" plus his new single, "Suspicious Mind."

Presley's impact on Las Vegas could be weighed by the report, neither denied nor confirmed by Parker and his performer, that a major hotel had offered Presley a 10-year contract.

In recording over 55 singles which each became gold records, Presley had been touted as the king of rock 'n' roll. The

Beatle invasion cast the focus onto the longhaired rockers, with Presley moving somewhat to a side stage position in pop music.

Through it all his RCA disks and his 30 films were all pulling in money, so Bill Miller, the International's entertainment director knew Presley could attract people to the hotel's huge showroom.

One of those that came was Sam Phillips, for whose Sun Records Presley cut his first song in 1954, "That's All Right Mama" backed by "Blue Moon of Kentucky." When Phillips needed cash to keep his company going, he sold Presley's contract to RCA for \$38,000 and \$5,000 due him in royalties.

Opening night at the International, a somewhat reserved Presley worked over his familiar songs. He gyrated less from the hips than had been his trademark, but he flayed out at the air with his right hand, fist closed, smashing at the air, making circles with his hand to emphasize the endings of many songs.

"Look at me for a few minutes while I get my breath back," he said once. Age and being away from the rigors of live performance had taken their toll on him. Presley took a number of rest breaks between songs, but he was self-controlled and vocally in fine fashion, although any work he did on his unamplified guitar did not carry anywhere in the room. James Burton's excellent solos while Presley was swaying in place carried the bridge parts. Presley's frantic "What'd I Say," the hot blues number, was contrasted by his lovely reading of "I Can't Stop Falling in Love With You."

For many people in their '30s, seeing Presley in person was a reminder of where they have been and where they are now. And certainly where Presley has been and where he is musically at now.

Elvis debuts with some country soul, some guitar plucking and some hard-driving rock.

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RENO-TAHOE

Continued from page SC-3

lineup, highest in the area, John Ascuaga's Nugget in Sparks featured 23 acts in its 750-seat Circus Room from April through mid-November. Three—the Mills Brothers, Hines, Hines and Dad and the Trinidad Tripoli Steel Band that appeared with Liberace—are all black; two other acts included black performers.

Nor are there many blacks in house bands. Of the 630 members in the musician's union Local 368 that takes in Reno-Tahoe, only two are black. "We just don't have 'em (blacks)," says Edmund McGoldrick, secretary-treasurer of the local. "I don't know why. They probably never applied for membership. House bands are made up by the people who live here. The market is wide open if you're a member here."

Yet, according to Eddie Scott, executive director of the Reno Race Relations Center, Reno-Tahoe has a black population of about 4,000 (all but six live around Reno) of the 140,000 total population in the area.

"One of our biggest grievances," laments Scott, "is that the clubs won't hire Negroes in the bands," except for the Lemon Tree, a club in Sparks. "When we get good black musicians here, they can't survive. They have to leave here. I would definitely blame it on discrimination. There's no question about that."

Club spokesmen, of course, deny such charges. "We're not color-conscious," says Howard Gathright, entertainment manager for Harrah's Tahoe. "We're looking for entertainers that do the job for us."

Jim Thompson, spokesman for the Sparks Nugget, admits that any increase in the number of black performers is "pretty negligible." His assistant, Ed Smith, expects the situation to "remain pretty steady—unless something awfully exciting comes along."

Nor does Arvid Nelson at the Sahara see any change for several years. "Five years from now," he says, "when the audience that is now supporting the blues revolution grows into a financial position, then it will carry right in." Blues and soul, he predicts, "will become very dominant" on the Silver Circuit "five to 10 years from now."

ARETHA SHOUTS

Continued from page SC-5

There were some people, up in years, who found the act too loud for their tastes. But for a younger segment of the population, this was excitement in the flesh, the recording come to life. As if she hadn't done enough, Aretha finished up her final song with a little dance step.

As the curtain closed, the house lights came up and the world of reality became evident once again, Ruth Bowen leaned over and said: "She'll be ready for the second show. This one will open up her pipes a bit."

Two nights later Caesars announced that Aretha was forced to curtail her engagement. She had shouted the blues all right, but only briefly.

