‘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 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 predominante.

Fox’s 2-Level Crackdown

NEW YORK—The Office of Harry Fox, publishers’ agents and trustees, 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 firms of Agelés 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 9)

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 Marco 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 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)
We're ruddy well pleased to introduce the new soft rock English group.

Grapefruit.

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

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

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

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

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

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

As well as a lot of other exciting soft rock. All of which we're ruddy well pleased with.
EDITORIAL
Hammond—A Champ
Our music is a cultural achievement and a social force. Our industry is a medium in a world that is threatened by stresses and strains. Music is a link bringing nations and peoples together. It is of universal appeal and its potential for universal good is unlimited.
The man who has realized this longer than any other in our industry is proudly a New Yorker. Mr. William A. "Hammond will be honored at a NARAS luncheon Tuesday (30) at the Colonades of The Essex House. His achievement is so auspicious one, for it will showcase the work of John Hammond, whose talent and dedication to our industrial heritage are with him and without parallel.
From the era of Bessie Smith to the age of Bob Dylan and Aretha Franklin; from Benny Goodman to Count Basie and Louis Armstrong, the music archives of America—from the blues to the classics—Hammond has experienced. He has brought to record business competence and class and an image which years cannot tarnish.
And all New York will join NARAS in its tribute to the director of talent for Columbia Records.

Filmways to Acquire Campbell, Silver Co.
LOS ANGELES—Filmways, publicly owned entertainment company, has reached a deal to acquire Silver Corp., parent company of Tegrammation Records. In a statement issued Thursday, Dick St. Johns, Filmways president, revealed that acquisition talks were going on with Roy Silver, Campbell Silver Corp. chief executive and president of several other companies. But it was learned that an official announcement will be made in the next few weeks that Filmways will acquire Campbell Silver Corp.

New Jukebox by Seeburg
CHICAGO—Selecting a record on the new, 160-selection jukebox is as simple as operating the digital push-button telephone. The user selects his selection, introduced last week, is controlled by only 10 buttons, instead of the usual 32. Each button is color-coded and has a type display panel "tells" the patron how much money to deposit which is bargained for and which recording is being played. Miniature, modularized electronic packages replace the heavy, circuit-cluttered hardware in older jukeboxes. Filmways Corp. models and the mini-components carry a three-year warranty.

Schwartz Bros. Opens Giant Store
In N.J. on 'Mama & Papa Concept'
BY RADCIMFJOE
NEW YORK—Schwartz Bros., nationally known purveyor of enormous home and department store innovations, has opened Schwartz Bros. "Mama & Papa" store in Paramus, N.J. The store is the firm's first in that city and is designed especially to appeal to the "Mama & Papa" concept of the Schwartz Bros. chain. The store is located in a new mid-town mall. Schwartz Bros. is the first chain to introduce the "Mama & Papa" concept as a merchandising and marketing strategy.

Today Lines Up Martin and Bell
NEW YORK—Today Records, a division of Perception Ventures Inc., has signed a production deal with Marty "Boogaloo" Martin and Tommy Bell. Martin and Bell have been closely associated as arrangers and/or producers with such singers and groups as the Tokens, the Manhattans and "Boogaloo Down Broadway."

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 under the agreement will be Lee May of the Washington, D.C. area. The contract between Meaux to the label, the contract was negotiated between Meaux and Neil Bogdak, and Art Kass of Buddah.

Immediate Snub—CBS On Distribution Move
NEW YORK—Immediate is going ahead with its plans to distribute its own material in the U.S. despite a statement from CBS Records that it will not distribute Immediate's product with Immediate remains in full force. CBS said that it intends to take any necessary steps to prevent any attempt by Immediate or any other company to distribute Immediate product in violation of its contract.

NARAS Honors Hammond
Hampden—The New York chapter of the National Association of Recording Arts and Sciences has honored Hammond with a lifetime achievement award. The award is presented to individuals who have made significant contributions to the recording industry. Hammond has been a prominent figure in the industry for many years and is well-respected for his contributions to the field.
LOS ANGELES—The closeness between the new "Music Scene" and what's selling in the recording industry may be seen in the book "Music Scene," second straight week of Three Dog Night, the rock group.

The Dunhill group appears on Monday's stanza (29) performing "If I Were Blind," a repeat of the song which is performed on the 45-minute program on its last week. The decision to use the group singing is to certain a different setting—is based on the chart movement of the song, as reported by Reprise. The other performers are: "Music Scene" producers, Ken Fritz and Stan Harris, plus talent scouts, mainly merchants, who aired the first three Night Dog record on Tuesday afternoon, one day prior to the group's playing in their concert. The show has taped artists and booking their performances until their shows are two months. The show's Billboard charts covering all facets of the music business. It is a Mingling role is to project which artists will have national best-sellers and which worthy, with Ron Mason and Creative Management Associates in hiring the performers.

Appearing on the second show—television by 159 ABC television stations, was singer songforming "Tonight I'll Say a Prayer"; Harry Nilson performing "One Fine Day Musko- gen"; Janis Joplin performing "Try"; Gary Puckett performing "This Girl Is a Woman Now"; and Lou Rawls performing "Your Good Girl." A "girl" is about to come on an end.

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

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

For the concert setting a number of plans and steps have been devised called "home base." Youngsters from the audience are invited to participate in the show on camera by sitting on the platform 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 the potential of improving the movement of 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 the sessions. Of the only segment thus far not on videotape was 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 week. Tuesday is the critical day when the producers learn what the key songs are and begin tapping and putting the program together. Thursday is the dress rehearsal and final approval of anything.

But "Music Scene" has been banking a recording artist performance for over one month now to build up a reservoir of powerhouses for the TV. The program attempts to work behind the artists, growing in size to match the song and performer's interpretation.

In an attempt to develop an identity for its comedy hosts, the show zooms in on their faces in the beginning of the program. These comedy workers, who tape their lines on Thursday so that they can use their lines in the film. David Steinberg, Chris Bokeno, Larry Hakin, Paul Rod- man, Chris Tomlin and Chris- ther Ross.

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

BILLBOARD'S CHARTS receive key billing as "The Music Scene" repertoire company performs a sketch to introduce a national hit on the ABC television network show. Letting right, Paul Reit, Roman, Christopher Ross, Lily Tomlin, and James Brown, 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-dolly teenagers may welcome the chance to see rock, soul and folk leaders.

NEW YORK POST: (Bob Williams) "... a latter-day version of The Hi Parrot, drawing as it does from the music of the VARIETY. "The group and singles performances are the show's strongest feature even though there's a tendency to over-production," which is too much of a good thing. The show is sharp, the writing is good, the actors should be credited with both a viewing and production standpoint.

ST. LOUIS POST-DISPATCH: (Rick DuBrow) "... almost wholly youth-oriented in its music and going for message humor. But there is no room for wittiness. If the young set latches on to the show, it has a chance to go on.

... in short, Hit Parade 1969, sharply aimed at record buyers, a unique, brave and possibly musical leans.

CHICAGO TRIBUNE: (Clarence Petersen) "Music Scene opens in which the key scene is that of the concert and with the audience 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-directing." The theme of the show was "It's what 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 hits songs on the Billboard record charts to players groups who recorded them with wild hits of a cameo by headed David Steinberg. Sometimes he plays songs that are in a hilarious sequence in which the laugh is more often given by those who know that fat women at a dance to entertain Billboard's No. 1 song, "Sugar, Sugar." There was a fascinating film segment by the 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 gyped generation. The rhythm and blues groups that seem to be winning them that jeans and sandals and shaggy hairdos began with Music Scene. It was a Mingling of rock, soul and pop, well up with splashy eye and ear appeal. Using Billboard Magazine as the key, the co-producers Ken Fritz and Stan Harris, fine-comb the sound charts. They convey the treasure so gleaned to the youth culture's currently favored larynxes and instrument wielders. But this is good enough to be more than a clique's program.

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

Music Scene Glowing Show

NEW YORK — "Music Scene" will be the influence of 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. 'Playback' packages will be pressed for stations and another 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 repre-

Magnum's, 'A&R' Plan to Ops

NEW YORK — MCM Recorders' 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. 'Playback' 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 repre-

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 Bea-

No other show on TV this season contains the same possible of communicating with the nation's youth as does "The Music Scene." The preview revealed that it's not only a fun show, but a serious show too, that takes a close look at the problems of today through the best medium of today—song. As the six-member comedy group works together, the mes-

CLAUDE HALL

RCA PLANS TO BOW VIDEOTAPE

NEW YORK—RCA will unveil its videotape cartridge play-

MGM's, 'A&R' Plan to Ops

NEW YORK — MGM Recorders' 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. 'Playback' 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 repre-

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 possibility of communicating with the nation's youth as does "The Music Scene." The preview revealed that it's not only a fun show, but a serious show too, that takes a close look at the problems of today through the best medium of today—song. As the six-member comedy group works together, the message of today's happening people are going to be showcased. The show will undoubtedly also have an enormous record sales impact on young people.

Sonic Horses

NEW YORK — The sound track album of the Avco-Embassy film "Sweden Heaven and Hell" is being released by Ivan Mogull Music Corp. with Pola Records. The title is available in Sweden, Norway and Iceland; Teldec of Hamburg for West ane and France, Philips of Switzerland, Czechoslovakia, Po-

The lab is on the Ariel label in the U.S. with distribution through Musicor Records.

(Scheduled on page 71)

October 4, 1969, Billboard
THE PEOPLE WHO ALWAYS KNEW WHERE TJAJ MAHAL WAS AT ARE NOW GOING TO SEE HIM THERE. AT THE TOP.


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

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

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

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

ON COLUMBIA RECORDS

TAJ MAHAL/GIANT STEP

including:

Take A Giant Step

Give Your Woman What She Wants

You're Gonna Need Somebody On Your Band

Keep Your Hands Off Her/Six Days On The Road

www.americanradiohistory.com
IN THIS ISSUE
CLASSICAL COIN MACHINE WORLD COUNTRY INTERNATIONAL MUSICAL INSTRUMENTS RADIO

Soul TAPE CATALOG

FEATURES
Stock Market Quotations 10 Tapes 10
Top Record Sales 38

CHARTS
Best Selling Classical LP's 59 Best Selling Soul LP's 94
Best Selling Jazz LP's 94 Best Selling Soul Singles 44
Best Selling Soul Singles 44 Breakdown Of Downloads 67

Hin of the World 94 Hot Country Albums 56
Hot Jazz 100 86
New Album Releases 49 Top Easy Listening 46
Top LP's 90

RECORD REVIEWS
A Down Reviews 62, 67, 68 Single Reviews 88

GIFT MARKET
Tablet Bought By Billboard
NEW YORK. Gift and Tablware Reporter, a twice monthly publication catering to the growing fast gift market, has been purchased by Billboard Publications from the Crockerm Publishing Corp.
The purchase, it is understood, including publisher Sal Mastro and editor Jack McDermott, will be handled in Billboard's New York office. The paper will be added to the Businesspaper Division of the company, headed by Hal B. Cook, vice-president. This acquisition brings Bill- board Publications to the automatic sales of nine business papers and six special interest business magazines," said W. D. Little, president of Billboard Publications.
Gift and Tablware Reporter represents a merger several years ago of Glass and Country Journal, a 100-year-old magazine, Giftwares and Homem Fashions, which was started in California immediately following World War II.

THE NAME'S A RECORD
Are Formed
ROCHESTER, N.Y.—A new label, NAM, and a recording studio of the same name has been set up here by Alan White, president.
The operation is under the umbrella of the recently formed Atlantic-Mini- memeo Co., Inc. A publishing company, both ASCAP and BMI firms are being organized by White. With a backer, Atlantic label will be able to react to contemporary material of all types, singles and albums, with initial product due in a month. The company has been promoted under the auspices of the company's force over air force training programs, which have been sold to several U.S. armed forces. The company also has published photographic books 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 subscriber list of 20,000 plus new talent in Rochester, Syracuse, Buffalo and Toronto and an area where his studio will serve.

Films窗口
Continued from page 3
motion picture and TV divisions.
Campbell, Silver Corp. has properties in the TV field, including several specials based on Campbell's records, "Fat Albert" and "Old Archie," and based on comic strips created by former Brains in TV specials, including several films involving Cosby specials and the Cosby series, all TV specials.

In feature films, Campbell, Silver Corp. has a multipicture contract with Paramount, including several films involving Cosby specials and the Cosby series, all TV specials.

It was the TV and film properties that attracted Filmarket to Campbell, Silver Corp. Filmswindow in a major film and TV producer

Marvin Deane joins ABC Records as national director of pop promotion, former ABC promotion director for Tetragrammaton Records.

Dennis Killeen joins Capitol as advertising manager.

Barry S. Barish, Tetragrammaton marketing vice president, was left when joining Tetra he was an execu-
"BACK IN THE ARMS OF LOVE"

JACK GREENE

Written by DALLAS FRAZIER
Published by BLUE CREST MUSIC INC.

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

DECCA RECORDS, LAND OF THE COUNTRY GIANTS
strategy to minimize infringements in two sensitive and growing areas of the music business.

With regard to tapes, Belwin 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 Music Reproduction Co., and Stereodyne Inc. It is claimed that Spies used copyrights without authorization, and that Stereodyne published and marketed the manufacture of the tape cartridge product by supplying a Stereodyne pick-up head. The suit disputes Tape - A, Tape's claim that it has a right to use the copyright without a license. Aheles and Clark hope to cut off Tape's source of supply and establish the point that firms supplying raw material must police their own tapes. The tactic is similar to legal actions in the record industry, where Aheles 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 pressing plants, distributors, retailers, etc.

The suit seeks statutory royalties, treble damages and an order for the destruction of infringing tapes and records.

The copyrights mentioned in the suit number 33 and include such titles as “Little Green Apples,” “Alife,” “By the Time I Get Home,” “The Impossible Dream,” “I'm Going Out of My Head” and “Crimson and Clover.”

Aheles and Clark state that the firm will file another suit of the same nature shortly. A spokesman said: “We will stop operation to any company who is supplying infringing tape distributors.”

AGAC Pact Changes

AGAC: A member or a representative.

The prior contract read: “In all respects this contract shall be subject to and governed by the regulations and terms and conditions of any or all agreements, covenants or restrictions between any of the parties hereto and the American Society of Composers, Authors and Publishers.”

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

On another level, the Fox Office through Aheles 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 Distribution Ltd., Arc Reproduction Ltd., Precision Record Products Ltd. (pressing plant) and Philip Anderson, Jack Anderson and Harry Derderian, officers of the corporation. The action charges infringement of nine songs by Gordon Lightfoot, including “Steel Rail Blues,” “Early Morning Rain,” “Home From the Forest,” etc. Plaintiffs say the action arises out of an attempt by Arc to avoid the requirements of the compulsory licensing provision. Arc takes the position that under the Canadian law a payment of 2 cents a side is called for when a song is used on an LP, no matter how many songs are on the LP. The plaintiffs take the position that the law requires a mechanical royalty on an LP of 2 cents per side. Al Berman of the Fox Office stated that the law needs clarification.

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

ASCAP Take Up in 8 Mos.

LOS ANGELES—ASCAP is enjoying a 22 percent increase in revenues for the first eight months of the year. A record revenue of $43,877,000 was reported, with $42,905,000 derived from song licensing and $2,035,000 from mechanical royalties. ASCAP’s membership, Coast members were told at the semi- annual meeting held in Los Angeles recently, increased 3500 writers and 227 publishers admitted to the organization since February.

Nilsson Forms 2 Pub-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 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 Warner Bros. Thomas film, “Jenny.” Nilsson revealed he submitted a song for “Midnight Cowboy” which was rejected. But the film’s producer and director had heard his “Everybody’s Talkin’” cut from his RCA album and 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 and reissued this summer.

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

It has taken Nilsson eight months to get Nilsson House into legal shape. Its first two recording production pact are with RCA and Warner Bros. For the latter Nilsson House is producing Nancy Falony, Barbra Streisand, Paul Revere & the Raiders, Johnnie Mathis, the Plock, Pacific Gas & Electric, Moxy, 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. The 2-Level Crackdown

Billboard

The International Music-Record Newsweekly

Now in its 75th year of industry service

Subscriptions! Just mail your subscription today:

Billboard, 3300 Patterson Avenue, Columbus, Ohio 43214

Printed by Continental U. S. & Canada

OCTOBER 4, 1969, BILLBOARD

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 program will air through Oct. 12. It will temporarily take the network’s Sneak Preview show with exclusive new singles records. The show aired at 10:05 p.m. on the East Coast.

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

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 30 albums on Billboard’s best-selling album charts, many of which are only recently released and already hold key chart positions. These fast-moving albums include such hits as Santana’s “Soul Sacrifice,” Streisand, Paul Revere & the Raiders, Johnnie Mathis, the Flock, Pacific Gas & Electric, Moxy, Percy Faith, Miles Davis and Moog Machine.

Such established Columbia artists as Andy Williams, Bob Dylan, Johnny Cash and Blood, Sweat & Tears, and newer smells such as Chicago, Johnny Winter, Billy Joels’s “An Americanotsylvania,” program manager of ABC radio, said the program will air through Oct. 12. It will temporarily take the network’s Sneak Preview show with exclusive new singles records. The show aired at 10:05 p.m. on the East Coast.

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

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 30 albums on Billboard’s best-selling album charts, many of which are only recently released and already hold key chart positions. These fast-moving albums include such hits as Santana’s “Soul Sacrifice,” Streisand, Paul Revere & the Raiders, Johnnie Mathis, the Flock, Pacific Gas & Electric, Moxy, Percy Faith, Miles Davis and Moog Machine.

Such established Columbia artists as Andy Williams, Bob Dylan, Johnny Cash and Blood, Sweat & Tears, and newer smells such as Chicago, Johnny Winter, Billy Joels’s “An Americanotsylvania,” program manager of ABC radio, said the program will air through Oct. 12. It will temporarily take the network’s Sneak Preview show with exclusive new singles records. The show aired at 10:05 p.m. on the East Coast.

In the interview, Harrison speaks of the early days of the group and mentions the Rolling Stones, Eric Clapton, and Ravi Shankar. He discusses his new album, which will be released Friday (3), will be highlighted on the show. Harrison’s new single, “Something,” is slated to be released as a single.
**SU-KAL-DE-DON**

_Sing in The Key of D Flat and to the Tune of, "I Left My Heart in San Francisco," or "WHO PUT THE BOMP IN THE BOMPSHA — BOMPSHA BOMP."