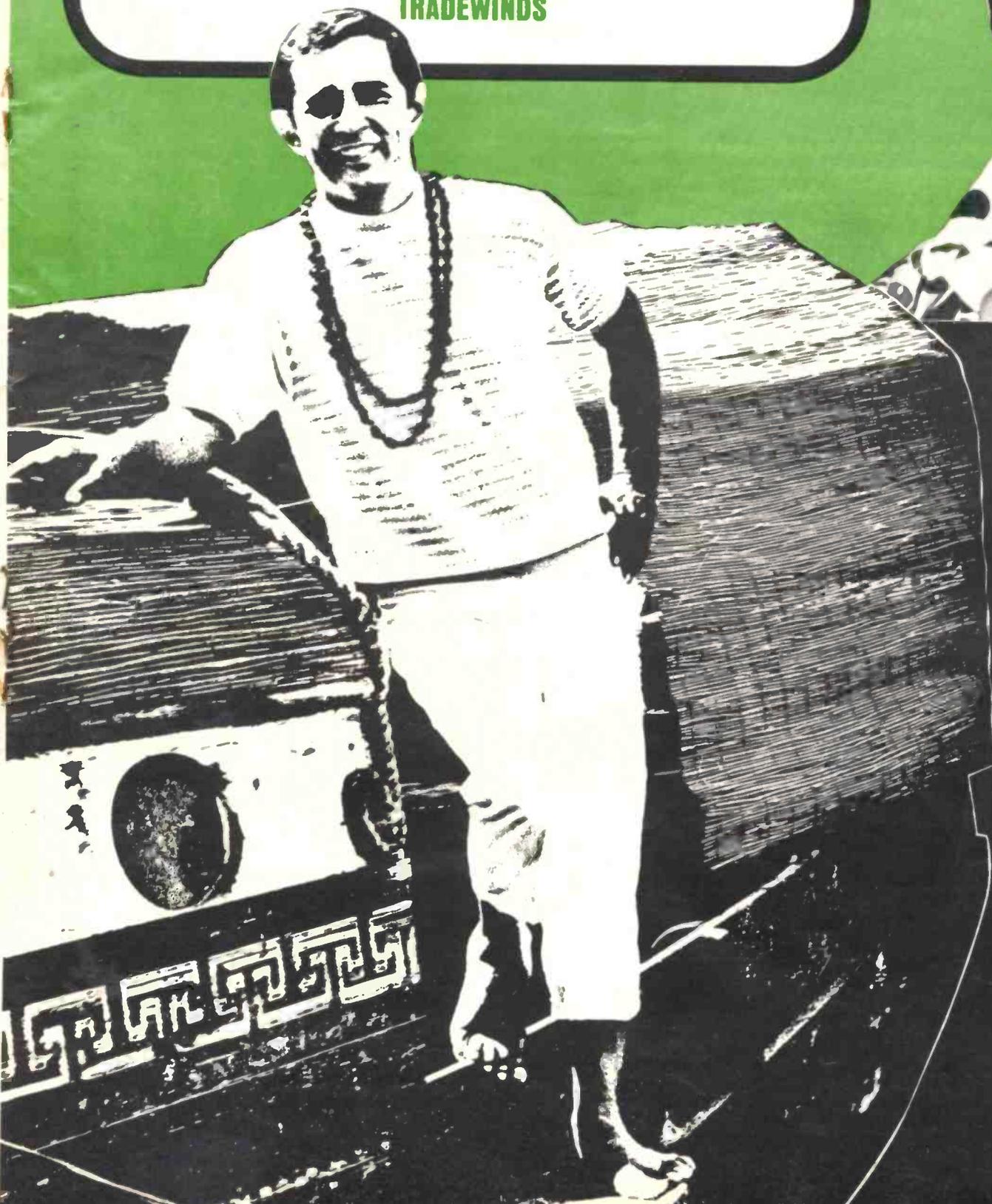
Two months later, Aretha's management announced she had canceled her personal appearances for the year due to doctor's orders.

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Eliot Tiegel, Billboard, March 1, 1969.

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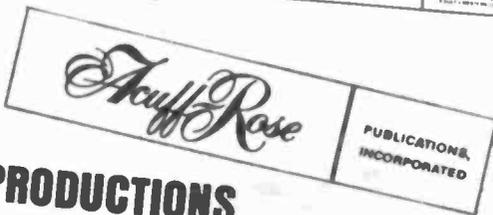
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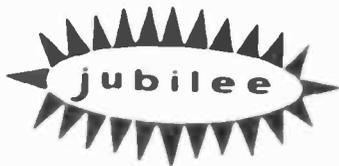
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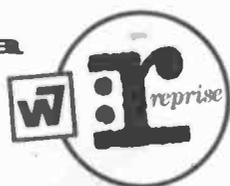


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E

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When Steve Lawrence and his wife Eydie Gorme are on stage they create an experience unique in show business. Individually and collectively they are compleat singers and comics, turning audiences on with a powerful array of songs and a marvelous flow of comments and one-liners which are very much planned but spontaneously presented.

"Once we are on stage we really turn each other on," explains Eydie backstage in the Sands' elegant star's dressing room. Onstage the duo has a great deal of fun interpreting songs and joking around with each other, generally in the fashion of a husband and wife having a tiff.

The humor is blended perfectly with the music. Some examples:

- The two are singing "Up, Up and Away" and Eydie ends the song with one of her touted high note runs. As Steve walks offstage he says: "She's always screaming; she's always hollering; you got the job."
- Eydie to Steve: "What would you like to hear?" Steve: "I'd like to hear Peggy Lee."
- They are singing a medley of recent pop hits, including "Mrs. Robinson." Eydie sings the line "Jesus loves you Mrs. Robinson." Steve: "For those of you who demand equal time, 'Moses loves you Mr. Rubinstein.'"

Musically, Steve offers in his opening solo spot "Golden Rainbow," "I've Gotta Be Me" (which draws a good audience reaction and the line from him, "Where were you when MY record came out?"), "My Way" and "On a Clear Day." "I did all right, honey," he says. "You can take your time getting dressed." During her own solo spot Eydie presents "As Long as He Needs Me," "What Did I Have," "It Had to Be You," "Did He Need a Helping Hand" and "If He Walked Into My Life."

Collectively, they explode with a long medley of "Look of Love," "Happy Together," "Sunny," "With a Little Help From My Friends," "Feelin' Groovy," "Go Away Little Girl," "Can't Take My Eyes Off of You," "Call Me," "It's Not Unusual," "Blame It on the Bossa Nova," "What the World Needs Now Is Love" and "The Two of Us."

It has been two years since they played the Sands. "Golden Rainbow" kept them active on Broadway. Two years ago they used their Sands appearance to work out some songs for that play. This time around Steve has been writing a Broadway play during his free time. Mel Mandel and Norman Sachs have written the music, Steve says. The play is about Columbus and facts untold about his voyage to discover the new world.

The two have also just completed recording 30 sides with Don Costa for RCA. These include an all-Spanish LP for Eydie, "Otra Vez" presenting music and words by Arturo Castro, and the single "Hi Sweetie" written by country writer Floyd Huddleson. "We only did one take and it just ended up funny. Steve went crazy. He started singing very cool and nice and then he snapped." Eydie laughs at the recollection.

"We're determined to have a couple of hit records this year," she continues. "We made all those records so there wouldn't be a tremendous time lag between releases." Looking around the finely furnished dressing room suite she says, "We have this . . . imagine if we had a hit record."

The only thing which is planned in their act is the rundown of songs. The comedy chatter falls where it may, the two say. "I feel we're communicating with our music long before the comedy begins," Eydie says as her husband gets up to talk to comedienne Totie Fields who has called to invite them over for coffee after their second show. "There are some nights when comedy just doesn't go over. We have communication without any comedy at all. It's a love affair with an audience. There are nights when there are 900 rotten people. Something happens, I don't know what it is, but other entertainers will also run across this negativism on the same night."

Eydie estimates that one out of every 14 shows will produce some portion of the audience which just doesn't respond easily. "But we'll usually get to them by the end of the show. One night at 'Golden Rainbow' we had one of those audiences. When the show ended Steve came out and said, 'Look, don't tell anybody you saw us and we won't tell anybody we saw you.' That got them."

The two tape all their routines to "try to re-create a moment." The comedy lines are as much for the orchestra as the audience. "We don't want the band to appear bored on stage," Eydie offers. "That can affect the audience."

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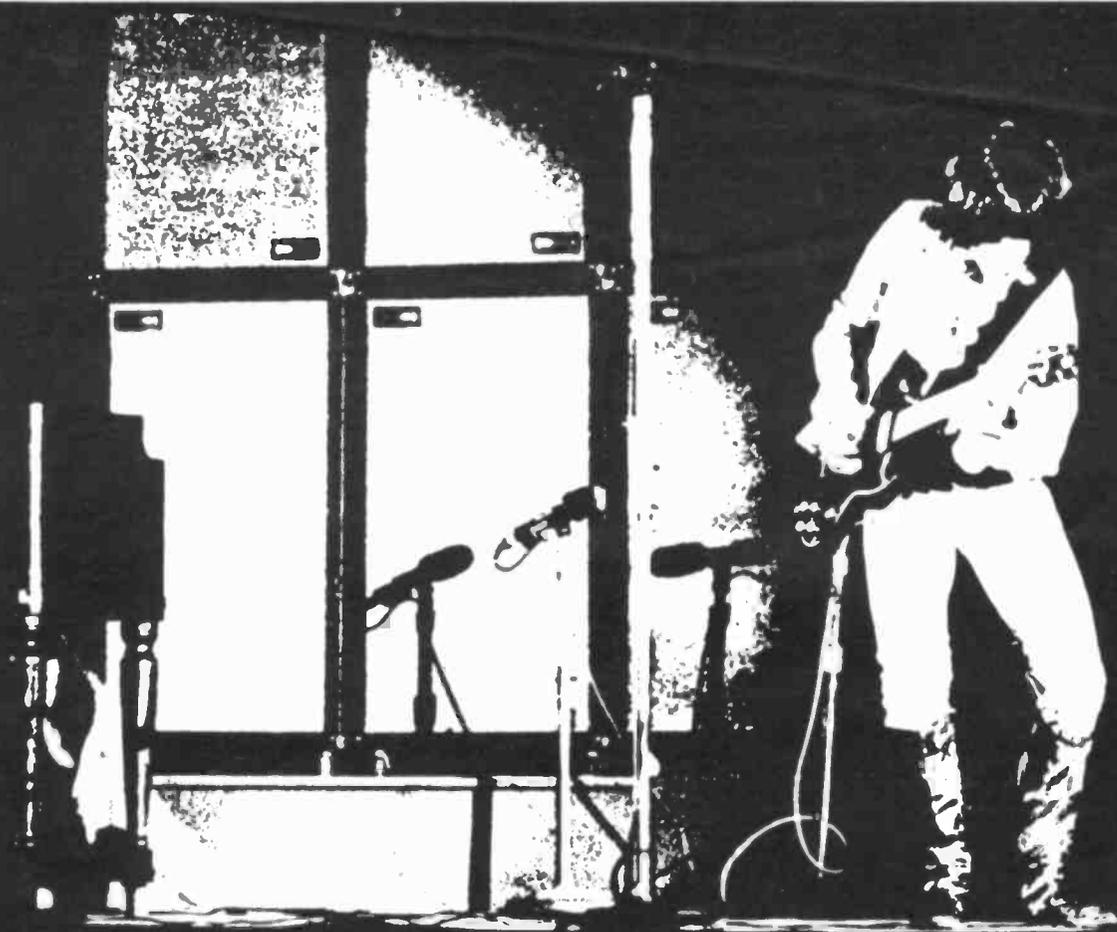
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'communicating' couple