**HEY!**

Su-kal-de-don-da-yo su-kal-de-don don-di-yep su-kal-de-don-don-day-yo su-kal-de-don-don-di yep-yep Old Mother Hubbard she filled up her cupboard but still feeds her children a bone. *Sweet Mama Cass* she done made a pass gonna do it, all on her own — and the world say oh no no no no — and the people say yea yea yea yea yea yea — and then the people say oh no no no no — and the world say yea yea yea yea yea yea yea yea yea hey! All of the singers they go down as swingers but the writer, he just goes up! Actors and plastics doing gymnastics drinkin' thru the broken cup and the world say oh no no no no no and the people say yea yea yea yea yea yea and then the people say oh no no no no and the world say yea yea yea yea yea yea yea yea yea hey! *Dylan* and *Jesus* they both had to be so the worm in the apple stays free! *Donovan Leitch* one son of the peach I love thru out eternity — and the world say oh no no no no — and the people say yea yea yea yea yea yea — and then the people say oh no no no no — and the world say yea yea yea yea yea yea yea yea yea yea hey! Yea 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-yo 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 — and the people say yea yea yea yea yea yea — and the world say oh no no no no and the world say yea yea yea yea yea yea yea yea yea hey! Su-kal-de-don-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*

<table>
<thead>
<tr>
<th>INTRO</th>
<th>GOOD</th>
<th>BAD</th>
</tr>
</thead>
<tbody>
<tr>
<td>LYRICS</td>
<td>GOOD</td>
<td>BAD</td>
</tr>
<tr>
<td>SAX SOLO</td>
<td>GOOD</td>
<td>BAD</td>
</tr>
<tr>
<td>FADE</td>
<td>BAD</td>
<td></td>
</tr>
<tr>
<td>LENGTH</td>
<td>4:15</td>
<td>3:30</td>
</tr>
<tr>
<td>MONO MIX</td>
<td>GOOD</td>
<td>BAD</td>
</tr>
</tbody>
</table>

**Harry Nilsson / popular songwriter**

**Joe Smith / honest record executive**

**Dennis (the Owl) Bond / late night disk jockey**

**Kittyhawk Graphics / white collar executives**

**Dean O. Torrence / has been record star**

**Gary Nichamin / chairman: Rotary club**

**Layton (the Chicken) Huber / retired bank dick**

**Timothy o'Leaky / drug using hippie**

**Gail Roberts / middle class secretary**

**Tyrone Jones / token colored sprinter**
NEW YORK — Kornfeld-Lang Ventures, a new leisure-time entity, is being organized by Arnie Kornfeld and Michael Lang. The firm will be involved in record production, movies, TV specials, and live concert promotions. Kornfeld and Lang are involved with Joel Rosen- man and John Hurters, 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 underway for distribution rights to the new record label, which has not been named yet. Record and Rose- man are putting their corporate- ing affairs in order and lay- ing the groundwork for a variety of future activities.

However, the label already has its first artist. Bert Som- mers, an actor in "Hair," who performed at Woodstock, and the three-year-old publishing firm of Levin 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.

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

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) is distrib- uting a record $665,360 to 1,797 songwriters for 1969.

The awards are in ad- dition to the regular distribu- tion of royalties, according to Stanley Adams, ASCAP presi- dent.

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

Among the top writers re- ceiving special recognition by ASCAP are: Kent Water- man, Rod McKuen, Isaac Hayes and David Porter.

Other winners include jazzmen Kenny Burrell, Orazio Coleman, Chick Corea, Dizzy Gillespie, Mike Vasseri, Red Norvo, Horace Silver and Billy Taylor; country writers Elton Brith, Martin Francis, Gordon G. Galbraith, Vaughn Horton, Ric- ci Toomey, Jerry D. Smith, Billy Eddie Wheeler and Sheb Wooley; pop-folk writers Joan Baez, Judy Collins, Bobby Gen- nery, Artie Guthrie, Carolyn Hest- er, 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-mem- bers 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 Dan- ny Apolinar of "Your Own Thing," and the forthcoming "Alice," Al Curnelle of "Peace" and "Promenade," Sherman Edwards of "1776," Hal and Patti James of the forthcoming "Jim- my," C.C. Courtine and Peter Link of "Salvation," Tim 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 writers of the Pulitzer Prize and other honors.

**Merc in Indie Move; 3 Markets Excluded**

CHICAGO — The move by Mercury Radio Corp. to phase out its wholly owned Merc record- ing company branch distribution outlets in favor of multiple distribution will affect the firm's bases in Cleveland and Dallas markets, where Merc will continue to handle the Mercury family labels. Independent distributors in over 63 other markets will now rep- resent Mercury's major brands.

In some instances, such as in Cincinnati, Detroit and Seattle, more than one outlet will han- dle the same product.

The independent distributors: Chicago and Milwaukee, M. S. Dist. C., Atlanta, Goodwin Dist. Co. and Stern's; San Francisco, Radio Rec- ord Dist., Inc.; Newark, N.J.

**Market Quotations**

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

The agreement was reached between Stuart Stiples, TeleGen- eral's president, and Herbert M. Moss, president and sole stock- holder 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 com- pany plans to produce and dis- tribute a new type of "elec- tronic magazine" to be known as Computer Journal, beginning next week. The magazine will be published initially on video-tape and subsequently on CBS and TeleGeneral's Electronic Recording (EVR) cars.

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

**Purchase by TeleGeneral**

NEW YORK — TeleGeneral Corp. (OTC) has reached an agreement on principle with Gotham Recording Corp., to acquire approximately 90 per- cent of Gotham's outstanding common stock for an undisclosed amount of cash and TeleGeneral's convertible deben- currs.

The agreement was reached between Stuart Stiples, TeleGen- eral's president, and Herbert M. Moss, president and sole stock- holder 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 com- pany plans to produce and dis-
THE BAND
is on 8-track and cassette
LOS ANGELES — For the moment, the "empty space" tape packaging dilemma is resolved. An interim packaging concept — 4"x12" is the best tape package available, but Henry Horwitz, general manager of Liberty/UA Tape, is going to do something about the wasted space. Horwitz has planned an assortment of merchandising gambits for the long box.

Promotion Ideas

Instead of leaving the empty space box top exposed, Liberty/UA Tape will use the package to promote current and catalog products, present premium offers, release "fines" notes and even advertise the consumer with "how to" information.

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 a second Toronto office this week, as 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 the 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 will promote the "Total Effort" concept. NAL's president said: "Our decision to expand to Canada was based upon our continued growth as a result of the instant explosion of the tape market in that country." 8-track and cassette tapes are increasing, and we are glad to be a part of that growth."

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

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-strategic approach for this 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 products for the record producer and tape duplicator to go separate ways in merchandising disk and prerecorded tape."

The Garrett 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 "Mariah" in 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 Al Martinez and Garrett, will continue to have product duplicated by Ampex, URT and North American Leisure.

Total Effort

The merchandising concept will be a total effort, including costs, advertising, budgets, kwop 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 various 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 tab release. The record company may release the album on one of its family of labels.

"Why not stuff the box with merchandise, admin it long box, that's by the best tape package available, but our concern is over the "empty space,"" he added. "It's just a 4"x12" cassette box is an empty space and an industry headache."

But record manufacturers who have settled on the "empty space" are plaguing by the "Empty Space." The four-color, full-length graphic on the outer labels needs to push sales and capable display, most agree. What to do with the empty space, though, is another problem.
DETROIT ROCK 'n' ROLL REVIVAL:
15,500 people give birth . . . GRAND FUNK is born!

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

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

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

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

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

GRAND FUNK RAILROAD HAULS IT!
Produced by Terry Knight
ON RECORD AND TAPE.

Capitol
TIME MACHINE
The Single #2567

GRAND FUNK RAILROAD
ON TIME

The Album ST-307
GRAND RAILR
The Compact Cassette with the 17 Jewel Movement

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

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

Audio Magnetics Corporation
1500 South Broadway - P.O. Box 140, Gardena, California 90247
Phone 213-321-6641 - Telex 57931 MAGTAPE GND

www.americanradiohistory.com
WHAT'S IN OUR LITTLE BLACK BOX?
THESE NEW TITLES ON PARAMOUNT STEREO TAPE

JACK BARLOW
PA 81055 8-TRACK • SON OF THE SOUTH • CASSETTE PA 26055
CATCH
PA 81053 8-TRACK • CATCH • CASSETTE PA 26053
ROY CLARK
PA 81062 8-TRACK • DO YOU BELIEVE THIS? • CASSETTE PA 26062
PA 81063 8-TRACK • YESTERDAY, WHEN I WAS YOUNG • CASSETTE PA 26063
THE FRATERNITY OF MAN
PA 81052 8-TRACK • 'GET IT ON' • CASSETTE PA 26052
ANDY KIM
PA 81054 8-TRACK • BABY, I LOVE YOU • CASSETTE PA 26054
PA 81056 8-TRACK • HOW WE EVER GET THIS WAY • CASSETTE PA 26056
THE MILLS BROTHERS
PA 81058 8-TRACK • CAR DRIVER • CASSETTE PA 26058
PA 81059 8-TRACK • GREATEST HITS • CASSETTE PA 26059
THE PLASTIC COW
PA 81057 8-TRACK • 'GODS MOOOG.MOOG' • CASSETTE PA 26057
LAJO SCHIFRIN
PA 81050 8-TRACK • MISSION: IMPOSSIBLE • CASSETTE PA 29500
SOUNDTRACK
PA 81051 8-TRACK • 'OHMY WHAT A LOVELY WAR' • CASSETTE PA 29501
PA 81054 8-TRACK • PAINT YOUR WAGON • CASSETTE PA 29504
HANK THOMPSON
PA 81060 8-TRACK • 'ON TAP, IN THE CAN, OR IN THE BOTTLE' • CASSETTE PA 26060
DIANA TRASK
PA 81051 8-TRACK • 'FROM THE HEART' • CASSETTE PA 29501
VARIOUS ARTISTS
PA 81061 8-TRACK • 'GOLDEN HITS VOLUME II' • CASSETTE PA 26061
BILLY VAUGHN
PA 81059 8-TRACK • A CURRENT SET OF STANDARDS • CASSETTE PA 29509
PA 81060 8-TRACK • 'TRUE LOVE' • CASSETTE PA 29500
WOWB
PA 81050 8-TRACK • 'OVERDOSE' • CASSETTE PA 26050

CALL NOW FOR IMMEDIATE STOCK

DISTRIBUTED BY PARAMOUNT RECORD DISTRIBUTORS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, A GULF & WESTERN COMPANY

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

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

The first new cassette prerecorded product that will now be available only through Kapp tape distributors includes nine new cassette packages by Roger Williams: "Hello, Dolly!," "Joy of Trumpet," "New Orleans," "Wax In," "Handful of Keys," "Old Faithful," "All That Jazz," and "The Little Drummer Boy."

Kapp country product released for the first time in its cassette configuration includes three packages by Mel Tilton, "Modern Strings," and "Old Rock & Roll," and will continue to retail its cassettes at the $7.95 list price for show and sounds tracks, and $6.95 for all other products.

Moving into the marketing and distribution of two labels.

San Francisco—The Perfection Plastics division of Data Technology Corp., has plans to expand its general manager of the magnetic tape cassette field. The move represents an initial investment of $5 million.

Most of the allocated funds will be used for the development of a machine capable of assembling cassettes at the rate of one per second.

M. A. Contini, group vice president, general manager of the memory products group, said the new system would enable his company to supply its customers with a cost-competitive assembly line.

Continuing, Contini said, "Our decision to enter the magnetic tape cassette marketplace was a result of extensive research and development in the area of high-speed assembly line technology and tape coating techniques."

Moving into the marketing and distribution of two labels.

New Tape CARtridge Releases

POLYDOR

Archive
Bach: Cantata No. 78; Various Artists/Music News (Canada) (Essex) (CA) 971 013
Bach: The Musical Offering; Various Artists (Richter) (RCA) 971 006
Grieg: Peer Gynt Suite; Orchestral Suite No. 3; St. Martin, Beethoven (Platt) (CA) 973 012

Deutsche Grammophon
Bach: Concerto in D Minor for Two Violins; Various Artists (Koch) (CA) 971 011
Beethoven: Violin Concerto No. 2; Various Artists (Tullberg) (Essex) (CA) 997 027
Bruch: Violin Concerto No. 1; Liszt: Piano Concerto No. 2; Various Artists (London Symphony Orchestra) (CA) 972 003
Dukas: The Sorcerer's Apprentice; Various Artists (Chadwick) (CA) 972 025
Chopin: Piano Concerto No. 1; Liszt: Piano Concerto No. 1; Various Artists (London Symphony Orchestra) (CA) 972 003

Brosilow: Symphony No. 2; Various Artists (Essex) (CA) 972 075
Brosilow: Symphony No. 3; Various Artists (Essex) (CA) 972 076

PROGRESSIVE 4 ORCH & CHOIRS/NRD Radio Symphony (CA) 972 017
PROGRESSIVE: Various Artists (Essex) (CA) 972 018
PROGRESSIVE: Blues for Violin and Oboe; Various Artists (Essex) (CA) 972 019

CANTOR: Symphony No. 1; Various Artists (Essex) (CA) 972 020
Continental: Symphony No. 1; Various Artists (Essex) (CA) 972 021

The Best in Cassettes (Jannett) (CA) 972 022

SAN FRANCISCO—The Perfection Plastics division of Data Technology Corp., has plans to expand its general manager of the magnetic tape cassette field. The move represents an initial investment of $5 million.

Most of the allocated funds will be used for the development of a machine capable of assembling cassettes at the rate of one per second.

M. A. Contini, group vice president, general manager of the memory products group, said the new system would enable his company to supply its customers with a cost-competitive assembly line.

Continuing, Contini said, "Our decision to enter the magnetic tape cassette marketplace was a result of extensive research and development in the area of high-speed assembly line technology and tape coating techniques."

Moving into the marketing and distribution of two labels.

PENSAZINE VIOLIN CONCERTO NO. 1—San Francisco Opera/Karajan (Essex) (CA) 972 047

Polydor
CAT AND THE FIDDLE ALL NIGHT LONG (LP) — The Street Gang/Richard T. Pelletier (CA) 973 002
Herbie Hancock/John Mclaughlin (CA) 973 004
John Mclaughlin/John Mclaughlin (CA) 973 008
JERRY COMPTON/COMPTON (CA) 973 003
(Continued on page 20)
When people ask for Echo Park, don’t ask them which one.

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

ON EPIC RECORDS
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 stock items and carry the largest selection of accessories for the sale of car stereos.

The Missouri-based chain of auto stereo stores 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, N.A.S. now services 24 units—including 10 franchises. These units are located from Sacramento, Calif., to Cincinnati, with new stores under construction.

Two Guys Names Service One-Stop

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

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

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

EVR Cartridges

To Hospitals

LOS ANGELES—The Electronic Video Recording Division of CBS has been awarded a multi-year contract with the University of California—Los Angeles—University Medical Center.


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

Norman Sales Party

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

The sound choice

in finely engineered automotive and home stereo equipment.

Silerne Purchase

WASHINGTON — Silerne Electronics here has purchased Lawrence Associates of Wheaton, Md., by the Silerne president Morris Silverman. Silerne has been a distributor of electronic parts and equipment for the past 25 years, while Lawrence is the 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.

THE ORIGINAL ONE

THE QUALITY ONE

THE ONE

Le-Bo

TA-52 Deluxe Tape Cartridge Case Holds 15 cartridges

TA-54 Deluxe Tape Cartridge Case Holds 24 cartridges

Distributor! Jobber!

Custom padded top

The best vinyl

The only one with lock and key

NOW! A New Concept In Color! The Two Tone from Le-Bo, the Only Two-Tone Color on the Market! Six attractive decorator colors down in Black Crush Alligator Black—Brown—Red. And All the New Alligator Blue and Alligator Green. Once you see these New Colors All Others Become Dull. Deluxe wood construction. Genuine high grade rayon flocked interior. Available in Two Sizes.

Products Co., Inc.

71-08 51st Avenue, Woodside, N. Y. 11377

DOOTO'S 3 NEW SIDESPLITTERS

The funniest Party Record Albums in a decade!

BIG GEORGE'S PARTY JOKES

Big George Kerr DTL-844

Red hot and laugh out loud, network pitch er, doctors, nurses, patients, and others.

WILLIE AND RISING DICK

Richard and Willie DTL-843

Huge comic album by the biggest most versat iles comic Rising Dick The Sicks and The Crocker Socks are especially historical. Multi Only

LOW-DOWN AND DIRTY

Richard and Willie DTL 842

Funky identifying quips about the dirty part of life by the nation's foremost entertainer. (Adj Only)

SPECIAL FALL SALE!

30% Off On All Red Fox LP Albums

Buy 10 - Get 3 Additional Free Until

Oct. 25th. Call Your Distributor Today

RECORDS - CARTRIDGES - CASSETTES

DOOTO'S RECORDS

13440 South Central Avenue / Los Angeles, California 90039
JOHNNY ADAMS— I CAN'T BE ALL BAD

I CAN'T BE ALL BAD (SSS International 780)

JOHNNY ADAMS— I CAN'T BE ALL BAD

SSS INTERNATIONAL RECORDS
A Division of The Shelby Singleton Corporation
3106 Belmont Boulevard • Nashville, Tennessee 37212
(615) 291-2003 Cable: SHELREC

"I CAN'T BE ALL BAD"

SSS #780
NEW YORK — "Salvation," a rock musical, which opened at the off-Broadway Jan Hus Playhouse on Sept. 24, offered an engrossing blend of good music, some bright songs, but seemed to try too hard too often. Capitólo Recordings, the label, rights to the show. The cast contained 20 numbers, dealt with sex and salvation and their relationship to each other. The audience is brought into the action from the beginning, with C.C. as the narrator, haranguing Nobody Else, the seven-man group supplying the musical's instrumentals. This overall bit, which leads into the evening's first song, becomes wearing. Each of the four-member cast has at least one song 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 "Let the Moment Slip By" starts as a confession with comic overtones, but eventually turns toward the Morton, with a fine pop-soul delivery, has a good number in "Let's Get Together," a possible single.