It often starts with Steve Lawrence telling his wife Eydie a story (top center photo). Sequence photos show Eydie listening, getting the joke, bouncing her reaction off Steve, who finally breaks up at the story (photo right).





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When Steve Lawrence and his wife Eydie Gorme are on stage they create an experience unique in show business. Individually and collectively they are compleat singers and comics, turning audiences on with a powerful array of songs and a marvelous flow of comments and one-liners which are very much planned but spontaneously presented.

"Once we are on stage we really turn each other on," explains Eydie backstage in the Sands' elegant star's dressing room. Onstage the duo has a great deal of fun interpreting songs and joking around with each other, generally in the fashion of a husband and wife having a tiff.

The humor is blended perfectly with the music. Some examples:

- The two are singing "Up, Up and Away" and Eydie ends the song with one of her touted high note runs. As Steve walks offstage he says: "She's always screaming; she's always hollering; you got the job."
- Eydie to Steve: "What would you like to hear?" Steve: "I'd like to hear Peggy Lee."
- They are singing a medley of recent pop hits, including "Mrs. Robinson." Eydie sings the line "Jesus loves you Mrs. Robinson." Steve: "For those of you who demand equal time, 'Moses loves you Mr. Rubinstein.'"

Musically, Steve offers in his opening solo spot "Golden Rainbow," "I've Gotta Be Me" (which draws a good audience reaction and the line from him, "Where were you when MY record came out?"), "My Way" and "On a Clear Day." "I did all right, honey," he says. "You can take your time getting dressed." During her own solo spot Eydie presents "As Long as He Needs Me," "What Did I Have," "It Had to Be You," "Did He Need a Helping Hand" and "If He Walked Into My Life."

Collectively, they explode with a long medley of "Look of Love," "Happy Together," "Sunny," "With a Little Help From My Friends," "Feelin' Groovey," "Go Away Little Girl," "Can't Take My Eyes Off of You," "Call Me," "It's Not Unusual," "Blame It on the Bossa Nova," "What the World Needs Now Is Love" and "The Two of Us."

It has been two years since they played the Sands. "Golden Rainbow" kept them active on Broadway. Two years ago they used their Sands appearance to work out some songs for that play. This time around Steve has been writing a Broadway play during his free time. Mel Mandel and Norman Sachs have written the music, Steve says. The play is about Columbus and facts untold about his voyage to discover the new world.

The two have also just completed recording 30 sides with Don Costa for RCA. These include an all-Spanish LP for Eydie, "Otra Vez" presenting music and words by Arturo Castro, and the single "Hi Sweetie" written by country writer Floyd Huddleston. "We only did one take and it just ended up funny. Steve went crazy. He started singing very cool and nice and then he snapped." Eydie laughs at the recollection.

"We're determined to have a couple of hit records this year," she continues. "We made all those records so there wouldn't be a tremendous time lag between releases." Looking around the finely furnished dressing room suite she says, "We have this . . . imagine if we had a hit record."

The only thing which is planned in their act is the rundown of songs. The comedy chatter falls where it may, the two say. "I feel we're communicating with our music long before the comedy begins," Eydie says as her husband gets up to talk to comedienne Totie Fields who has called to invite them over for coffee after their second show. "There are some nights when comedy just doesn't go over. We have communication without any comedy at all. It's a love affair with an audience. There are nights when there are 900 rotten people. Something happens, I don't know what it is, but other entertainers will also run across this negativism on the same night."

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BILL MILLER CATCHES THE BIG ONES. BARBRA & ELVIS

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only reason I'm here is because it's a challenge.”

This year people the world over will come to acknowledge that Bill Miller has, with two erudite decisions, conquered this challenge that he speaks of.

Miller, entertainment factotum of the \$60 million International Hotel in Las Vegas, captured the two leading gems in the show business display case of jewels: Barbra Streisand and Elvis Presley. And he booked them back-to-back from July through the end of August.

Miller in his quietly confident manner says he's been “lucky.” When he came to this desert funspot in 1953 after booking talent into his Riviera club in New Jersey, he faced the same gruelling question: Who could he get to headline a hotel when so many of the nightclub acts had been signed to the other established places? Miller created the lounge business, bringing in Artie Shaw, Louie Prima and Cab Calloway as an answer to that question.

Now he brings in Barbra and Elvis and will have Perry Como next year. He has first refusal on Glen Campbell.



Miller continues to buy talent for the Flamingo's main room and its theater lounge. He reads the pop charts and is strongly devoted to bringing in the new, fresh, alive, contemporary acts which represent modern show business.

Last year Miller theorized that he could book acts for lengthy runs because the town turns over every two and one-half days.

But he has found this concept untenable because the talent is too committed to other endeavors besides living in the air-conditioned environment of Las Vegas. So he is now booking shows for four-week runs.

Streisand and Presley represented the kinds of artists who Miller believes should be working before the public. While his budget at the Flamingo is among the lowest in the city, his budget at the International enabled him to lure such high roller money demanders as Presley and Streisand.

Streisand's opening night after six years out of the live concert business drew raps from a number of critics. Presley's opening, in comparison, was a much more delightful event. Miller feels people were expecting too much of Miss Streisand on her opening night. “She needed two to three days to work out her act,” he feels.

The hotel's highly touted salaries to both performers are bound to remain a legal secret since Miller chooses not to expose this confidential information.



Silver haired, stern of expression, Bill Miller (photos) works hard at buying blockbuster names for the International and Flamingo.

However, the \$1 million deal Marty Erlichman signed with the hotel for the “Funny Girl” girl is a combination of stock and capital and is so devised as to allow the singer to keep a goodly portion of the salary. Notes Miller:

“If the hotel board agrees the gamble is worthwhile, we take a chance. We're in the gambling business.”

The hotel has Barbra's services for the next four years; it has options on Presley. Miller's son Jimmy is presently a hot American producer working in England, with the Rolling Stones and Blind Faith among his clients. The younger Miller's contacts with the young, hirsute popsters will not prove to be of any advantage to the senior Miller in lining up acts. The London-based Miller does not seem to be leaning toward management, just record production.

When Miller books an act of a secondary star nature he thinks of using it in either the International or Flamingo. That's how he was able to shift Wayne Cochran from the Flamingo to the International's lounge on the bill with the dynamic Ike and Tina Turner Revue. Miller has begun booking talents like Peggy Lee for the 500-seat Casino Room who would normally play the main showroom of other hotels.

“The new trend in this town is modern,” Miller says in his large office, an anteroom filling up rapidly with men clutching attache cases crammed with papers and propaganda about clients all eager to sign on the Miller special. “The new acts are all coming from the record business.”

Miller booked Ike and Tina Turner for his Casino Theater “because this is the type of act which creates great theater in the late hours.” Miller gears his lounge theater for the show folk. “If they go they will draw the other people.”

Miller's potential draws in the smaller theaters include Little Charles and the Sidewinders and Orange Colored Sky for the International; the New Directions, Skip Sonny and the Pacemakers, the Reycards, and Gladys Knight and the Pips for the Flamingo.

Although he is devoted to opening the doors of opportunity to young acts, Miller is still cognizant who the high rollers are and he tries to combine a taste of standard brands merchandise (the Mills Brothers) with something spicy (like Dick Jensen).

“I won't alienate the old audience because there are enough standard acts available. But the Beatles proved that they're not just for young people. ‘Yesterday,’ ‘Hey Jude’ and ‘Help Yourself’ are for everybody.”

In planning to alternate acts between his two hotels, the Flamingo's 600-seat casino theater will become Miller's tryout room. Success there could mean a promotion to the International. The Flamingo is planning to increase its main showroom, not to the scope of the International's massive 2,000-seat capacity, but still, it has to keep up with the growing times.

Tom Jones recently played the Flamingo to sellout business. “The first time Tom played the hotel last year he couldn't do half a house, but I had an intuition about him,” Miller says.

How did Miller get Perry Como to commit himself to the Silver Circuit? “I told Perry it was about time he met the public face-to-face. I have him for three weeks and he'll play here before July of 1970.”

Having instituted a rock dance room in the Flamingo, the Skyroom, (where acts like Shango, Sly and the Family Stone and Stark Naked and the Car Thieves perform), Miller is going to open that kind of facility in the International at the top of the hotel's 30-story edifice.