Perhaps the least single possibility is "Tomorrow Is the First Day of the Rest of My Life," the show's opening number, an act 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 Love You To Then Why Can't I Touch You," which was done by the cast, which also included the strong voices of the Bottes, De Haviland, and Yolanda Bavan. This is the kind of musical, which might come off better on record than in the theater.

FRED KIRBY

Hammond Via Blues

NEW YORK — There was standing room only in the thinly-occupied auditorium of the Village Gate-Cafe when guitarist recording artist John Hammond opened Wednesday (24). And small wonder, for John Hammond is a really a talent to see and hear. He is a stimulating and inspiring entertainer. In the cloistered confines of the Gate, he is more 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 material possible for an extended concert—the blues; and yet, even though he worked under a lack of sweat of soulful grime, his songs came easy, effortlessly.

Hammond waits his blues in the fascinating old tradition of such unforgettable singers as John Lee Hooker, and the more recent B.B. King. Accompanying himself on both guitar and harmonica, he worked his way through a carefully selected repertory of some of the finest blues-rock, to slow and easy nostalgic numbers, and mellow crooners. Throwing the open mike to the audience and groans from the audience.

Sharing the stage with Hammond were two folk acts, Walcott and Roundtree, and Loud.

(Continued on page 26)

Toni Carroll and her manager, Nappy, display her latest RCA New York's Colony Rec.

Copyright 1969, Billboard

Salvation Better To Hear Than See

Crosby, Stills in Music Groove

Crosby, Stills, Nash & Young, the super-group of rock and roll, have had enough success on their own to now engage in a new enterprise, the creation of a band. The group, consisting of three vocalists and a rhythm section, has been working on an album called "Crosby, Stills, Nash & Young." The group has been working together for over a year, and the album is expected to be released later this year. The group's music has been described as a blend of folk, rock, and country influences, with a focus on harmony and melody. The group's members have also been involved in various other projects, including film work and television appearances. Despite the group's success, they remain committed to their roots and continue to perform as a band, as well as engage in solo projects. New York, Oct. 4, 1969.
An album with the impact of an iceberg

Legend

 Produced by: BRUCE PATCH

As heard in the smash album "REMEMBER THE TIME AND THE MAIN MAN"" 895-701

ROCK N' ROLL REVIVAL IN N.Y.

NEW YORK. Richard Nader of National Production Consultants, Inc. will run a rock n' roll revival at Felt Forum on Oct. 27. The acts include: Bill Haley & the Comets, Chuck Berry, the Platters, the Coasters, Jerry Lee Lewis, and the 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.

OCTOBER 4, 1969, BILLBOARD
How do you design an ad worthy of the new Ray Stevens single, “Sunday Morning Coming Down???”

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

LOS ANGELES — Linda Ronstadt has the qualities of a super star. Returning to the Troubadour Sept. 17 after a three-year absence, she captivated and dominated her audience with a 10-selection 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 shook up the nerve fibres. Her remarkable capability for maintaining a consistent level of vocal excitement was a standout feature of her act. She came charging on stage and swung right into "Silver Threads and Golden Needles" and maintained her driving, forceful vocal style through "Up to My Neck in the High Muddy Water," "I Try Harder Because I'm Number Two," "Walkin' Down the Line," "I'll Be Your Baby Tonight," "I Believe I'm Gonna Break My Mind" and "Different Drum." When she switched to such ballads as "Livin' Like a Fool," and "For a Long Time," her voice throbbed tearfully.

Regardless of the tempo, she sang honestly and emotionally, adding a country twang when needed. Miss Ronstadt rep-resents the excitement of amplified music and the throbbing of country music.

ELIOT TIEGEL

Hammond Sporting
Continued from page 23
en Wainwright III. Wainwright is a young and eager enter-prise 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

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 Wanaque Park will be Bobby (Blue) Bland, the Magnificent Men, Carl Holmes & the Bradford Gospel Singers, and Irving 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 business-

Jamal Appealing
With Commercial Opening Session

NEW YORK—One of the more successful commercially-tinged jazz artists, Ahmad Jamal opened with bass, drums and conga drum quartets at the Plaza, Sept. 23. Jamal goes straight ahead with his widely-appealing piano style, cutting through originals like "Manhat-tan Reflections" — a piece full of shifting moods—and such others as "Poinciana" (a hit for him some years ago in the club) and "Au-

The ABC artist tends to busi-ness rather than making it a showmanship evening and the result is pleasant. IAN DOVE

SMILE STUDIOS, LTD.

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

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

SMILE STUDIOS SOLVES YOUR AUDITION AND REHEARSAL PROBLEMS.

OUR SERVICES ARE UNIQUE AND EXTRAORDINARY.

For further information, call Bob Armet.

763 Eighth Ave. (47th St.)
New York, N. Y. 10036

(212) 246-9431
(212) 247-9556

WWW.AMERICANDRADIOHISTORY.COM

LULU celebrates her Atlantic Records connection with a motorcycle ride char赋ured by Atlantic's executive vice-president Jerry Wexler.

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY KROMOGRANTE UNDER 3% EACH

IN 1000 LOTS

500—$18.85 1000—$22.75

For larger quantities, refer to S.7.

ALSO AVAILABLE NOW:

8X10 COLOR PRINTS

1000: $23.15 1750: $37.25

Send for a sample 8X10 color print and black & white 8X10 plus prices for other sizes in black & white and full details.

PICTURES

37 N. ROBBINS ST.
SPRINGFIELD, MO. 65406

Publishers of the Smiling Brother (Ltd.)

Talent

SMILE STUDIOS, LTD.

For larger quantities, refer to S.7.

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY KROMOGRANTE UNDER 3% EACH

IN 1000 LOTS

500—$18.85 1000—$22.75

For larger quantities, refer to S.7.

ALSO AVAILABLE NOW:

8X10 COLOR PRINTS

1000: $23.15 1750: $37.25

Send for a sample 8X10 color print and black & white 8X10 plus prices for other sizes in black & white and full details.

PICTURES

37 N. ROBBINS ST.
SPRINGFIELD, MO. 65406

Publishers of the Smiling Brother (Ltd.)

HEAVY KROMOGRANTE

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY KROMOGRANTE UNDER 3% EACH

IN 1000 LOTS

500—$18.85 1000—$22.75

For larger quantities, refer to S.7.

ALSO AVAILABLE NOW:

8X10 COLOR PRINTS

1000: $23.15 1750: $37.25

Send for a sample 8X10 color print and black & white 8X10 plus prices for other sizes in black & white and full details.

PICTURES

37 N. ROBBINS ST.
SPRINGFIELD, MO. 65406

Publishers of the Smiling Brother (Ltd.)

Changing the Guard

Gone from the U. S. pop scene are once bigtime Brits: Eric Burdon's Animals, The Searchers, Dave Clark Five, Graham Nash's Hollies, Marianne Faithful, George Fame, Gerry and the Pacemakers, the Zombies, Kinks, Chad and Jeremy, Herman's Her-mits, Manfred Mann, Billy Jay Kramer & the Dakotas, Peter and Gordon, the Seekers from Australia—all the groups that first took part in the British invasion of American music. Their departure, now official, marks the end of an era when the hits came in great gulps of incredibly exciting sounds. Today, the pop-picture is a lot duller, while the British influence has turned from pop to rock and good-timing to blues, surrendering its Americanization for a more continental es- tablishment. The British turnover of style has gathered, naturally, around the Beatles and Stones, veterans like the Who, Bee Gees and John Mayall, and newer names Led Zeppelin, etc., to whom we add 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 conscience of the British, and Fleetwood Mac. But then again, the British have their own lot to consider. Americas are singing and playing their own music again, and certainly no one here will go out of their way to encourage the English accent to imitate the Beatles. The retreat of the British rock armada, has revealed our Southern soul, the gut and grit of the dustbowl, fields and city slums. Even rock'n'roll, in its vulgareness and simplicity, is subserviency concerned with the other America, its unrepentant people and unprotected land. It took the Beatles and Stones to bring it all home, but it's our problem now.

By ED OCHS

The British invasion is over, and the Beatles no longer set policy. Our four, lovable and mind-blowing longhorns are now Anglo-Saxon singers for the "pro-feeding" 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 country, folks, comedy, jazz and soul—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 the country. This is the gogovizing fed up in the '60s, the whole world, 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 it nearer to our own. It took the British template of U. S. rock'n'roll, 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 diminished 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 re-defined us not only that it, indeed, existed, but more that it was native to the U. S.—on the mountains, in the great gorges and closed ghettos—where it slept like a second, submerged civilization. The imitations rekindled a curious thirst for the originals, and the original播种 to rock'n'roll, the Beatles, 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 "The Captain of Rock'n'roll," and "Act Naturally" was a country hit, and Ringo sang it in the classic tradition of Johnny Cash's "Ballad of a Teen-Age Queen." As the Beatles' Dylan canon book, and the subsequent arrival of the Byrds, Country Joe & the Fish, Mike Bloomfield's Electric Flag, Buffalo Springfield, Buffy St. Marie, Jerry Lee Lewis, Otis Redding, all the early folk and blues pioneers—British, American and Afro-American. Now, in only a year's time, Creedence Clearwater Revival creeps closer to Crosby, Stills, Nash & Young, while Aretha Franklin has been pop-ularized (i.e. diluted) beyond her "church" ethics in favor of the "emerging political and the underlying soul of Otis Redding."

The British rock heritage is partly our own, existing an overdue in- vestigation into that part which is ours; the artists they've copied have returned like political prisoners after an absence. It was only from the pop-soul bag they were forced into before the heyday of black pride and liberated soul music—but also from an 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-released by Epic in April '69.) It is more than coincidence that the retreat of the British Trojan horse, filled with rock troops hopped and cued to America, comes with the advance of neo-nationalism in the British Isles, for the Beatles, Stones, John Mayall, Cream, etc., knowingly and purposely borrowed from American—which began to realize that the debt owed was not by the English rock-conservatists but by careless American concept brokers, who stripped black music in the late 40's and 50's and left it by the road-side to die. But the British Isles music and the American and Afro-American, Eastern and Far Eastern cultures, were not ashamed of our history, but rather taken up in defense of its repression. So their appreciation — a rock'n' roll educational experience—deserves our gratitude. Even today, British buffs are sustaining, through recordings, literature and imaginative "five tours, our own (i.e., unexploited) blues like pure water. That is, until a single engrained in the English-restaurant fancy of the music business, patrons of the greenback dollar. The British "invasion" was more of a cultural grudge, giving back some of our self-respect while establishing the British brand of rock music as a cultural entity all its own.
GOES
GARLAND GREEN
with the Hottest Hit in the Country!
"Jealous Kind of Fella"
B/W "I Can't Believe You Quit Me"
now... #48 in BILLBOARD! ... #51 in CASHBOX!
#57 in RECORD WORLD! and its heading for the top!
YOU WIN!

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

B. B. KING LIVE & WELL - BLU-9031
THE JAMES GANG - BLU-9034
PHAROAH SANDERS KARMA - A-9181

www.americanradiohistory.com
NEW YORK — Albums of hit singles are now being used "as balance" on WOR-FM, the Drake- ston station that's been owned and operated by A. B. Stone since 1950. The current programming concept is to give WOR-FM a "fresh" sound in station identification. The station's new public-service broadcast mono station, known as the WOR-FM Stereo, is being "played" by a group of DJs who are "in charge" of the music and news. The station's new public-service broadcast stereo station, known as the WOR-FM Stereo, is being "played" by a group of DJs who are "in charge" of the music and news.

WEXI-FM's Format Making Big Gains

By EARL PAGE

 convinces that "listeners do not twirl the dial" and that an FM station must have an identifiable "personality." Smithers said even AM dial settings are difficult. "The AM stations have complicated point demarcations that are much more difficult to set than the FM stations." Smithers said the station's format was built around the idea of a "total listening experience." While I don't (and never will) agree with Sam Holman, or, for that matter, anyone else, on their particular programming principles, I cannot help seeing what a fantastic job they have done with the format. The community involvement that WOHO has in the programming of its own format, the "Love's Been Good to Me" show, is not only the best part, but also the most satisfying element. "Love's Been Good to Me" was the most successful programming of the show, and another one was "Put That Woman Back To Me." Publicity buildup for the show has been excellent, with "Here's The Song" being the major element.

Radio-TV programming

LP Cuts Balance WOR-FM

By CLAIDE HALL

NEW YORK — Album cuts are now being used "as balance" on WOR-FM, the Drake- ston station that's been owned and operated by A. B. Stone since 1950. The current programming concept is to give WOR-FM a "fresh" sound in station identification. The station's new public-service broadcast mono station, known as the WOR-FM Stereo, is being "played" by a group of DJs who are "in charge" of the music and news. The station's new public-service broadcast stereo station, known as the WOR-FM Stereo, is being "played" by a group of DJs who are "in charge" of the music and news.

Visiting in Beautiful downtown Burbank with KBQQ's Air person- nel was Mrs. Hall, who was named by KBQQ program director Bill Winsor, "doing the pilot for the half-hour "Love's Been Good to Me" show at the "Constitution station" NBC." From left: KBQQ DJ's Corky Mayberry, Bob Jackson and Hoss Barnes; Bowman; Hall; and KBQQ's Jerry Newman.

TV REVIEW

And It Goes Beat In Debut TV Show

NEW YORK — From the opening second until the credits flashed off the television set, "And When I Die" on NBC-TV Saturday (20) unfolded the second half of the second season of the NBC-TV miniseries "Love's Been Good to Me." The show ended and another season of the show was in the works.

Letters To The Editor

While I don't (and never will) agree with Sam Holman, or, for that matter, anyone else, on their particular programming principles, I cannot help seeing what a fantastic job they have done with the format. The community involvement that WOHO has in the programming of its own format, the "Love's Been Good to Me" show, is not only the best part, but also the most satisfying element. "Love's Been Good to Me" was the most successful programming of the show, and another one was "Put That Woman Back To Me." Publicity buildup for the show has been excellent, with "Here's The Song" being the major element.

Claude Hall

Pet Clark's "Games People Play" set the audience to clapping with their hands; it was a dynamic and very exciting performance. Don Ho, who performed the main role, was excellent. His on- stage presence was captivating, and his vocal range was wide. The music was the major element.

Claude Hall
Introducing Rare Earth, a very heavy new label.

It’s easy to find.

SEATTLE 4 A.C. RECORD AND TAPE CORP. 729 South plywood Seattle, Washington 98108
NEW ORLEANS ALLSTATE 1827 Lafayette Street New Orleans, Louisiana 70113
CHICAGO ALLSTATE 3035 West 47th Street Chicago, Illinois 60629
NEW YORK unabashed ALEX MARTIN Hillside Industrial Park 417 Munson Way Hillside, New Jersey 07205
CHARLOTTE SOUTHERN 2214 West Morehead Street P.O. Box 398 Charlotte, North Carolina 28208
DALLAS SOUTHERN 1332 Chemical Dallas, Texas 75207
SALT LAKE CITY SOUTHERN 367 South 700 West P.O. Box 1064 Salt Lake City, Utah 84115
MINNEAPOLIS/HELMINGER BROS. 7600 Vermont Boulevard Minneapolis, Minnesota 55426
BOSTON DISC DIST. 19 Walnut Street West Roxbury, Massachusetts 02132
FLORIDA TONE DIST. 405 Southeast Tenth Court Hotleka, Florida 33111
ATLANTA STARBRITE DISTRIBUTORS 10201 North 30th Street N.W. Atlanta, Georgia 30319
LOS ANGELES CALIFORNIA RECORD DIST. 1252 Ninth Street Los Angeles, California 9006
ST. LOUIS COMMERCIAL MUSIC 2217 Delmar Boulevard St. Louis, Missouri 63103
NEW YORK ALL STATE DIST. 20 West End Avenue New York, New York 10023
Services Hertford, also

WASHINGTON, D.C. SCHWARTZ BROTHERS INCORPORATION 2134 12th Place, northeast Washington, D.C. 20010
HONOLULU NYLEN BROS. 820 South Beretania P.O. Box 355 Honolulu, Hawaii 96813
PHILADELPHIA CHESTNUT 3000 North Broad Street Philadelphia, Pennsylvania
SAN FRANCISCO M & H DISTRIBUTORS 5500 California Street San Francisco, California
HOUSTON JAY KAY DIST. 2151 West Boulevard #105 Dallas, Texas 75247

DETROIT MACK MUSIC DIST. 15711 Wyoming Avenue Detroit, Michigan 29258

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

Give a

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

The "Give A Listen" campaign reaches an even more massive audience with separation cards, spot TV on the top 25 markets, and network TV on Johnny Carson's Tonight Show on NBC.
same old Christmas gifts,

listen.

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

13 Steve Miller, "Sailor" Quicksilver Messenger Service The Band, "Music From Big Pink" 3 record deluxe set. Also available on tape.
14 "Romeo & Juliet" complete motion picture Soundtrack, 4 record deluxe set including 48-page, full color, complete script. Also available on tape.
15 "The Guitar Of Laura Nyro" Almeida, 5 record deluxe set, including 48-page, full color, complete script.
16 Zorba Canterbury Tales/Celebration original Broadway cast, 3 record deluxe set.
19 Jackie Gleason Deluxe 3 pack on 8-track and cassette.
RADIO LISTENS TO BILLBOARD

79%
OF ALL RADIO PROGRAMMERS FIND BILLBOARD THE MOST
USEFUL TRADE PAPER FOR PROGRAMMING INFORMATION

84%
OF ALL RADIO PROGRAMMERS READ BILLBOARD REGULARLY

23% OF ALL RADIO PROGRAMMERS READ CASHBOX REGULARLY

81%
OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING BILLBOARD

86%
OF ALL RADIO PROGRAMMERS CHOSE BILLBOARD

7% OF ALL RADIO PROGRAMMERS CHOSE CASHBOX
5% OF ALL RADIO PROGRAMMERS CHOSE RECORD WORLD

IF YOU WERE A RECORD MANUFACTURER AND COULD ADVERTISE IN ONLY ONE MUSIC RECORD TRADE PAPER, WHICH WOULD YOU CHOOSE?

5% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING CASHBOX
4% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING RECORD WORLD

RADIO LISTENS TO BILLBOARD

www.americanradiohistory.com
From Douglas Leedy, his Moog and Buchla Synthesizers, and his friends at the Record and Tape Company.
A Christmas Odyssey, ST-339 Produced by Roger Karshner

Joy to the World
Good King Wenceslas
The First Noel
From Heaven to Earth
Deck the Halls
In Dulci Jubillo
The Coventry Carol
Good King Wenceslas
We Three Kings
Silent Night
FROM THE CREATORS OF "GIGI" AND "MY FAIR LADY" NOW COMES

PAINT YOUR WAGON

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

The Soundtrack for our Times

- Featuring a full-color souvenir booklet
- Ad mats available for local use
- Pre-recorded radio spots available for local use
- Large theme-setter display available along with standard 12" by 12" easels
- Half a million theater box office ticket envelope stuffers will be used nationally to promote album sales
- Also available on Paramount Stereo Tape 8-Track Cartridges and Cassettes
- Call your local Paramount distributor now for immediate stock
- Distributed by Paramount Record Distributors, a Division of Paramount Pictures Corporation, a G + W Company.
POSITIONS OPEN

We need an experienced morning personality. Talented formatted newscaster or who knows how to deliver a punch and sound good on tape. Proven to be a hit in Tulsa, Oklahoma, looks for new challenge. Contact Air Check, WYCS, Box 41, Tulsa, 74101, 913-621-9853.

POSITIONS WANTED

CUSTOMISATION, creative D.J. seeks link with progressive East Coast station. Has range and resume plus name ID. All expenses paid. One year minimum. 824-500 N. Detroit. 313-528-0027.

Vox Jox

Radio-TV Mart

10,000 watt station looking for personality to add to our line-up. Must have been heard in Tulsa, Wichita, Oklahoma, or rock market. Alpha Station. Box 41, Tulsa, Oklahoma 74101. 913-621-9853.

Jerry Stevens, formerly of WRGB in Philadelphia, has become the first National Director of Don Reno & Bill Harrell have taken over management of WQX1 in Lebanon, Virginia. Heading operations is Bill Harrell. Bill and Don are known in the broadcast business as the "2-Punch" combination. They have worked together for years. Bill has been with the station for five years. The station is located in the heart of the Shenandoah Valley in Western Virginia. For further information contact WQX1, Box 1332, Lebanon, Virginia, 22843.

Top 40 program director (DJ), win- ter home. Select and coordinate artists and acts for bar and concert. Sales, remote shows, travel. Bachelor's degree. N.Y. Experience. Call 718-963-8707.

Radio-JV Mart

Jerry, a nice guy, preferably unmarried. Will work for free as long as he doesn't have to sell soap to the public. Contact Jeff Wark, WNYR Radio, RFD, Buffalo, N.Y. 14285.

We need a young guy, preferably married, with above average IQ. Looking for someone who can be more-or-less married and get along with the public. Contact Jeff Wark, WNYR Radio, RFD, Buffalo, N.Y. 14285.

POSITIONS WANTED

Evanston, Illinois; WCDA, 470 AM, Chicago, WLS, 1070 AM, in both Drake and personality spots. Resume, station contact. Call 312-642-5317.

Laird Tom is available. One of the nation's top aircheck writers for market on a personality-type station. Call 312-472-0000.


Available Immediately: Two-octave "Pop" key man of 10 years' experience. Excellent voice, experienced in many writing and production jobs. Has worked for West Coast stations, tape and record release (call 602-545-4022).


First prime personality for up-comers. Top rated in major Central market. Available for six months or more. Contact WXYZ, 8500 W. Grand Blvd., Detroit, Michigan 48221.

A jeans named Oil Creative, nutty hard-rock kind. Needs producer. Must be able to play harmonica. Has long, dark hair. Must give personality an extra kick. Has had a lot of experience, especially in the rock market. Anyone with experience should contact WESL, 4225 W. Lawrence Ave., Chicago, Illinois 60647. Resume, phone or tape or resume (call 312-280-6060).


I want to work west, south, southeast in preference. Markets that cater extensively for or has had extensive experience in southern market. SB, not WSB, WSB. Also interested in returning to the West Coast. Contact WJNN, 132 W. Washington, Chicago, Illinois.

Needed: A male personality. Must have had on-the-air or on-the-clock experience. Must be young, energetic, experienced and have a good personality. Contact WJNN, 132 W. Washington, Chicago, Illinois.


If you're a young man and want to break into the business, Contact WJNN, 132 W. Washington, Chicago, Illinois.


One of the people we've been hunting for has been discovered. A young man with a great deal of potential and ambition. He's in the market looking for a position. Contact WJNN, 132 W. Washington, Chicago, Illinois.

Adult, mature-sounding personality. Needs to talk about the city and the people in it. Must be able to talk naturally. The person should be comfortable with the city. Contact WJNN, 132 W. Washington, Chicago, Illinois.

Our new station in Ohio will be on the air in June. Anyone who can do a comics job with a Top 10 station in mind will do a fine job. Send resume and five reel of tape. Contact Ed Pike, WCMB, Box 24, Lima, Ohio 45802.

Most of the virtue of which is ascribed to the north by northwesterners is actually found in the midwest. It is true that northwesterners are more democratic in politics and more open-minded in general. It is also true that northwesterners have a better sense of humor than southerners. However, it is false to say that northwesterners are more left-wing than southerners. In fact, the reverse is true. Northerners are more conservative than southerners.

The most important factor in the development of personality is the environment in which one grows up. The environment in which one grows up is determined by the family, the school, and the community in which one lives. The family provides the individual with a sense of security and love, and helps to shape his personality. The school provides the individual with knowledge and skills, and helps to shape his personality in terms of cognitive development. The community provides the individual with opportunities for social interaction and helps to shape his personality in terms of social development.

The most important factor in the development of personality is the environment in which one grows up. The environment in which one grows up is determined by the family, the school, and the community in which one lives. The family provides the individual with a sense of security and love, and helps to shape his personality. The school provides the individual with knowledge and skills, and helps to shape his personality in terms of cognitive development. The community provides the individual with opportunities for social interaction and helps to shape his personality in terms of social development.

The most important factor in the development of personality is the environment in which one grows up. The environment in which one grows up is determined by the family, the school, and the community in which one lives. The family provides the individual with a sense of security and love, and helps to shape his personality. The school provides the individual with knowledge and skills, and helps to shape his personality in terms of cognitive development. The community provides the individual with opportunities for social interaction and helps to shape his personality in terms of social development.

The most important factor in the development of personality is the environment in which one grows up. The environment in which one grows up is determined by the family, the school, and the community in which one lives. The family provides the individual with a sense of security and love, and helps to shape his personality. The school provides the individual with knowledge and skills, and helps to shape his personality in terms of cognitive development. The community provides the individual with opportunities for social interaction and helps to shape his personality in terms of social development.

The most important factor in the development of personality is the environment in which one grows up. The environment in which one grows up is determined by the family, the school, and the community in which one lives. The family provides the individual with a sense of security and love, and helps to shape his personality. The school provides the individual with knowledge and skills, and helps to shape his personality in terms of cognitive development. The community provides the individual with opportunities for social interaction and helps to shape his personality in terms of social development.
EBB-K. HARRISON SR. President

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

ATTENTION: DISTRIBUTORS • DISC JOCKEYS
RADIO STATIONS • WRITE OR CALL US
IF YOU ARE NOT BEING SERVICED NOW!!
Anti Does His Own KFI Thing

LOS ANGELES — A new slant to programming occurred on Al Collins' late night show (Wednesday-Sunday) on WOR, the music station. The program is called "Al's World of Music," and it features Collins as the host. The show is one of several attempts by the station to attract a bigger audience and build its reputation. The format features a mix of classic hits, oldies, and contemporary music, with a focus on personal stories and interviews. Collins, known for his wit and engaging personality, is the key to the show's success, as he connects with the audience and shares his insights on the music. The show has been well-received by listeners, who appreciate the unique blend of music and storytelling that Collins brings to the airwaves.

WOR
Bob Chase
Toledo, Ohio

I enjoyed your article "Good Morning, Country Station In 5 Marts Of 79." 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 were coming up in New Orleans, and I'm more than ready to see if the new station is on the run.

I take this to mean that Mr. Gardiner is not aware that there is a country station in Philadelphia, or that there is one that has been in operation since 1967. Yes, there is a country station in Philadelphia, WRCP (1230) "The Sound," and I'm sure he would appreciate it if we could have a better country station. As for the station I might have agreed, there isn't a radio station on the face of this earth that isn't a country station in Philadelphia. WORCP is one of the finest sounding country stations in the country today. It's a shame he's not aware of what's happening in Philadelphia.

Paul Program Director
WRC Phillips

Programming Aids — Continued from page 4

Memphis, Tenn. (WUSI), Bill Smith; Springfield, Mo. (KSBE), Tom Tarkenton, Grady, BILLP; "Swede's Hut," Soul Cirkus, South Beach; "The Civil Rights Man," Be a Woman, Be a Man; "The Country Music Show," Jody Bub; Boston, Mass. (WRED), Larry Velez, "(W)O(V3), Anson Church, Music Director. Grinding \\

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 recording. The first single under the pact is "Be My Baby," which will be released by the Organ Group for release on the Smash Label. The disk will be recorded in the Mercury Sound Studio here and arranged by Paul Harris. MRC Music consultation./

It's WKKE Now

ASHEVILLE, N.C. — WKLX has changed its format to WKKE, but will keep its Hit 100 format. According to executive vice-president Clark Haas, 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 subject of drug problem. One-hour tapes of the controversial program were made in advance, then distributed around the country. The program, "Both Feet On The Ground," was produced by Richard Fitch, a Chicago music producer, and music for the show was written and recorded at Laddes Recording Corporation in Chicago, according to the producer of the program. The show was produced, Smithers, said, with the idea of presenting "both sides of the drug issue." Two-minute interviews were made with people for the show who claim that drugs had opened a new world for her, and a doctor warning of the dangers of drugs. Four YMAC street workers answered calls during the special.

The station did not intend to play parent or make any moral judgments, said Smithers. "They should 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 dance music was played.

WEXI-FM's Format Making Big Gains

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

WEXI-FM, 94.7 FM, is a major player in the local music scene, with a broad range of programming that caters to a wide variety of tastes. The station's strong presence in the community has helped it to attract a loyal audience, and its commitment to supporting local artists has earned the station the respect of its listeners.

MUSIC, DORUGH recorded Walter Miller in 1963, and the following year, the agency was in place. The client had no idea that the music was for a country single, and the music was recorded. Ally, a producer at D. & B., had picked up the tape and produced the single. Meanwhile, the client was happy with the result, and the single was released on WORCP.

The music was produced by Neil Diamond; "The Nitty Gritty," and it reached number one on the charts. The single was a huge hit, and it established WORCP as a major player in the music industry. The station continued to produce hit records, and it became one of the most successful in the country.

Although WORCP was a hit, the station was not satisfied with its success. It continued to produce hit records, and it became one of the most successful in the country. The station continued to produce hit records, and it became one of the most successful in the country. The station continued to produce hit records, and it became one of the most successful in the country.
STATE YOUR TERMS!
The Detroit Sound . . ? The Memphis Spirit . . ? A redefinition of musical idioms that is “THE DETROIT-MEMPHIS EXPERIMENT” (DOT LDP 25963) Mitch Ryder. Booker T. and the M. G.’s. Seems to us, it should go without saying . . . and it will. Also available on stereo tape. Distributed nationally by Paramount Record Distributors, a division of Paramount Pictures Corporation, a G+W Company.
Rock and roll music people like Little Richard, Bobby Day, and Chris Kenner pounded out the teen beat sounds of the 1950's so hard you can still feel the vibrations. They were part of the first generation of rock; part of parking in the dark and every high school hop. This first generation of rock, blues, and early soul is an excitement that can never be captured through the intellectualization of today's rock print, you've got to feel it to understand it.

We've assembled twelve albums which will make you want to unlace your shoes, pull off your white socks, jump up on the kitchen table and dance. The entire series is called "The First Generation: Rock/Blues/Early Soul". You can get the whole set, set them on your 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. Vitals, black leather jackets, and a comb in the back pocket of your jeans may not be part of your life style anymore, but rock and roll should be.

The First Generation:
Rock, Blues, Early Soul

Available exclusively on ITCC
4 & 8 track stereo tape cartridges.
Buddah Records is a subsidiary of Viewlex, Inc.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label, No. &amp; Pub.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 CAN'T GET NEXT TO YOU</td>
<td>Temptations, Gordo 7092 (Jubilee, BMI)</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>2 THAT'S THE WAY LOVE IS</td>
<td>Marvin Gaye, Tamla 54190 (Jubilee, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>3 OH WHAT A NIGHT</td>
<td>Dells, Criteria 203, BMI</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>4 HOT FUN IN THE SUMMERTIME</td>
<td>S &amp; F Family Stone, Epic 5-10489 (Shine Ferry, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>5 SHARE YOUR LOVE WITH ME</td>
<td>The Isley Brothers, Atlanta 2550 (Emi, BMI)</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>6 JEALOUS KISS</td>
<td>Garland Lee, London 5-0260 (Emi, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>7 WHAT'S THE USE OF BREAKING UP</td>
<td>Jerry Butler, Mercury 72960 (Assorted/Parladek, BMI)</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>8 WORLD</td>
<td>James Brown, King 6230 (Gala, BMI)</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>9 DADDY'S LITTLE MAN</td>
<td>O.C. Smith, Columbia 4-0930 (Bim, ASCAP)</td>
<td>5</td>
</tr>
<tr>
<td>10</td>
<td>10 IN A MOMENT</td>
<td>Janet Cooke, Year 1001 (Dunham &amp; Heiberg, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>11 YOUR GOOD THING IS OVER</td>
<td>Lou Rawls, Capitol 2550 (East, BMI)</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>12 NITTY GRITTY</td>
<td>Eddie Knight &amp; The Platters, Soul 55502 (Bubalo, BMI)</td>
<td>11</td>
</tr>
<tr>
<td>13</td>
<td>13 YOU GOT YOURS AND I'M GONNA SEE YOU</td>
<td>The Shirelles, Birdseye 151 (Shirelles, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>14 HERE I GO AGAIN</td>
<td>Smokey Robinson &amp; The Miracles, Tamla 6020 (Tamla, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td>15 LOWDOWN POPCORN</td>
<td>James Brown, King 6230 (Gala, BMI)</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>16 GOING IN CIRCLES</td>
<td>Friends of Distinction, RCA 740204 (Atlantic, BMI)</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td>17 CHAINS OF LOVE</td>
<td>Burke Bland, Shaw 9009, BMI</td>
<td>7</td>
</tr>
<tr>
<td>18</td>
<td>18 NOBODY BUT YOU BABE</td>
<td>Clarence Reid, Maple 4557 (Shalamar, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>19</td>
<td>19 LET A WOMAN BE A WOMAN</td>
<td>Burke Bland, Shaw 9009, BMI</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>20 BABY I'M FOR REAL</td>
<td>O.C. Smith, Columbia 4-0930 (Bim, ASCAP)</td>
<td>2</td>
</tr>
<tr>
<td>21</td>
<td>21 MY BALLOON'S GOING UP</td>
<td>Archie Bell &amp; The Drells, Atlantic 2663 (Atlantic, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>22</td>
<td>22 WE'LL CRY TOGETHER</td>
<td>Marvin Gaye, Tamla 54190 (Jubilee, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>23</td>
<td>23 POOR MAN</td>
<td>Little Milton, Checker 1221 (Shangri-La, BMI)</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>24 LIFE AND DEATH IN G &amp; A</td>
<td>Abie Brown, Adam 1021 (Poly City, BMI)</td>
<td>4</td>
</tr>
<tr>
<td>25</td>
<td>25 ISLANDS</td>
<td>Bobby Caldwell, Cotillion 44047 (Eddy Sound, BMI)</td>
<td>7</td>
</tr>
<tr>
<td>26</td>
<td>26 YOU GONNA SEE ME</td>
<td>The Isley Brothers, Atlanta 2550 (Emi, BMI)</td>
<td>10</td>
</tr>
<tr>
<td>27</td>
<td>27 CRUMBS OFF THE TABLE</td>
<td>Glass House, Innobond 701 (Gold, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>28</td>
<td>28 THE BEST PART OF A LOVE AFFAIR</td>
<td>Emotions, Volt 4031 (Birders, ASCAP)</td>
<td>4</td>
</tr>
<tr>
<td>29</td>
<td>29 SAN FRANCISCO IS A LONELY TOWN</td>
<td>Joe Thames, Sound Stage 7 2341 (Stevie Wonder, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>30</td>
<td>30 IT'S TOO LATE</td>
<td>Teddy Talmadge, Rend 34 (Bush, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>31 ALWAYS DAVY</td>
<td>Ruby Winters, Damon 265 (Ruger/Press, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>32</td>
<td>32 BABY I'M FOR REAL</td>
<td>O.C. Smith, Columbia 4-0930 (Bim, ASCAP)</td>
<td>2</td>
</tr>
<tr>
<td>33</td>
<td>33 THE WEIGHT</td>
<td>Shirelles, Blue 6020 (Tamla, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>34</td>
<td>34 GET OFF MY BACK WOMAN</td>
<td>B. B. King, Checker 61026 (Sounds of Color, Parloa, BMI)</td>
<td>6</td>
</tr>
<tr>
<td>35</td>
<td>35 WAS IT GOOD TO YOU</td>
<td>Isley Brothers, Tneck 908 (Trinity 3, BMI)</td>
<td>1</td>
</tr>
<tr>
<td>36</td>
<td>36 I DON'T KNOW</td>
<td>Babe Washington, Cotillion 44047 (Eddy Sound, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>37</td>
<td>37 I FEELIN' THE LOVE</td>
<td>Dionne Warwick, Scepter 1010 (Screen Gems, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>38</td>
<td>38 OH! BABY</td>
<td>Joe Sample, Aquarius 4010 (BMI)</td>
<td>1</td>
</tr>
<tr>
<td>39</td>
<td>39 MY LOVE</td>
<td>Shirelles, Blue 6020 (Tamla, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>40</td>
<td>40 MY LITTLE BELOVED</td>
<td>The Isley Brothers, Atlanta 2550 (Emi, BMI)</td>
<td>10</td>
</tr>
<tr>
<td>41</td>
<td>41 HONEY COME BACK</td>
<td>Chuck Jackson, Komet 1123 (Jubilee, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>42</td>
<td>42 IT'S A LONELY NOOK</td>
<td>Shirelles, Birdseye 151 (Shirelles, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>43</td>
<td>43 I'M SORROWFUL</td>
<td>Joe Sample, Aquarius 4010 (BMI)</td>
<td>2</td>
</tr>
<tr>
<td>44</td>
<td>44 MOTHER EARTH</td>
<td>Billy Lockett, Birdseye 151 (Shirelles, BMI)</td>
<td>3</td>
</tr>
<tr>
<td>45</td>
<td>45 GET YOUR LOVE'S FEELIN'</td>
<td>Dionne Warwick, Scepter 1010 (Screen Gems, BMI)</td>
<td>1</td>
</tr>
<tr>
<td>46</td>
<td>46 GIVE ME SOME CREDIT</td>
<td>Anne Proctor, Hi 5183 (Emi, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>47</td>
<td>47 SLIM BABY</td>
<td>Booker T &amp; The MG's, Stax 5049 (Stax/Memphis, BMI)</td>
<td>1</td>
</tr>
<tr>
<td>48</td>
<td>48 DEALIN' (Growin' With Feelin')</td>
<td>Flburning, Sound 'On' (BellSongs/Berl, BMI)</td>
<td>2</td>
</tr>
<tr>
<td>49</td>
<td>49 DOING OUR THING</td>
<td>Clarence Carter, Atlantic 2606 (Fame, BMI)</td>
<td>4</td>
</tr>
<tr>
<td>50</td>
<td>50 COOL &amp; THE GANG</td>
<td>Sound &amp; the Gang, Deluxe 519 (Sparrow, BMI)</td>
<td>4</td>
</tr>
</tbody>
</table>

The charts tell the story — Billboard has THE CHARTS

MAYOR JOHN LINDSAY chats with members of Cubie & the Five Stars at Papa Starepin, 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 in "We Must Be in Love," produced by Curtis Mayfield.