Miller will have an 800-seat legitimate theater ready sometime in September. He has been negotiating for “Hair,” with Gower Champion for “Flea in Your Ear” and with Zev Buffman for a number of his productions.

Miller's “days” have been rather lengthy during the hotel's opening months. He conducts his regular business, meets with managers and agents all eager to be part of the new excitement which surrounds a new hotel. But then he is around at 2 a.m. walking through the International Showroom or backstage at the Casino Theater checking with technicians and artisans alike.

Miller has established ties to Motown and has a good chance to book its artists. He has worked with Diana Ross and the Supremes and the Temptations. He also plays host to the Platters and Cowsills, all of whom have appeared at the Flamingo.

Miller has avoided booking jazz acts because he doesn't believe they are “making it.” He would like to book Blood, Sweat and Tears, the quasi-jazz band, but acknowledges that this kind of hot act can generally make more money on one-nighter concert dates than by working extended stays in Las Vegas.

How does Miller counter the economics of success created by single records making instant hits of musical groups? “If we wait long enough, they all want to play Vegas.”

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Midnight Swinger
Willie & Laura Mae Jones
A Time for Us
(Love Theme From Romeo & Juliet)
She's Leaving Home
Hurry on Down
A Bucket of Tears



BLACK GOLD

Continued from page SC-2

Dionne Warwick has an answer. "It was good money, and it was THE place to play. And the people were very show-oriented."

Miss Warwick, one of the leading female vocalists in the world, reflects the aware and concerned black performer when she says in no uncertain terms: "I would never play this town if it were Jim Crow. I'm one of those people who have their own ideals and I stick by them regardless of the pressures."

Merle Howard feels black artists lived under the segregated conditions because the money was very good "and it was just a matter of working."

The situation changed when hotel managements changed. "Most management people around here don't remember about Jim Crow," says Howard, who worked for Associated Booking Corp.

during that time when black artists had to live on the Southside of Las Vegas in private rooms and boarding houses.

Black performers working the Silver Circuit acknowledge that they are not playing before soul brothers and sisters, but they still do their best. Black comics are not given any restrictions although there have been a few instances where a new black comic began to irritate his audience. Ethnic humor goes over in Las Vegas as it does in Watts. George Kirby offers this tidbit: A white man received a black man's heart in the U.S. He went to Harlem and won a tap dancing contest. When he came home he found three welfare checks waiting for him and the finance company towing his Cadillac away.

So far none of the hotel entertainment directors have found black nationalism affecting their relationships with the artists. This facet of black awareness does not play any role in Silver Circuit entertainment. Black musicians come here to

perform, not preach is the theorem from management's standpoint.

When Jack Entratter booked Solomon Burke into the Sands, the vocalist represented a "new sound and a new kind of entertainer for the hotel." Talent is the only thing that counts, Entratter says. He started booking black artists into Las Vegas in 1952, with Freddie Bell and the Bellboys paving the way into the hotel's old lounge.

Soul music accounts for about 30 percent of the entertainment which Bill Miller handles at the Flamingo and International, he estimates. "Black artists have brought a new style and new sound to Las Vegas," he says. "Up until the early 1960s it was rough for black acts. The situation changed because many blacks became great stars and the public demanded to see them."

Black artists played the showrooms but were barred from the casinos in the 1950s. "When Vegas cooperated, it cooperated fully," is Miller's explanation of the cur-

rent situation. "Vegas has taken a complete change. The first black act I brought to the Sahara, Billy Ward and the Dominoes couldn't stay at the hotel. They had to stay in a trailer. Today, Vegas is one town which has completely changed."

"I remember George Kirby telling me he was one of the first black entertainers to come to Vegas, however he wasn't allowed to stay in the hotel." Dionne Warwick is talking. "Sammy Davis and the Wil Mastin Trio went through that too."

Many people tribute Nat Cole with putting his foot down in 1956 and breaking down the "play here but don't stay here" mentality.

"He simply refused to play at the Sands unless he could stay there," recalls musician-conductor Keith Moon, who has lived in Las Vegas since 1956. "When the Basie band came to the Flamingo years ago, they had to stay in private homes. They couldn't move about the hotel. They had to stay backstage between sets. Nat was really the first one to put his foot down. Once Nat did that, other acts started to demand the same thing and it began to break down."

Remembrances of the problems and frustrations which those artists went through in Las Vegas in the 1950s, seem to be kept alive in word-of-mouth comments passed along by black artists.

Today, a growing number of young blacks are making good money along the Silver Circuit and the indications are that the talent buyers with an awareness of the world around them will open further the doors of opportunity under the guise of "it's not the color, it's the talent that people come to see."

If Las Vegas is indeed a talent mecca, are local black musicians reaping the financial rewards along with the visiting bandmen? Of the 1,415 members of the Las Vegas musicians union, only 25 are black, according to president Jack Foy. Yet hardly any work in the Strip hotel bands. This year the union's membership was increased by 300, yet individual black sidemen do not seem to be breaking through with regular jobs with the hotel bands. One hotel bandleader says he never really thought about that.

Most black artists are not deeply concerned about the makeup of their Silver Circuit audience. The headliners like Flip Wilson have appeared copious times on national television. Nancy Wilson and Harry Belafonte are programmed on the radio, so people don't have to second guess their forms of interpretation.

When the Sweet Inspirations opened the Elvis Presley show at the International a few weeks ago, they tried very hard to develop a funky feeling. The audience was cautious and reserved in its reactions to the four young ladies' efforts. What it all boils down to is that the harder into a soul groove the musician goes, the more difficult it becomes for him to totally communicate with his Nevada audience.

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UPTOWN KIN

Continued from page SC-15

knew if c&w could fill a Strip showroom consistently.

With the Buck Owens Show, the Bonanza's main room was 80 percent full even on traditional off-nights while other showrooms along the Strip were doing 40 percent, Stone claims.

Owens says he brought his show onto the Strip for \$25,000 weekly, despite the fact he could make more on one-nighters elsewhere. And, even though the Bonanza stint called for two shows daily, it represented a vacation compared to the pressures involved in playing one-nighters.

"I feel we were a smashing success. I hope the Strip will consistently play c&w now. You know, the Strip never really gave c&w a chance before."

The roots of c&w on the Silver Circuit lie in downtown Las Vegas. The Golden Nugget, southern Nevada's oldest casino under a single management, has prospered for decades with a c&w entertainment policy.

The neighboring 26-story Mint Hotel picked up the uptown western beat. Using a varied lounge entertainment format, entertainment coordinator Bob Plummer later began experimenting with what amounted to c&w concerts. Lacking a showroom, Plummer used the Mint's convention hall as a setting for a series of "country jamborees."

From January through May of this year, Plummer presented c&w stars such as Marty Robbins, Buck Owens, Hank Thompson, Grandpa Jones and Minnie Pearl on the Friday-Saturday night shows.

Plummer believes the Mint's attendance success led Strip buyers to take a hard second look at the drawing power of c&w stars. A remodeling of Mint facilities wiped out the space used for the shows

Continued on page SC-26

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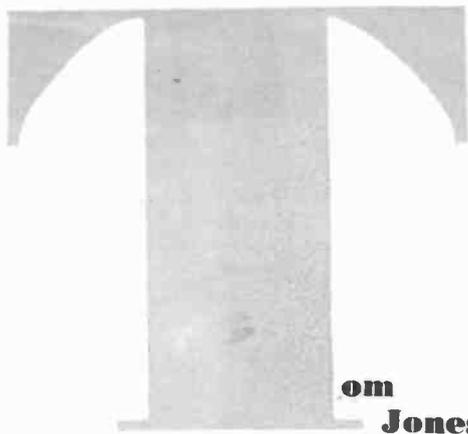
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OCTOBER 4, 1969, BILLBOARD

TOM JONES:

Blue-Eyed Soul Man



Tom Jones,

the cover subject of this year's Silver Circuit study, is a 29-year-old blue-eyed soul man who turned the heat up during Las Vegas' sweltering summer.

Jones also set another form of sweltering record, by earning a reported \$280,000 for playing the Flamingo's main showroom for four weeks and becoming the city's leading female attraction.

Jones' virile baritone, the same voice

which has won him four recent gold records, was fighting against the infamous "Las Vegas throat" condition which was affecting other performers in town.

Jones was playing Las Vegas the same time as Aretha Franklin was scheduled to open across the street at Caesars Palace. The combination of the two singers, someone pointed out, was a coup for rhythm singing. The theory went that both Tom Jones and Miss Franklin were leading exponents of the funky style of pop music which so dominates today's charts.

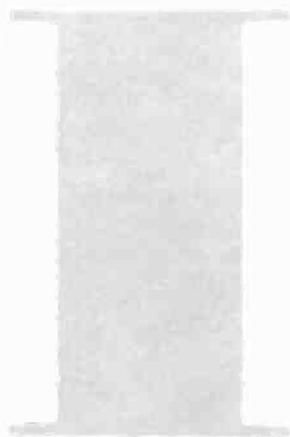
Miss Franklin never got to fully explore Las Vegas as a city which would accept her dynamic brand of rhythm and blues singing. Tom Jones stayed the length of his engagement and thoroughly captivated his audience with a brand of showmanship and outstanding singing that smacked of sexuality and a strong flavor of crying blues.