OCTOBER 4, 1969, BILLBOARD

Available exclusively on ITCC 4 & 8 track stereo tape cartridges. Buddah Records is a subsidiary of Viewer, Inc.
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 $700,000 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. What's more, I think that 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 have only one chance to record an act. In a studio, as you know, 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 goes off, you lose all three instruments. With 16-track, you can pipe each musician into the van separately—if one should go down 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-mannequin, Kim Hamel III, is actually equipped with two 8-track decks. Most record companies today demand double masters, and Hamel plans to equip one that 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 band 5 years ago and 10 years ago this week. Here's how they ranked on Billboard's charts at that time.

POP SINGLES—5 Years Ago

1. Ray 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—Gato/Clyde/Verve

POP SINGLES—10 Years Ago

1. The Beatles—Hard Days Night (United Artists)
2. Hello Dolly—Louis Armstrong (Kapp)
3. You're So Fine—Falcons (Sarah)
4. The House That Jack Built—Atlantic
5. I Only Have Eyes for You—Flamingos (Epic)
6. Sons of Southern Appalachia (Capitol)
7. A Million And One—More
8. Hello Dolly—Louis Armstrong (Kapp)
9. Sorry, Mr. Levee—Atlantic
10. See You Later Alligator—RCA Victor

R & B SINGLES—10 Years Ago

1. There Goes My Baby—Dititers (Atlantic)
2. Personality—Lloyd Price (ABC-Paramount)
3. You're So Fine—Falcons (Sarah)
4. It's Only Love—Freddie Scott (Epic)
5. The House That Jack Built—Atlantic
6. I Only Have Eyes for You—Flamingos (Epic)
7. I'll Be Satisfied—Jackie Wilson (Brunswick)
8. The Battle of New Orleans—Johnny Horton (Columbia)

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 A&I and Kapp Klaman outlet, has been set to represent all Kapp Records and 4 Corners of the world product throughout Southwestern Ohio. Lou Sebek, Kapp's director of sales, made the announcement.

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 "Tinch" Jerigan; 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" Liggett, manager; and B.B. King. Also present but not shown in the photo were Nellie Lutcher and Pee Wee Crayton. The academy is located at 1717 N. Vine St., Suite 2, Hollywood, Calif.

OCTOBER 4, 1969, BILLBOARD

www.americanradiohistory.com
Jean
by
Oliver

From His Hit Album
GOOD MORNING STARSHINE

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

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

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

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

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

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

Manufactured and distributed by RCA Records
Sinatra, A Man Alone

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

KOOL & THE GANG

by Kool & The Gang De-Lite 519

We offer our sincere thanks to everyone responsible for the success of our record:

- De-Lite Records  Radio Stations and Personnel
- Distributors  Promotion Men

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

A Tribute To The Greatest Songs & Their Writers

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

A LITTLE GIRL'S DREAM... IS FAST BECOMING REALITY!

SANDI SCOTT SINGS (MEDLEY) "OVER THE YEARS"

DJ COPIES: P.O. BOX 372
FORT COLLINS, COLORADO
(303) 482-3348
Country Music

Receives Trademark on Terms ‘Music City USA’

NASHVILLE — Two Nash- ville firms have received a registered trademark for the term “Music City, USA,” thus pre- dicting another controversy in the area of such naming. Earlier, musician-writer-publisher Lou Stéhler had had claims to the term “Country Music,” and has since licensed a number of radio stations using the name on the air.

Rilla Moran, president of

Singleton Adds
Coast Label

LOS ANGELES—Shelby Sin- gleton has announced formation of a new West Coast-based label to handle all product, but dealing specifically with talent from this part of the nation. Warren Lanier, whose background includes executives positions with Fantasy, Galaxie, Mo- town, Decca and Venture, will be in charge of R&B artists. 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.

Brite Star’s Pick Hits . . . Brite Star’s Pick Hits . . .

Clinging to My Baby’s Hand—Buddy West (RCA)
The Drifter—Steve Lawrence (RCA)
Nobody Cares—Jimmy James (Parlo)
Step Down—Frankie Knight (Parlo)
The Beach Bum—Eddy Harris (Vanguard)
Ladder of Love—Jack casely (Polydor)
I Can Remember—Peter & Gordon (Capitol)
Love Me to the Sea—Lynn Williams (RCA)
The Island—Artists (United Artists)

Brite Star’s Pick Hits . . . Brite Star’s Pick Hits . . .

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

A big ball of singing fuzz.

All Areas Represented as CMA Award Balloting Reaches Finals

NASHVILLE—A complete geographic spread of finalists for the Country Music Association Awards, truly reflective of the industry, was indi- cated in ballots mailed out last week by Ernst & Ernst, the firm which will keep the winners secret until the Kraft Music Award 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, though he records elsewhere, Clark makes his home in Mary- land.

Again in the single of the year category, Johnny Cash (twice) and Campbell received nominations, along with Atlan- ta’s Ray Price and the Opry’s P.T. of the year selection, Pride, Cash and Campbell are joined by Merle Haggard, another West Coast standout, and Tommy Wynne, who makes his home in Florida.

In the vocal group category, at Nashville, Campbell, Cash and Pride, with Sammy Jameson of Nashville added to the list.

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

The CMA awards were first estab- lished a few years ago when all trade publications and many other groups started giving awards in deference to unity and simplicity of purpose. Bill- board 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 sys- tem was set up to establish meaningful something instead of fragmentary presentations.

The voting strength of CMA is divided throughout the nation, and as such, until now, has been the exclusive target for the CMA awards show live from Nashville, as a central point of CMA activity.

Artist Surprises in Store at Opry Fete

NASHVILLE—Record com- panies and other firms involved with the Grand Ole Opry Birthday celebration are completing their plans for the entertainment and awards portions. The WSM “Grand Ole Opry” birthday celebration is being held at the Opry House on October 8.

The Opry is hosting a gala event to celebrate its 75th anniversary. Performers will include many of the Opry’s most beloved stars, as well as special guests from other musical genres. The evening will feature a variety of shows, including musical performances, interviews, and presentations to honor the Opry’s rich history.

The Opry is a legendary institution in music history, and the celebration will reflect the talent and diversity of the Opry’s past and present performers. With performers ranging from traditional country to pop and folk, the event is sure to be a memorable evening for both Opry fans and music enthusiasts.

The Opry’s 75th anniversary celebration is a testament to the Opry’s enduring popularity and its continued relevance in the music world. With a line-up of talented performers, the evening promises to be an unforgettable experience for all who attend.
CHASE WEBSTER

“RUEBEN JAMES”
B/W “STRANGE DAY”
SHOW BIZ SINGLE #226

When it comes to syndication of country music television, Show Biz wrote the book... 253 stations feature a Show Biz originated program each week.
BILL WILLIAMS, BILLBOARD, The World of Country Music

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

THE FIRST TWO COUNTRY ARTISTS On The Show Biz Label
CHASE WEBSTER AND JAMEY RYAN


SHOW BIZ

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

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

WILLIE AND LAURA MAE JONES
B/W “SWEET WINE AND BITTER TEARS”
SHOW BIZ SINGLE #228

JAMEY RYAN

SOON TO BE RELEASED
BLAKE EMMONS
sensational young Canadian star with a monster—“YOU’RE MY WOMAN.”
JOE SOUTH
Composer of "GAMES PEOPLE PLAY"
Now Happening on Country Power House Radio Stations

with

"DON'T IT MAKE YOU WANT TO GO HOME"
Capitol 2592

Published by
LOWERY MUSIC COMPANY
ATLANTA, GA.
EARL
GRANT

Representative:
GRANT ENTERPRISES
BILL GRANT
7811 Crenshaw Blvd., Suite 5
Los Angeles, California 90043
(213) 295-2177

HARRAH'S CLUB
Lake Tahoe
Reno, Nevada
THE WORLD'S GREATEST DRUMMER IS ALIVE AND WELL IN LAS VEGAS, LONDON, NEW YORK, AND ALL POINTS NORTH
FESS PARKER

America's favorite frontiersman embarks on the recording frontier

His first RCA release

"COMIN' AFTER JINNY"

RCA # 74-0249

SHOULD OPEN NEW FRONTIERS FOR YOUR SALES & PROGRAMMING EXCLUSIVELY ON RCA RECORDS
Mansion'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 KVND, Burlington, Ia. An outstanding guitar player, he also will run a club and restaurant at Gulfport, Miss., across the river. Gino now is looking for spot announcements by artists to help him in his air work. Alex Harvey not only is a top-notch singer with his Axeheads, but has written David Houston's new single, which he recorded both for the First Edition and by Jamie Lynn, and has ten tunes just cut by Jaye P. Morgan & Chuck Weber. Beautiful Oma-Lia, fresh from the Playback circuit, will have a new release on United Artists in October produced by Don Trenerry.

Sammi Smith (Columbia) has a new manager, John Brooks. Following a taping at KFRC in Phoenix, she'll do a session under the guidance of Frank Jones. Millie on the subject of attractive girls, Delta Tau Delta has signed a contract with Kate Records, and her first release will be in mid-October. The Four Guys, now being booked by Buddy Lee, are playing the circuit with Frank Williams Jr. A new group making the scene here is The Common People, from Gote City, Ill. They've been together only a few months. Penny Dees, Robert E. Wright, Consumer Brothers, Nat Stoecky, Leona Williams and Jim Newmans 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 KTVJ, the show includes the Kingbobs, Larry & Darrie 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 currently working on a new album, the audes of Ronnie Light.

Decca's Jerry Seely has announced plans to cut a new country review at the "Grand Ole Opry" in Nashville. It will combine individual performances and duets backed by the Rainbow Revue. Jerry has returned to the Joe Taylor Agency. In the new deal, LC on the Royal American just prior to the completion of his tour, will spend a couple of weeks in the studio. Skeeter is scheduled to be produced by Shelton for the Plantation label. Andy Rucker, head of the NASH Music Western Room, will appear with Archie Campbell and Cape for Decca this month.

Jimmie Davis and a band from the Bonanza Music Home firm. Tommy Overstreet, a Dot recording artist and finished with the representative for Paramount Pictures Music Division, is hospitalized for minor surgery. Bill Anderson is in the studio for Easter weekend 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 studio-featured component system plus a complete set of country albums. Warnie Black is rushing an album because of the response to his current single. "I'll Still Be Missing You," by Gene Crawford, a member of the David Houston group, has a release of his own coming out next month on Metromedia, written by Lorene Muns.

Slim Moore 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. The Cody Bearpaw's new single, "Old Man Willies," hits the market the latter part of October. Leroy Van Dyke is host for "Country Crossroads," the spiritually oriented show playing on hundreds of stations across the nation. Bill Mack from WBAP, Fort Worth, is the announcer on the show. KITLY Wells is in the process of recording sessions. After that, the show headed by him and Johnny Wright plays 12 days this month, sandwiched between the convention.

Ruby Wright has signed with Plantation Records. Perryman has announced the addition of long-time broadcaster Don Holiday to his staff at WMTS, Murfreesboro. In addition to co-hosting "The Music Row Show," Don will serve as sales and operations manager. He continues to host Channel 13'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 KSFI 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 Jim Selph fronted the Red Foley Show, and was a staff musician for the "Opry" for 18 years. Dick Black, president of Sponsoried 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, Boudie West, Freddie Weller & Grandpa Jones. Linda K. Lane appears at the Alabama State Fair in Birmingham Thursday day (11) and Friday (4). Van Trevor also is on the show.

RCA's Nat Stoecky is in Hawaii for 10 days of personal appearances. Alex Tomanow of Act Enterprises, Beverly Hills, produced two sessions for the Bill Cauldwell band. Jim Petersen of Elektra recorded Al Britt's of the Sacred Mushrooms band from Cincinnati. He also recorded The Grease, a group from Cincinnati. Tiny Willms of Air

"Scorpion Is Coming!"

3 Hits on Wayside

"Hey Pretty Baby"

Jimmy Snyder

"Changing Times"

Jack Blanchard

Marty Morgan

"Bayou Pierre"

Mel Wills

Distributed by Smash-Mercury.

D.f.'s needling copies, write: Little Richie Johnson Box 2, Selon, New Mexico

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

Cooper Exits Show Biz for Exec Spot With Holladay

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

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

W.S. Bill Graham, chairman

‘Music City USA’

* Continued from page 50

of state to determine what other marks may be registered.

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

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

A Tribute To The Greatest Songs & Their Writers

* Continued from page 55

clusive writer's contract with the publishing arm of Nugget Records. That label's John L. Sullivan will have a new album out soon titled “Woman, Leave Me Alone.”

Shorty Lavender, executive vice president of Robert Lowengagncy, played his country fiddle on his new underground album by Mother Earth. “Makin’ Joyful Noise.”

Ray Stevens entertains this week for the Deep South Advertising Convention.

Jean Ulrey has joined the SSRS 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 The Nash Music Publications as a vice-president.

Les Severs, fully recovered from an illness, has cut a new session but will change labels. The deal is being negotiated by Don White of Don-E Production, who also has a new writer 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.”

Billy Lee of Musicor is in for a session with Eddie Noack. Former Devonsky, in some for some litigation, cut a session for an independent label... Some New York City Records’ Rusty Devany back in school after a Michigan tour with his mother, Ethel. . . . Tim Yuro is cutting a Liberty session in Nashville under the supervision of Chip Montum. Wally Wilkes is in to do a session here for Geaga Records. Teddy MacClambo, of Rawhide hits, has accepted an invitation to take part in a testimonial banquet for AT Birt 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 Shumund has purchased a building on Music Row to house his general offices. Suites have been leased to Bob Holiday, Don Tweddy and Maggie Cuvender.

Sinclair Carson
To Build Studio

SPRINGFIELD, Mo. — E. Simon Jr. and Wayne Carson of Top Talents 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.

Yesteryear's Country Hits

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

Dang

The studio

W.S. Cooper

Holladay

Cooper

W.S.

Graham, chairman

'Music Scene' is out of sight.

Well, that's out of mind.

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.

COUNTRY SINGLES— 5 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Watertown—Stonewall Jackson (Columbia)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Heartaches by the Number—Roy Price (Columbia)
4. Big Special—Willie Mae Sill (Savoy)
5. Tennessee Stud—Eddy Arnold (RCA Victor)
6. Somebody’s Back in Town—Willie Brothers (Decca)
7. Charley’s Daughter—Hank Snow (RCA Victor)
8. Black Land Farmer—Frankie Miller (Starday)
9. Long Black Veil—Felti Fritzell (Capitol)
10. Who Shot Sam?—George Jones (Mercury)

Nashville Scene

DJ COPIES: P.O. BOX 372
PORT COLLINS, COLORADO
(303) 482-3348

TUESDAY, OCTOBER 4, 1960, BILLBOARD

Hot Country LP’s

<table>
<thead>
<tr>
<th>Week</th>
<th>TITLE</th>
<th>Artist, Label &amp; Number</th>
<th>Memo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHNNY CASH AT SAN QUENTIN</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>THE SENSATIONAL CHARLEY PRIDE</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>WOMAN OF THE WORLD/TO MAKE A MAN</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>LIVE</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>BUCK OWENS IN LONDON</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MY LIFE/BUT YOU KNOW I LOVE YOU</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>GREATEST HITS</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>JIM REEVES PEOPLE PLAY</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>YESTERDAY WHEN I WAS YOUNG</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>ALWAYS ALWAYS</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>I LOVE YOU TODAY</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>JIM REEVES GREATEST HITS, VOL. 1</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>MORE NASHVILLE SOUNDS</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>THINGS GO BETTER WITH LOVE</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>IT'S A SIN</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>MARTY ROBBINS</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SAME THIN, DIFFERENT TIME</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>ELVIS IN MEMPHIS</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>AT HOME WITH LYNN ANDERSON</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>ROGER MILLER</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>GOLDEN HITS, VOL. 2</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>A LITTLE BIT OF PEGGY</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>DAVID HOUTON</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>GOLDEN HITS, VOL. 1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>GOLDEN HITS, VOL. II</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>CLOSE UP</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>STAND BY YOUR MAN</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>CARL SMITH SINGS A TRIBUTE TO ROY ACUFF</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>GOLDEN HITS, VOL. 3</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>DON GIBSON SINGS THE ALL TIME COUNTRY GOLD</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>COUNTRY FOLK</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>THE LIE UP</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>WHY YOU BEEN GOING SO LONG</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>HALL OF FAME, VOL. 1</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>YOUNG LOVE</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>CUMMINS WRITE &amp; Nat Shurey, RCA Victor LSP 4190</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>FROM THE HEART</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>SWEETHEART OF THE YEAR</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>SUGAR</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>ME AND MY BOYS</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>JOHNNY ONE TIME</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>DARLING YOU KNOW I WOULDN'T LIE</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>PORTRAIT OF MERLE HAGGARD</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>TOGETHER</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>JERRY LEE LEWIS/Linda Gail Lewis, Smash SRS 6172</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
New York

was continued from page 24

Torneo.. at
month (30); Lewis plays Novosto, Texas.

Cert on Regis at a
Washington's party on 12.

Rock musicals on the St. Louis horses singing a song in 69, has
heard his new record, which will be released soon.

Another HIT from Shelby Singleton Music, Inc. and RCA.

Another HIT from Shelby Singleton Music, Inc. and RCA.

Singing the Blues Band, their first LP, on the Atlantic label. . .

Guitarist Reggie Young and bassist Mike Leech have teamed together to produce a single by the London Rock group, The Vapors. It is almost a cert that the single will be released soon.

RCA

Records

#74-0227

Shelby Singleton Music, Inc.

A Division of The Shelby Singleton Corporation

3106 Belmont Boulevard • Nashville, Tennessee 37212

(615) 291-2003 Cable: SHELREC
New York—a specially priced triple LP package of Rachmaninoff records is being issued by Columbia Masterworks in October. The set, called "Rachmaninoff: Three Pianos," features Eugene Ormandy and the Philadelphia Orchestra. The third piano is an extra special solo piano performance by Sergei Rachmaninoff himself.

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

E. Power Biggs has an organ piece, which includes 110 musical examples from various organs, recorded narrative by Peter Gobelt and an illustrated article on organ building by D.J. A.

A Schuman chamber music disk features pianists Glenn Gould and Leonard Rosenman with the Juilliard String Quartet. Piano Philippe Entremont plays Chopin Polonaises, while the Moog Synthesizer performs a Christmas Song.

Three albums are switched from the CBS label: Pierre Boulez and the New Philharmonic Orchestra in Debussy, pianist Yvonne Loriod, the Groupes Instrumental a Paris, Stravinsky and the orchestre du Domaine Musceal in Mozartiane, and Karlheinz Stockhausen set with pianists Aloys Kontarsky and Fred Allen, interview with Leonardo Fonasses Fritsch and Harald Boje; filters and potentiometers, Stockhausen, Streicher, Lin, Spek, members of the West German Chorale, Berliner Philharmoniker, and the London Symphony Orchestra.

The low-price Odyssey line has added with violinist Paul Doktor and the London Philharmonic under, with violinist Gyorgy Sebestyen, and with Gamelan Gong Sekar and Gendang Wajang Quartet, and Martin Behrman and the Berlin Spandau Kantorei in settings of Dufay, Schuetz, Schein and Darmstodt.

Odyssey's Legendary Performances series has Mozart arias by sopranos Marguerite Piazza and the Columbia Symphony under conductor Michael Karovsky, a monaural album of Beethoven and Brahms trios with Rudolf Serkin, Henry Busch and Hermann Busch.

Philharmonic Society in New York City (S), the New York Philharmonic under conductor Michael Karovsky (S), the National Symphony Orchestra under Eugene Ormandy at Philadelphia Orchestra under Karajan, New Year's with Boulez, the New York City Philharmonic under conductor Michael Karovsky.

For McGraw-Hill, Yule Is Now

William Squire is the reader in Aar Ango collection of carols and readings, which also features John Burroughs, Philip Pears, pianist Jonathan Biel, treble Michael Turner, soprano E. Watson, and tenor Red Sauer, alto Richard, tenor Helen Watts, baritone Michael Matthews, and bass Urzicius Teagarden, and the Monteverdi Choir.
Be on the lookout for Lonnie Mack and his latest album, *Whatever's Right*, on Elektra records.

PRODUCED BY RUSS MILLER
LONNIE MACK / WHATEVER'S RIGHT, EKS74050
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

www.americanradiohistory.com
Disciplined.

Guitar Bar

Jethro Tull—Stand Up

Tommy James & the Shondells—Catastrophe Symphony

Billy Preston—This Time

John Davidson—Mit Ciera Amere

Keith Barbour—Echo Park

Charlie Walker—Recorded Live in Dallas, Texas

John Coltrane—Selflessness

Steve Allen—discussing the album "Straight Life"

Soulful Brass No. 2

Billboard Album Reviews

POP

SOUNDTRACK—Paint Your Wagon

Soundtrack—Paint Your Wagon

BILLY PRESTON—This Time

John Davidson—Mit Ciera Amere

KEITH BARBOUR—Echo Park

Billboard Album Reviews

CLASSICAL

Chamber Trio sonata No. 4 HAYDN—Sonata No. 46 PERSUS

TERRENCE LOGAN—In London, the Wind

RICHARD POOLE

CLASSICAL

THE FABULOUS PHILADELPHIA ORCHESTRA

THE BEETHOVEN SYMPHONIES

Satan's Second Fiddle

STEVE ALLEN—Speaks clearly about the album "Straight Life"

EDWIN HAWKINS SINGERS—discussing the album "The Day You Came Into My Life"

COUNTRY

LUCY BUCKARD—Roll Your Own

Buckaroo—Roll Your Own

BUCKARDO—Roll Your Own

Capital St 3223 (S)

COUNTRY

LEONYNTE PRICE

Sings Mozart

Elsa Red Seal LSC 3113 (S)

Once again, Leonynthe Price has come up with a big selling package. This one is an exciting display of the soprano solo and concert arias of Mozart which she renders in a masterful fashion. She receives an en- core back from Peter Henneman Adler conducting the New Philadelphia Orchestra.

JAZZ

JOEY TURNER QUARTET—Bred in Jamaica

THE LUCY HARMON—In London, the Wind

THE JERICHO—How They Do It

BILLY PRESTON—This Time

JETHRO TULL—Stand Up

JANIS JOPLIN—Cry Baby

PAUL REVERE & THE RAIDERS FEATURING MARK DANCESEY—This is a Time- Outselling LP

COUNTRY

LUKE THE DRIFTER

Vol. 2

COUNTRY

DYVAX—Cello Concerto

ROCCO

VARIATIONS—Krivokonv

TCHAIKOVSKY

TCHAIKOVSKY

LUCY THE DRIFTER

Vol. 2

COUNTRY

PAUL REVERE & THE RAIDERS FEATURING MARK DANCESEY—This is a Time-Outselling LP

Copyright 1992 American Recording Corporation. All rights reserved.

www.americanradiohistory.com
The action shots on this special fold-out package were taken during a 'live' recorded performance at the Whisky A-Go-Go in Hollywood, California. The audience enjoyed, as they would like you to, the never before recorded sports material contained in this single-pocketed LP. All this...available at regular prices!
It's a good album and one that I'm glad I got off my chest—and I'm glad I got it off for UNI Records.

BILL COSBY

Watch 'The Bill Cosby Show' on Sunday nights at 8:30 on NBC!
The Far Out Underground Acid Rock Feet of Harry Zonk

Harry Zonk will dance his way into your head

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

Hey Jude #1314
THANKS A MILLION! M.O.A. OPERATORS FOR THE WONDERFUL EVENING SUNDAY, SEPTEMBER 7th, CHICAGO
**PAGANINI: VIOLIN CONCERTOS No. 1 & 2—Albinoni, Vivaldi, Tartini, G. F. Handel. BDK 112 914 (S) **

Small fry fold Spring Aldonan. New "music for violin orchestra" of which Mr. Havercamp, has a brilliant disc debut here. These Paganini concertos require and need a Paganini fiddle. This fine recording is only parodied by the violin orchestra from Berlin in both parts. 

**VEEHOUN: SYMPHONIES Nos. 9 & 5—RICHARD-WAGNER—DORIG, MURRAY, WELTEN. DOG 139 424 (S)**

This new LP is the long awaited "Kleine Musikz" with the Boston Symphony com-

**RAY BLOCH SINGERS—Your BN (Leopard:.)**

Various chart discs as the 12-inch "Mah Na Mah Na," Pell, producer

**DAVID PELL SINGERS—Hab Na Ha Na Ha.**

A cool album this, it's pop with a soft R&B edge. "Hab Na Ha Na Ha"

**BILLY PRESTON—Buddah 70302 (S)**

There is some neat work on this album. B. Preston, is a good cover singer

**LES COSSACKS—DGG 136 554 (S) **

The singing, the instrumental work on this disc is first class. The lyrics are

**THE SOUL—Specialty 2186 (S)**

May contain material. The lyrics are

**GERARD MANLEY S'MUSIC HALL—Various Artists.**

Included along with a few rock and roll items, is a "southern soul" album

**BILLY PRESTON—Buddah 70302 (S)**

More Album Reviews on

**ORCHESTRAS—**

(Continued on page 68)
**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 doubler tuba and string bass. Yet Clinton Gavin of the old Jack Teagarden crew has a fine band, with Joe Erno 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 Jimmy Lunceford crew, who gigs around town with a wild, swinging, brass-featured outfit that deserves better.

But the strongest motivation is a place called Donnie's in North Hollywood, operated by Bill and Sonny 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 Belson, the drum virtuoso; Mike Barone, a skilled trombonist who started the trend at Donnie's in early 1967; Dee Baxton, the Stan Kenton drummer, Trumpeter Bobby Byant, Clare Fischer and his "different" piano, and the new Paul Hubin on orchestra. They all work for union scale.

Might this start a national trend? The McKays, their partner Leverette and a great many music hopefuls 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 omen by many of the musicians who were forced to share its cramped and dirty dressing rooms. They called it the Twenty-Dollar Theater. But it was always something. 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*


- Solo performances by outstanding players, accompanied by perfect chamber music, with a great big band sweep for the organ, and also should gain the attention of those who appreciate the best in chamber music. The horn trio also features voices, and horn horn Greg O'sullivan, who is a great big band sweep for the organ, and also should gain the attention of those who appreciate the best in chamber music.

**ERASER: I BLEEVE — Various Artists, "Chains Lyre 530 355 (S)**

- First big listing of Beethoven's compositions of "Chains Lyre," which translates odd, heavy pieces, from the beginning of time to being one of the leading virtuoso violists and violins. The Monteverdi Choir, under John Eliot Gardiner, is excellent in "Chant de la Fête de Paques," and "Tuba, the other soloists in the orchestra.

**GOTTSCHELAU: 6 WORKS FOR PIANO — Allan Mandel, DE 6750-73 (S)**

- Linz, which, Göttscheu, America's leading century pianist-composer, has been called the "Virtuoso." He has written many works, including the "Noah," which, Allan Mandel, who previously cut a definitive live set for Decca, is playing, including in such sparkling works as "Chant de la Fête de Paques," "The Song," "America," "La Danse," and "Marchen," among others.

**MUSIC FOR BRASS: 1930-1970—American Brass Quintet, DE 4777-78 (S)**

- The American Brass Quintet has an excellent four-record package here covering the centuries of brass music from Sacchi and their love to Babb and with the quintet's own range and to the "Tuba, the other soloists in the orchestra.

---

**SPECIAL MERIT PICKS**

**EDDIE HOLMAN —I Love You, ABC 7051 (S)**

- Eddie Holman reached the soul charts with the "You Saw the Love," and his debut album features Holman's hauntingly poor voice. He is accompanied by a great organ and a four-piece, including Charles Holman, who plays the "Love You," and the Skyliners "I'm Sure, There's You" with a great organ and pan. This excellent promotion could bring the charts.

**R&B**

**EARL HOOKER—Don't Be Sorry, Bluesway 3S 6022 (S)**

- Earl Hooker, the leader of this package, delivers a hauntingly music. His voice is accompanied by a great organ and a four-piece, including Charles Holman, who plays the "Love You," and the Skyliners "I'm Sure, There's You" with a great organ and pan. This excellent promotion could bring the charts.

**RECOMMENDED—Don't Be Sorry, Bluesway 3S 6022 (S)**

- Earl Hooker, the leader of this package, delivers a hauntingly music. His voice is accompanied by a great organ and a four-piece, including Charles Holman, who plays the "Love You," and the Skyliners "I'm Sure, There's You" with a great organ and pan. This excellent promotion could bring the charts.

---

**RELIGIOUS**

**JOYCE LANDON—My Great To Be Alive!**

- The organ, the voices and drums are the heavy instruments here in this very heavy album. The lead in is with the organ, and the drums are a driving effort by vocalist Joyce Landor. Songs include "The Change," "Great To Be Alive," and "Come Along With Me."

---

**Special Offer***

**Say You Saw It in Billboard**

- 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 Panny Lou Hayner, who organized Voter Registration for poor people in Mississippi and precipitated the election of Charles Evers and about 100 other "candidates of the people."

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

Peace and love,

Peter Yarrow,
Peter, Paul & Mary

P.S. This is only the first request made. Keep in touch.

---

**October 4, 1969, 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.

LONDON RECORDS
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 Martin.

An official here said that the sale of the Martin division will realize the company a net profit. The proceeds will be used for a future investment in the company's other divisions.

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 musical 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 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."

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 4,893 music, department, furniture, and other stores selling music, 905 active NAMM members and 336 commercial NAMM, 9,734, asked for preferred convention cities other than Chicago, preferences of months in which the convention 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 that will take effect in the 1970 show from Chicago to Miami Beach.

General dealers and active NAMM members named Las Vegas and Miami Beach as their top two selections, in that order. (Continued on page 77)
Radically New Seeburg

• Continued from page 3

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

All denominations of coins, nickels, dimes, quarters and half dollars can be used in the new stereo console, also introduced last week. This remote unit features the "10-cent button telephone" type electronic selector, too, displays all 160 titles, has its own speaker system and requires no step-up unit. Eight of these units, each of which amounts to a miniaturized phonograph, can be located around a location using present remote wiring.

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

A patron depositing nickels, for example, is "told" via a light to "deposit more coins." The 25 cents have been deposited, a "thank you" is illuminated and another message signals that a selection can be made. The patron may 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 lights up to identify the number of the record being played. Instructions remain throughout the duration of the song.

Safeguards built into the electronic of the phonograph have been improved.

Vendo to Market Cameron

FORT LAUDERDALE, Fla.—The Vendo Co., a major manufacturer of vending equipment headquartered in Kansas City, Mo., has through its subsidiary, Military Amusement Company (MIMACO), here, signed a distribution contract with Cameron Musical Industries, Ltd. and Cameron Musical Industries, Ltd., develop-er and marketer of the Vendo coin-operated phonograph. MIMACO, formed recently as a distributing company 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.

MIMACO, understood to be the marketing firm for brands other than Vendo, is headed up by Johnny Johnson, general manager. George Katz handles military and government sales nationally. Artie Bressek is Eastern representative and Gould is Western representative.

Urge Operators to Enter Home Pool Table Field

By EARL PAIGE

CHICAGO—The coin-operated pool table business is still enjoying a boom and operators are being urged to take advantage of the growing popularity of billiards by entering the home pool table market, according to a survey of manufacturers at the Music Operators of America (MOA). All exhibitors had new refinements to talk about. Also much discussed was the entry in coin-operated billiard tables by Williams Electronics, Inc., which will market a table made by All Tech Industries, Inc. In Chicago, 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 household manufacturer's line. Valley Manufacturing & Sales Co., Irving Kaye Sales Corp., Brunswick, American Shuffleboard Co., Inc., Fisher Manufacturing Co., Inc. and All Tech all showed home models.

"Many operators have attractive showrooms and facilities and they certainly have the necessary expertise to sell home tables," said John Ryan, Valley, div. Victor Comp.

SCCOA Set For Meeting

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

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

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 singles. According to the company, there are 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 the test.

(Continued on page 76)

School Needs Agency Link

By RON SCHLACHTER

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

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

"We have found that many operators are shortsighted," said Miller (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, 10-15 foot and 13-15 foot lengths, large cash container with removable partitions and individual 5-, 10- and 25-cent coin chutes.

SCCOA Set For Meeting

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

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

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 singles. According to the company, there are 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 the test.

(Continued on page 76)

School Needs Agency Link

By RON SCHLACHTER

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

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

"We have found that many operators are shortsighted," said Miller (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, 10-15 foot and 13-15 foot lengths, large cash container with removable partitions and individual 5-, 10- and 25-cent coin chutes.

SCCOA Set For Meeting

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

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

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 singles. According to the company, there are 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 the test.

(Continued on page 76)

School Needs Agency Link

By RON SCHLACHTER

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

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

"We have found that many operators are shortsighted," said Miller (Continued on page 74)
Big Push to Streamline Pool Table Repair Job

- Continued from page 71

which replaces the coin-operated drawer receptacle and butt 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 discussed the emphasis on servicing ease made it easier for locations to own their own table service equipment and obtaining qualified mechan- ics is the most pressing problems operators have," said Mackeney, "we have to make tables easier to service and use 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 component was the use of a special sight button that cannot be pushed down through the rail by nervous players. United also showed interchangeable coin panels for the corners of its tables and aluminum framing on all tables so that poolers can exchange it when burn is caused by cigarettes can be replaced with ease. The firm also included a combination coin d-vice, which prevents the hy- drops, which is ‘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 component part, as an example the energy with which manufacturers are pursuing the easy-to- service table. All Tech also featured service ease with its new method of attaching the coin table. 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 40 hours much easier and prevents excessive down time. The servicing problems connected with push-type coin chute mechanisms were described "as big 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 similar mechanisms seen on vending machines and other coin-operated devices. 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)

Vendo to Market

Cameron Jukebox

Continued from page 71

At the time of MIMACO's formation, Vendo President George Aronson 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, Ar- son 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. Cam- eron Gordon, former Seeburg Corp. president, and markets a selection of jukeboxes that can be used as a single unit in a component form and as a coin and non-coin-operated unit.

New Radical Seeburg

Continued from page 71

been carried over into the musi- caleering aspects, too. For example, we can avoid making 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 three elements. About it is the mechan- ics with such accents as Brazilian Rose wood panels. The ampli- fier furniture, in a gold finish, and the complete control panel. Improvements have been made in the speaker system, which now consists of two new, 12-in. woofers, a new crossover network, and two horn-loaded units in an acoustically sealed sound chamber.