The national TV exposure which Jones had developed in the year which had elapsed between this and his previous Las Vegas engagement, made all the difference in filling his show. Last year Jones

was a minimal draw; this year he was tops, a powerful marquee name drawing people of all ages, including many of the local women who just had to get a glimpse of the Welsh singer who shook his hips so sexually on television and who sounded so groovy on records. Onstage, Jones' body movements punctuated his songs, and there was no doubt that everything was planned and in its proper place. Fingers snapped as he went into "Turn on Your Love Light" and his hips swayed as he brought forth the familiar "What's New Pussycat?" His hand over his face, a bright, broad smile on his face, he turned the room into a sultry palace of emotions, his body jerking in time to the drum breaks which crashed through the music. "Yesterday" came through slowly; "Hey Jude" was more intense, more building, his face grimacing in the appropriately emotional places. When he sang "It's Not Unusual" Jones was considerate enough to offer the ladies a dance step, a body jerk and a twist of the head. The men in the audience were less exuberant over his performance.

'I've gotta be me' attitude wins for Dionne Warwick

“



do what I do and that's just to be Dionne.”

Onstage at the Sands, Dionne Warwick blends the exciting soulful sound of the church with the panging, rhythmic pulsations of a pop song, and she is able to make contact with an audience, mostly past 30, hardly aware of any facet of the professional side of singing, but very much involved as listeners.

"Say a Little Prayer," "Don't Make Me Over" (her first single hit in 1962), "I'll Never Fall in Love Again," "Alfie," "Promises, Promises," "Do You Know the Way to San Jose." The familiar Bacharach-David melodies are sung with a happy, energizing feeling allowing the audience privy to a woman in love with life, full of vitality and delightfully entertaining.

"Everytime I sing these songs," Dionne says in the late afternoon inside the hotel's Presidential Suite, "I discover something new about them, so it can never get boring."

Miss Warwick's repertoire is principally an impressive list of her hit recordings. "I sing all my records. Every now and then there's a splash of something else. But essentially it's Dionne Warwick. I don't think I should do anything else other



than that. Basically it's the reason I'm in the room. I enjoy doing my things because they were written for me, tempered to me, so it's easy to do them.

"I feel that if people are paying to see you, you have to do what they expect you to do. I'd be foolish to sing the 'Trolley Song' when they don't associate it with me, but they do associate 'Alfie' with me. It's the only reason I'm here. It's because they recognize the songs, have bought the records and come to see me sing them the way I do."

It has taken Dionne seven years to get to Las Vegas. She says she has been offered bookings in the city three times, but felt it wasn't right in the past. Las Vegas is everything she imagined it to be: "alive, young, happy and vital."

Working in the most talent available city in the world has its effects on an artist. "Every hotel has such a magnanimous star that it's really frightening and you think that maybe you won't have anybody in your audience because Elvis is across the street or Pet Clark is down the street or Jerry Vale is up the street. It's really a demanding kind of town. You must utilize every bit of talent you have in order to concrete the fact that you're going to have an audience."

Having opened on a Wednesday, Dionne was in the audience the next night for Elvis Presley's historical opening. "I'm glad he hasn't contemporized his way of being to the point that he's unrecognizable. He's the same boy I used to watch on TV."

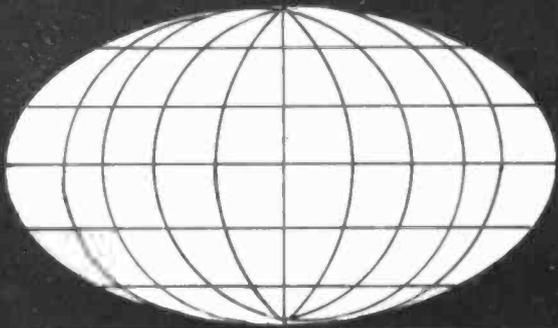
This year she is working every day but vows that next year "it will change." She plans working three months on and three off. Her show business life is "becoming a grind."

She worked the Sands on a one-shot basis and will negotiate if the hotel wants her to continue. "I don't like to be tied to the fact that I have to go someplace for any length of time. It's a right any entertainer should have. You work a length of time in the business and you make a certain amount of money, and after you get to a certain level you should be choosy and picky about what you do."

Onstage after nearly one hour of "just being Dionne" she has won friends and impressed whatever non-believers have wandered in the room. About to begin her final number, she comments: "I was warned against talking about peace and love in Vegas, but I think all shows should end with this song and she begins "Get Together." This in the crowd begin to sing. *Smile on your brother, everybody get together, try and love one another right now.

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UPTOWN KIN

Continued from page SC-24

and today the Mint's bill is limited to lounge acts.

Plummer paints a picture neither bleak nor rosy for the future of c&w on the Strip. To him, the television success of Glen Campbell made it possible for c&w stars to work big Strip showrooms.

"I believe the adult public reached a point of being disenchanted with the far-out music of teeny-boopers. Campbell and Jimmy Webb returned music to reality," Plummer says.

A major hurdle facing c&w performers in Las Vegas until recently, Plummer says, was their lack of showmanship and a habit of limiting their performances to walking onto stage and singing.

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Thank you, JACK BENNY!
— and —

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