Kaufden Dead

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

Looking for Talent Booking an Act

Bilboard's International Talent Edition has the ANSWER!"
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 conceded last week, "but since the introduction of our line in late August we have been swamped with orders. Even areas where quarter vending seemed impossible are starting to pick up.

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

The big breakthrough for 25-cent capsule vending, according to Mrs. Kelly, was the introduction of large items that children respect as a real quarter value. "It’s pretty difficult to fool children. This is why we’ve gone to giant reptiles and rings because children spend a quarter 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 domestically produced capsule for jewelry. "We found we could produce a jewelry capsule in Hong Kong for less than what it costs in America," she said. "But the ocean freight ran the cost too high. So now, we’re using a domestic jewelry capsule."

The firm is also using a special display to highlight its three top quarter items. The display costs operators $2.99 each. "They have been selling well," she said, describing the new displays, and the reaction has been very good.

Distributors tell us that operators tell us that operators can use one display with as many as six bags of charms.

"The most operators buy five or six bags of the same charm at a time."

(Continued on page 76)

A jewelry mix, a mix consisting of various reptiles and a mixture combining jewelry and reptiles is a new series of 25-cent capsule merchandise. Some of the rings measure 1/4" in over 1-in. and feature white hydroquartz jade and the larger ones seem almost too large to fit inside a 2-in. capsule—one large, green crocodile measures 13" 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 rings, cowboy ring, spiner on classic 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 24 different rings on each display. Other rings include national flag ring, double heart ring and metal ring and metal embedded ring. These items can be used as a feature item in penny machines or capitalized for dime vending.

Other rings now available consist of precious gem rings, painted square, round or scalloped diamond rings. One new ring mix for nickel capsule vending includes rings with inserts, a knocker ring in iridescent colors, round Caen ring, flicker watch and other items.

Another nickel mix includes such items as miniature bibles, silver baseballs, cockroaches, wiggles, skulls and hideous heads.

Flirt-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 offered at reduced prices. Margaret Kelly said that vendors concerned about recent interest in tax safety legislation should not be concerned about the knives, since they passed U.S. Customs. "There really is no way a child could be hurt with these little knives," she said.

(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 jockeywheels, where the split is operators 80 percent; performing artists receive a "high fee" and the police authority also charges a licensing fee for the privilege of placing coin machines, jockeygros averages

(Continued on page 76)

New Products
Penny King

A Brazilian View
* Continued from page 71

BIG PROFITS COME IN SMALL PACKAGES
Northwestern's Model 60 produces more profit per dollar of investment

Whether it’s in a super market or super service station, the Model 60 is an operator’s profit package. Simple changes of the brush, housing, and merchandise wheel allow you to dispense all types of popular items. The Model 60 has the most "foot proof" combination in its price range. Extra-wide chute and interchangeable globe accommodate a wide variety of products. Model 60’s at tractor shows, modern design, if you’re certain to corner profits for you—at any location, write for complete details.

(Continued on page 76)
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 Operators' of America after a lapse of three years.

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

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

Getting radio play for country is the CMA's biggest campaign, according to association member Jane Bosak of All State Record Distributors, Chicago. "CMA explains the value of c&w programming to advertisers all over the country, urging them to sponsor country stations," she explained. "The association also keeps an up to date log of radio stations with country programming." The CMA record and artist award program will be broadcast from Nashville on NBC's Kraft Music Hall in November.

"Country music fans are the hard-working, tax-paying, non-smoking 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."

JAPANESE VISITORS, Three employees of Sega Enterprises, Japan, recently toured the Rock Ola plant in Chicago. Above (from left) are K. Wasu, Arthur Janacek, Rock Ola export manager, N. Nakayama and Dick Langston.
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 approach, which involves coin and home tables, finds Mel Bhatt 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.P., is now the new sales manager at All-Tech, while David Solish is the company’s Los Angeles distributor. Goldsmith also notes that All-Tech will be moving into its new plant in December. The facility, located in the Miami Lakes Industrial Park, totals 90,000 square feet, including 10,000 square feet for office space. And one last note: Goldsmith’s wife, Nancy, is expecting their first child in December.

Harold Christensen has resigned his position as general manager of Angot 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 Angot, 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 Hunter’s House in Golden Valley, Minn. Those attending were Joe Hector, Viking Jobjin, Alexandria; Leonard Drzewieczynski, Len’s Music, Swansville; Bill and Varn Roerig, Berga’s Novelty Co., St. Cloud; Jerry Kuchera, F & J Music Co., Catoosa, Wis.; Clarence Jacobs and Martin Veen, Mall Amusement Co., Watertown, S. Dak.; John Rockwell, Little Falls Music Co.; Little Falls; Walt Meyer and Al Heinen, Snak Centre Music; Snak Centre; Arian Pelcinski, and Jim Stolp Jr., Jim’s Game Supply Co., Greenbush; Ken Hetherington, “Red” Edel Music Co., Mason City, la.; Lucky Walker, “Kelly” Paul Geiger.

FAMOUS FLIPPER-ZIPPER AND E-Z OPEN FREE BALL GATE

2 OR 1 CAN PLAY loads of fun either way

See your distributor or write BALLY MANUFACTURING CORPORATION - 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618, U.S.A.

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, KDSD in Lead, S.D., and KHSD in Hay Springs, Neb. Coordinating the show for the three stations is sports director Dick Shilvey.

The participating operators are John Roberts, Rushmore Amusement Co., Rapid City; Bruce Burkett, Black Hills Novelty Co., Rapid City and Deadwood.

“THERE WILL BE 14 LOCATIONS PARTICIPATING,” EXPLAINED TRUZANO. “IT WILL BE A TYPE OF ARRANGEMENT WITH EACH LOCATION HOLDING A WEEKLY TOURNAMENT BEFORE HIS MAN APPEARS ON THE SHOW. THE WINNER WILL RECEIVE $50 EVERY WEEK AND THE OTHER PLAYER WILL RECEIVE $25.”

Truzano 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.

Now a your Distributor!

Bally JOUST

5-DIGIT ★ 1 to 9 lit SCORES 10,000

EGO-BUILDING SCORES ★ 7-8-9 lit SCORES 5,000

★ 1 to 6 lit SCORES 3,000

Light Big Bonus Bull’s Eyes by crossing Rollovers 1 to 9 when lit, picking up an extra 10 per hit.

1, 2, 4, 5 and 6 are also spotted by hitting Spot Bumpers or Kickout Hole.

ROLOWERS SCORE 100 WHEN NOT LIT KICKOUT HOLES DELIVER 1000

2 MUSHROOM BUMPERS RING UP 1000

2 MUSHROOM BUMPERS RING UP 1000

LEFT OUT LANE GOOD FOR 1000

30 TRICKY WAYS TO BOOST SCORE

From the silly single step of the totalizer for kissing a rebound to a thrilling 10,000 for shooting ball through the rollover area when all Bonus Bull’s Eyes are lit, JOUST is loaded with score potential.

Plus wild action, suspense, repeat play appeal, which is great for the millions in the 2-player class. Get your share. Get JOUST today.
Operators to Test Singles

* Continued from page 71

expanding the plan to encompass jukebox operators. Operators will be asked to pull 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 mailing and promotion of its records to operators. At the recent MOA, all the labels exhibited much more of the 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 record only on albums before considering singles (Billboard, Sept. 20).

The six new MGM (Verve, Forecast Records and Blue Note Records) albums will be represented on piggyback test singles by the following: A. B. Skry, a West Coast group, "Camelback, part 1 and part 2" (a long and short version); A. J. Mar-shall, "There's a Lot of Lovin' In This Ol' Boy Yet" and "If 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 Mona, "The Bible Saleman" and "River's End," Pat Williams, "Don't Leave Me" and "A White Shade of Pale." The releases consist of one group, four vocalists and the big band of Williams, who released the popular music for "Music Scene," the new ABC series based on Billboard's charts.

Jonathan's in Del. Opening

WILMINGTON, Del.—Jonathan's, billed as a "revolutionary concept" in restaurants, held its grand opening last week 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 oversize beef patty; Minuteman, a twin burger cheese melt, and Bie Jon, a large roast beef sandwich. In addition to the selection of sandwiches, the menu boasts fried chicken, various soups and desserts.

The operator relayed a question about whiskey, and Don Saracco, the manager, said that "only" a few drinks were served. "Only the very rich drink whiskey," he explained.

Penn King 25c Items

* Continued from page 73

times but will not put them out at once. Since machines filled with hot water commercial enterprise in the last two weeks, an operator can leave the display in the machine and keep the water hot. A new model, which has been demonstrated in a closed condition, is the only one which has been taken out of stock. Penny King's top quarter items are a mix of reptiles and monkeys, and a jewelry mix, she said. The firm also has a combination mix, utilizing both reptiles and jewelry.

On the Street

* Continued from page 75

ego, and Keith McCormie, Clark's Ferry Conversions, Seattle, have been slated for two-year terms. Governor Gardner Stedman, who chairs the panels, has served on the site of their 1970 convention, Sol Tabb, chairman of the convention committee, and Judson Sturms, FAMA executive director, surveyed hotel facilities in the city.

Big Push to Streamline Pool Table Repair Job

* Continued from page 72

American also furnishes push

sidering 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 drawer separately inside the table. The divider (which separates the large cue ball from the other balls) makes the coin drawer not only lower in price and less expensive to ship. The cue ball also returns to the draw-

er end of the table as a result of the innovation. A new version of the Regent in three sizes was also shown and the firm showed a new trim featuring red and gold.

U. S. Billiards also featured a new trim utilizing aluminum with a simulated oak design. A new shape in the legs of the firm's tables and a new type of plastic for the table top were other introductions. Also new, was an accessory kit and a vacuum cleaner. Type coin mechanisms for quick repairs of cue sticks and other repairs were normally encountered by route servicemen.

Valley also has quick service in mind and used new legs that are interchangeable with the legs on all of the firm's various size 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 improvements.

Brunswick refinements also included a new leg construction that would force the ball to concentrate in a straight down, or vertical direction. As with several exhibitors, Makkeny 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 grip" technique, a quick-change rail and new rail rubbers 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 to be sold under the combined Rowe/All Tech logo. Most of the other exhibitors expressed little concern as to what move would mean in terms of adding lines to existing distributor brand offerings. "There's plenty of business for everyone," replied Ryan, when asked about Rowe's move.

In terms of new promotion, U. S. Billiards demonstrated that it is still interested in conducting tournaments and held one during the show here. The firm also announced that its tables will be made available in colors that can be keyed to colleges, the idea being that operators can promote their games through special promotions and install tables in campus recreation facilities.

Ticket promotion plans call for holding exhibitions at distributor showrooms and at the location point, built around professional players such as Jimmy Carlisle and his Magic Duplas. The program will commence Dec. 1 and run through Mar. 31.

The industry's first and only buffing, electro-mechanical jobbers, were other replacements, cold bulbs replacement forever! Many other new revolutionary features, too.
Classified Advertising Department  
BILLBOARD MAGAZINE  
165 West 46th Street, New York, N.Y. 10036  
1. Please run the classified ad copy shown below (or enclosed separately) in  

[ ] issue(s): 

2. Check the heading under which you want your ad placed:  
[ ] BUSINESS OPPORTUNITIES  
[ ] PUBLICATIONS  
[ ] DISPLAY CLASSIFIED AD  
[ ] BILL ME  

Regular Classified Ad: 35c a word. Minimum 77. First line set at own cost.  
Display Classified Ad: 1 inch, $25. Each additional inch in same ad, $18.  
Box rate around all ads.  
FREQUENCY DISCOUNTS: Display classified ads only. 3 consecutive insertions, 10% discount; 6 insertions, 15% discount; 12 or more consecutive insertions, 15%.  
CLOSING DATE: 5 p.m., Monday, 11 days prior to date of issue.  
NAME:  
ADDRESS:  
CITY: [ ] STATE & ZIP CODE  
PAYMENT ENCLOSED  
BILLS ME  
OCTOBER 4, 1969, BILLBOARD  

PROMOTIONAL SERVICES  
NATIONAL RECORD PROMOTION AND PUBLICATIONS, Box 105, New York 37, N.Y.  
Contact: Bob Austin.  

National Record Promotion  
You Record—He'll Plug It!  
Music Makers Promotion Network  
* New York City *  
* 20 Year Experience Service *  
* Covering All Major Cities *  
* Nashville *  
* Los Angeles *  
* Chicago *  
* Philadelphia *  
* Minneapolis *  
* Indianapolis *  
* Detroit *  
* Toronto *  
* Cleveland *  
* San Francisco *  
* Dallas *  
* and Other Major Markets *  

DISTRIBUTING SERVICES  
ADVERTISMENT SERVICES  
Attention, Record Outlets: We have the largest selection of 45 rpm record sleeves ever assembled. Send for our list. Available now.  

Dealers, Writers: Commercial records approved from your expenditure accounts. Send for our list.  

KODAK  
WANTED IMMEDIATELY: ROAD MAN-  
s, intelligent and presentable. Furnish  
full list of experience and complete  
resume. Send for our list.  

WANTED TO BUY  
DEALERS, WRITERS—COMMERCIAL  
records approved from your expenditure accounts. Send for our list.  

Send your requests to:  
Box 2737, Hollywood, Calif. 36209.  

SCHOOLS & INSTRUCTION  
R.L.T.'S FAMOUS 6 Wk COURSE  
for the independent record man. Li-  
cense is the shortest, most effective course in the industry.  
207 of 287 students 92% of all  
students listed for dialing.  

EXHIBITIONS & CONVENTIONS  
FIRST-CLASS LICENSE IN four  
weeks or less. $175.00.  

MISCELLANEOUS  
SOME OF OUR VOTES:  
Send your votes and comments  
on those programs you enjoy the most  
the least.  

Thanks!  
Harry Gerson  

International Exchange  
United States  
Dealers-Collectors—Rare American 45's and LP's. Up to 300 assorted  
American records, can mail 50,  
one time order. Box 105, New York,  
NY, 10037.  

England  
Radio Station Dealers—Collect-  
ors—Collectors—Collectors—Collectors  
LP and 45 rpm. Special programs,  

to 300 regular records, 1000 special  
1000.  

THE TOUCH OF MAGIC  
4614N. W. Roosevelt Avenue  
Chicago, Illinois 60625  

Fidelitone  
Advancing Technology and Melodizing with  
rafters.  

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 selection contest, had already selected "American Beach" as their first choice; Atlantic City, second; and Houston, third. The commercial members placed Las Vegas in sixth place.  

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

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

Pledge of Service  
Continued from page 70  
70 courses to all interested students upon agreement. Again, the only requirement is the completion of the periodicity study.  
Included in Thoma's total service projection are 10 licensed service centers which are scheduled to be open and in operation by the end of the year. There is already a service center in Red- 

bark, N.J., and Vox and Thoma service centers in Chicago.  

SOME OF OUR VOTES:  
Lastly, the votes, the bar, the music, the company, the fun.  

DANGER!  
SCORPION IS COMING!
New Quality Budget Line
TORONTO — Quality Records has introduced a new budget line on the Birchmount label which, it states, will be 90 percent Canadian-oriented. In unveiling the lineup of upcoming releases on the label, George R. Struth, assistant managing director of Quality, said 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 as 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 music. (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 budget-line, "believe" by Wind on the Life label, which has been released for six weeks, the disk has become one of the fastest rising singles for RCA this year.

Canadian News Report

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 exclusively.

The 84-week series, created by the British publishing house, graduated. (Continued on page 84)
European Executive Turntable

Rune Andreassen, a former Technician at Europe-film, joined Gramophone AB Oct. 19 as a producer. Andreassen and chief producer Torsten Struwing handle the company's Swedish production. Struwing's younger brother, Ali Robertsson has joined Electro Public Relations and will work with Hans Englund. MCA London's sales/marketing controller, Peter Ruddin has been named to head up the company's program sales in the UK. Philip Kenney's repertoire coordinator, Alan Croeben, has been named director of the additional responsibilities of ad control. His duties will be handled by Mike Shuman, who left MCA earlier this year. Alan Leader, formerly London area salesman, has been appointed sales assistant coordinator, working with Decca and reporting to Peter Prince. The advertising department is headed up by David Butler, who also reports to Prince. Roy Vickers, who has joined Philips in Britain as international coordinator, a newly created post, has been asked to work with foreign affiliates and licensees to secure suitable product for the British market. Mac has previously been an engineer with EMI, professional manager of the burial 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 widen appeal for the U.S. soul singer.

Idea is to bring release of his single, "I Got the Feeling," 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." An additional album, available this month will be an album, "Say It Loud, I'm Black and Proud," with the title track already released as a single picked up impressive sales figures, on the strength of the single.

Because Brown's recordings do not normally attract much airplay, Polydor will be concentrating promotion in clubs and discos.

To back the campaign at retail level, Polydor will make available point-of-sale material, including "I Got the Feeling," which are designed not to become cliché and can be used over an extended period.

The Umbrella Set—Management Co.

NEW YORK—Umbrella president and chief executive officer, Harry Heilweil, has been named president and chief executive officer of the Umbrella Group of Labels. The Umbrella Group consists of the following labels: Polydor, London, and the Bonzo Dog Band, British acts with full U.S. tours planned.

Pye's Benjamin Sees Darker Days Ahead For U.K. Industry

Rome Andreassen, a former Technician at Europe-film, joined Gramophone AB Oct. 19 as a producer. Andreassen and chief producer Torsten Struwing handle the company's Swedish production. Struwing's younger brother, Ali Robertsson has joined Electro Public Relations and will work with Hans Englund. MCA London's sales/marketing controller, Peter Ruddin has been named to head up the company's program sales in the UK. Philip Kenney's repertoire coordinator, Alan Croeben, has been named director of the additional responsibilities of ad control. His duties will be handled by Mike Shuman, who left MCA earlier this year. Alan Leader, formerly London area salesman, has been appointed sales assistant coordinator, working with Decca and reporting to Peter Prince. The advertising department is headed up by David Butler, who also reports to Prince. Roy Vickers, who has joined Philips in Britain as international coordinator, a newly created post, has been asked to work with foreign affiliates and licensees to secure suitable product for the British market. Mac has previously been an engineer with EMI, professional manager of the burial 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 widen appeal for the U.S. soul singer.

Idea is to bring release of his single, "I Got the Feeling," 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." An additional album, available this month will be an album, "Say It Loud, I'm Black and Proud," with the title track already released as a single picked up impressive sales figures, on the strength of the single.

Because Brown's recordings do not normally attract much airplay, Polydor will be concentrating promotion in clubs and discos.

To back the campaign at retail level, Polydor will make available point-of-sale material, including "I Got the Feeling," which are designed not to become cliché and can be used over an extended period.

The Umbrella Set—Management Co.

NEW YORK—Umbrella president and chief executive officer, Harry Heilweil, has been named president and chief executive officer of the Umbrella Group of Labels. The Umbrella Group consists of the following labels: Polydor, London, and the Bonzo Dog Band, British acts with full U.S. tours planned.

what late in the day for a record released originally last December, respectively. "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 labels have continued to 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 recording, "Recordings for Philips labels are only released if they measure up to our high standards of artistic and technical quality. The record of "Je T'Aime..." is no exception to this rule. However, if certain experts 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...
Sweden-panels Selects 'Grammis' Award Nominees

STOCKHOLM — Nominees for Sweden's "Grammis" awards program, totaling 25, were revealed by the jury this week. Also nominated, but yet to be presented, is a special award for record producer of the year and the jury's honor prize.

Nine judges, among them music journalists Hans Fredlund (Expressen), Aake Brandel (Aftonbladet), Oss- car Persson (Svenska Dagbladet), and TV producers Karin Falck, Lars Epter and Bjorn Lundholm, and film director Jan Halldor, selected the nominees.

Morgan Deal With Philips

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

The deal will mean that Morgan Music's Monty Babson will be the head of the Philips group. He will produce singles, full price and budget records. This deal 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 "Mellow Yellow" and Angel Pavilion with "Baby You Gotta Stay." Big acts will be released towards the end of next month.

Morgan is now planning to open another studio, enabling them to produce product for the Philips deal.

Battisti Takes Talent Class at Festivalbar

MILAN — Lucio Battisti (Ri- cord) won the established talent section of Festivalbar, Italy's annual music contest, in com- petition with "Acqua Azzurra," "Acqua Chiara" (Blue Water; Clear Water) which received 343,984 votes. Prizes were awarded separately for full-price albums. Winners in the young talent group were Romina Power (EMI-Italiana) with "Aqua di Mare" (Sea Water), 241,884 votes; Patrick Samson (Caro- sella) with "Days of Wine and Roses" (Alone We Die), 219,709 votes; third was I Nuovi Angeli (Dumi- rini), the Beatles, with "Satisfaction" (The Girl), 205,292 votes; and Herbert Jarche (Decca), fourth with 162,925 votes for his "L'Amitizia" (Friendship).

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 promotions.

The campaign gives record buyers the opportunity to pur- chase membership of the club at a special offer price of $1.25, and a second album at only 25 cents. Among the members are Esther & Abi Ofarim, Bert Kaempfert, Pia Mamma and Jan Pirkola, Paul Mauriat and James Last. Purchase of an album auto- matically makes the buyer a member of the Fazer Music Club with the provision that for every full price ($7.70) album

Major Minor, Solomon Pact

LONDON — Phil Solomon has signed for U.K. release on Major Minor of material from the American Heritage and Ca- louss labels.

The deal is for individual masters and was agreed during a recent visit to London by Jan and Connie. Chur- ners of the U.S. label, the arrangement is reciprocal and will operate on a similar basis in the U.S. for Major Minor product.

Dealers for release here are four labels — "When You Love Some- body" by the Apostles; "Butter- fly," by Springtime; "Too, Too, Too, Hear the Whole Blow" by Ganop; and "Swan Song of Madness" by Crazzy.

In return, there will be a U.S. release for "Answer Me" by the Christian Brothers, "No- body's Child" by Karen Young, plus an album and single by David McWilliams.

Solomon has sealed British release rights to Barclay, having released the French company's Riviera subsidiary for the last two years through McGowan, Hughes Auray and Jacques Brej.

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 is now trying to take the lead in an attempt to boost record sales still further.

The two companies are sepa- rately presenting their top Nash- ville talent in tours of the U.K. and Europe, a promotion ven- tured in the U.S. last year 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 addi- tion to other British dates, the tour will visit Germany, Hol- land and Scandinavian capitals.

Booked to appear are Bobby Bare, George Hamilton IV, Stuckey, Connie Smith, Skeeter Davis, plus two British acts, the Hilliards and Janie Crouch. 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. Airline tickets will be given a pre- sentation by the record compa- ny and Mervyn Conn, the man who started Britain's first country music jamboree at the NEC last year, will be brought in Johnny Cash and Buck Owens for concerts.

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

Mal Thompson, RCA's man- ager of artist developments, said that the artists had been booked on a promotional basis and that any profits would revert to them in a manner of payment.

He stressed that in trying to widen the appeal of country music, RCA felt that it was necessary to present shows in concert halls and country 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 promo- tion, the airline will provide re- turn 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 Jack- son, Merle Haggard and Billie Jo Spears.

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

According to Conn, Klein has been anxious to send the Capitol Caravan into Europe for two years, and put toward the idea to Conn during a visit to En- gland for the Buck Owens con- certs 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 difficul- ties that went into agreeing with U.S. agents 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 set- ting up a country music tour was a comparatively simple operation. People involved were all members of a Nashville commission, and were easy to contact. He added that it was possible to deal direct with U.S. agents, since most of the acts had no representation here.

Conn will stage a second Wembley country music special at Wembley on March 28, with more space being devoted to the daytime exhibition. As yet, no dates have been confirmed, but the Conn team has been in contact with agent David Houston, Tom Pall and the Gladiators, Roy Drusky, Tex- Ritter and Roy Acuff and Wes- ley Rose.

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

THE NEWLY designed stage for the 1969 Rio Festival held in the Marecana Stadium.

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

*Continued from page 1*

disk jockeys from around the world will attend. In addition, Rio's regular foreign correspondents will provide coverage.

Marzagao has also invited 160 guests.

The event is sponsored by the State Tourism Dept., and the Globo TV station. Europe will see the festival on BBC, German TV ARD, French TV, and Austrian TV. Radio networks will also relay the music. A U.S. TV and radio network is reported to be planning coverage.

The festival will be held in the Maracanazinho Stadium which normally holds 20,000. The Brazilian audience will receive a number of famous performers in the course of the six-week festivities.

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, marches, bossa nova and anything else that comes into their musical minds. You can see them sitting around sidewalks bars beating out the rhythm on a cardboard matchbox in one hand and writing words on a piece of paper with the other.

"The Italians at La Scala are sharp critics of opera. We are people sharp critics of popular music. They live it. Rio is one of the world's capitals for popular music—a tianan alley below the equator."

A World Leader Andre Miranda, 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 festival with the MIDEM 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. Lee Reed represents the U.K. with "Love Is All," sung by Malia Jackson. Canada's Marc Gelinas wrote a song for Guy Boucher to interpret. Darryd Cord of France is contributing "Nous Vertes Colines," sung by Frida Boccera. Israel's Rika Zari composed "J'oue Guitare" and is interpreting it as well.

The guests include Henry Mancini, Nancy Wilson, Sammy Cahn, Jane Fonda and her husband, Roger Vadim, British actor.

James Mason, Portugal's great fado singer Amalia Rodrigues, and Spanish bullfighter Luis Miguel Dominguin.

Competitors, guests and journalists will occupy five floors of the Hotel Lisboa which has a magnificent view of Rio's trade center, Sugar Louis 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 travel, life and accident insurance," he said. "But, any body 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, Sept. 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, who won last year's festival with Chico Buarque de Hollanda and a song "Samba," is composing soundtrack scores for the cinema in London.

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

However, the Mutantes trio is back. Partly on the basis of their last year's presentation, they gained one of the biggest TV and radio contracts ever signed in Brazil. Marzagao who puts this festival together year after year, started as a government public relations expert assigned to promote the sale of Brazilian coffee in Britain. A father of four, he found music more stimulating than coffee, and turned to it.

The Brazilian composers who gave the world bossa nova have turned to the "tropicalism" school of lyrics and the "plan tragem" sound. Resurrection of the "toda," 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 "toda."

Springboard Buys

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

RENE BENDEKSEN A/S
Osterdalsgate 1
Oslo 6/Norway
phone 67 67 90

cableadr. BENDIKMUSIC
Composer—

Lyrics written—

Singer—

Record & Publishing Company

JOAN MANUEL SERRAT
ZAFIRO/NOVOLA
Campomanes, 110 Telex, 22690
phone: 2 41 82 62 MADRID SPAIN
This page contains text about various music-related events, releases, and promotions. It includes information about a new LP by Ohta-san, concerts by the London Philharmonic Orchestra, and releases by RCA, Warner Bros., and other record labels. There are also mentions of artists like Matt Monro, Velma Middleton, and Patrice Bart-Marcoz, among others.
MONTEREY, Calif. — The 12th annual Monterey Jazz Festival weekend (19-21) at the Fairgrounds, only the Sunday evening finale was a creative block buster, and it sent the crowd home feeling good.

This retarding effect was the result of good, hard, no sense 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 Cannondale Adderley Quintet and the 15-piece Buddy Rich band. Jean-Luc Ponty, the brilliant French violinist who at Monterey totally captivated the audience with his' sore appearances with the Modern Jazz Quartet (on Friday), with the Bobby Bryant festival orchestra (Saturday afternoon) and with the George Duke trio (Saturday evening) and in addition, blues vocalist Esther Phillips and Chicago bluesman Buddy Guy soaked home the message of truth about love and life on the Saturday afternoon bill in an honest forth right fashion which won them the audience for their debut performances.

Monterey '69 brought into focus a rebirth of interest in jazz and commercial soul stylings and the electronic gamut of rock and roll.

Festival director Jimmy Lyons reached out for the pure jazz idiom to hire several non jazz acts, notably Sly and the Family Stone and the Sons of Champlain. Lyons also took out Lighthouse and a Canadian rock band with jazz undertones which worked the Saturday matinee with the San Francisco based Champlain 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 programer Lyons had the answer. "The Tag Company (sponsoring the opening concert) wanted a heavy act and wanted an act in the jazz-rock idiom." His program, bad judging in its loudness and poor musicianship, succeeded in confounding the audience to stand up and dance anywhere there was room, was in stark contrast to the polished excitement which Miss. Val Dooner, Adderley and Rich generated.

Sunday evening's concert drew 10,500 (the capacity of a total 7,000 seats) indicating the drawing power of the closing sets. All totaled, the five concerts drew 34,189 paid admissions for a box office gross of $150,650.

The awareness for rhythm and blues on the West Coast was shown in the shallow response given the Modern Jazz Quartet’s Friday night performance. The group’s gentle, delicate style seemed markedly out of place. Only when Ponty joined the group for two songs, "Blue Milanese" and "Valeria," did the MIG’s marines get into a soulful groove. Ponty’s aggressive manner on amplified violin did the group justice marvelously on "Misty Roses" and on the Lighthouse tribute on the nylon string—but these efforts, albeit perfectly executed, were lost on the night.

More strongly received was the debut set on Friday of Tony Williams. Tony, who had just arrived on young on John and McLaughlin on electric guitar: a tight, well-wrought fusion of avant-garde concept about tempos and melody lines and Malick’s cantor’s strong abilities.

Miles Davis, "Mr. Cool" of modern jazz and rock, opened his blues band group played a one number set of music Saturday night which was an epitome of Davis’ late night sound. There were even some few boos from the audience unprepared for this new sound.

The Saturday evening show, generally speaking, was treated with a corn bread special, was a disappointing one. Two groups which had worked during the afternoon, vocalist Rob- erta Flack and the Lighthouse, were reprived by Lyons and played much of the same material during the Saturday evening. Miss Flack just couldn’t catch fire. She has an outstanding voice and the chops to match but her sets—minus her bassist—never got the audience into a swinging mood. Trumpeter Bobby Bryant’s assemblage of free-lancers composing the festival orchestra was spotlighted 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 would not be coopted into the blue. Her sharp, piercing voice rode mightily over the festival band and sang her blues tune this way: "Please Release Me," "I Give All My Love," "Cool, Cool Feel- ing." "This Is it, This Is the Real Body But You." Buddy Guy, accompanied by his quartet, proved to be the festival’s musical "humorist," who had his time to show off and let his band of young musicians run their charts expertly. On that note of com- mercial professionalism the festival closed.

This year there were no performances which were not good. When there were, one would have discerned a strong march toward the ex-citement of soul music in jazz and rock. Western America’s longest running jazz festival has opened new faces and a new commercial music world. And the audience loved it.

**Pyte**

Pyte’s Benjamen 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 threethree-releasing sequences from the Middle East label will be by the Arcadian and by the Writing is On the Wall. Monty Presky said that sales of budget albums and that Pyte’s Marble Arch label, was out in front. Soon to be released are two more albums by the Foundations, Cleo Lane, "Nina Simone at Newport," "Tsalt," by Gene new, and a collection of Gilbert and Sullivan numbers.

Highlight of the Walt Disney presentation made by Frank Weisberg of the 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 Tehauh-pah’s "Naturacker Suite," Sibel- inen’s "Pastoral" and Schubert’s "Der Doppelganger." Conducted by Leopold Stokowski.

The company also showed a clip from a new Disney film production, "The Aristocats," which should be released by Christmas or New Year. On Saturday (3) they will release six Storytellor albums and seven Little '65’s and in November Disney will introduce "Alice in Wonderland" on Cattle, the company’s new 45 to catch the Christmas trade from the Music Capitals Of the World

*Continued from page 82*

which it distributed. The French group "Le Fils du Mon Nou Plus" by Serge Gains- boro and "Sic" by Cari motor has been banned by Radio Sweden, but is generally available on the album. "Newcomers Classes," the HBU annual, is scoring here with "I'm In Love." Philips has released a new cassette of Hugh Masekela’s new drive.

This week releases singles by Jeff Beck and Steeplechaser’s "The DRoo" of the HMV Classics IV, Searchers, Jackie De Shannon’s "Vivite du Loo" to Borgen and "Rainbow Ponch and Thorens on Platinum." Lyle Law and Helen on sunset Promotion Sly & the Family Stone’s "Eight in One" on the Chess label. Fontana has released albums by Howlin’ "Good Man," including "The Action Con- nection," Phil Upchurch and The Dolls on the Cadet label. Philips, Phonogram and Sonnet Konsortium held a press conference last week and announced the_ELEM and 11 Heismann’s Colosseum last week’s Carlton Hotel Sept. 16. Bjoern Skals has left Hit Parader and moved to Gramophon AB. Fontana has begun a sales promotion drive for the band "Lennart Hammar, manager of Sack The London based record- tending the Barcelona Song Festival. From Jan along with Sonic- Mat is also here. Skalsol singer Tohni Sundstrom.

Skrjabin has arrived in London for business talks with Elektra. Gunnar Berg- tronen and his brother and Hanneken and Lolland of Sonnet Gramophone have been in Stockholm.

Elektra is strongly promoting their own singles series "Moj Fart Alle," and pub- lic relations man Greg Lindem- bolson foresees success for the Ray Stevens (Monument) album Git- tarama.

KILL. E. GENBERG

Beatles Press for Tight Audit of Northern Songs

LONDON—As the battle for control of Northern Songs finally appears to be bringing all wards an ATV victory, it was disclosed this week that a letter on behalf of Brian Epstein and Paul McCartney has been served on the Beatles’ publishing company, ATV, which might "for the wilful neglect and default of the defendants" be started, be included in the judgment and paid for.

As previously reported, North- ern Songs was approved a standard form of settlement, and collection and payment of royalties, has refused but has not forced to permit the Beatles of the heme. "Sonnet," is the title of the suit. Reason given is that one shareholder has no right to information not generally available to all.

The letter was issued by Maclean music was served Sept. 16 and makes two main claims. The first is that there is an amount of money "possessed or received" by Northern, under an agreement, which might "for the wilful neglect and default of the defendants" be started, be included in the judgment and paid for.

The second is that order that Northern should pay to Maclean one-half of any money which follows. The suit has been shown to have been possessed by the defendant, together with interest at the rate of 6 per cent per annum.

Under the 1965 agreement, Northern pays Maclean 50 per cent of all broadcast and performance rights, and Northern’s sole- ditors have indicated that the action will be defended. Citing the limited interest of most of the shares held by the stockholders, H.M. Peacock, Peer Southern’s na- tional promotional coordinator, is the newsletter’s editor-in-chief, with Harry Schreiner as managing editor, Ken Levy, prod- uction manager, and Non- nolly, secretary.

Dirty Film For Locomotive

SEATTLE — Locomotive, a local rock quartet, will play simultaneous disk and film de- buts Thursday at the Seattle Super- sonic most this month on MGM. They also make on-camera appearances in MGM’s "Franken-En production, "False Witness," being filmed in Holly- wood.
<table>
<thead>
<tr>
<th>Country</th>
<th>Radio Station</th>
<th>Language</th>
<th>Duration</th>
<th>Language</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARGENTINA</td>
<td>(Courtesy of Nada Fama)</td>
<td>Spanish</td>
<td>Denotes local origin</td>
<td>(Courtesy of Nada Fama)</td>
<td>Spanish</td>
</tr>
<tr>
<td>BRAZIL</td>
<td>(Courtesy of I.R.O.P.E.)</td>
<td>Portuguese</td>
<td>Week</td>
<td>(Courtesy of I.R.O.P.E.)</td>
<td>Portuguese</td>
</tr>
<tr>
<td>BRITAIN</td>
<td>(Courtesy of Radio Et Cetera)</td>
<td>English</td>
<td>Denotes local origin</td>
<td>(Courtesy of Radio Et Cetera)</td>
<td>English</td>
</tr>
<tr>
<td>FINLAND</td>
<td>(Denotes local origin)</td>
<td>Finnish</td>
<td>Week</td>
<td>(Denotes local origin)</td>
<td>Finnish</td>
</tr>
<tr>
<td>HOLLAND</td>
<td>(Courtesy of Radio Veronica)</td>
<td>Dutch</td>
<td>Week</td>
<td>(Courtesy of Radio Veronica)</td>
<td>Dutch</td>
</tr>
<tr>
<td>ITALY</td>
<td>(Courtesy of Monica &amp; Eibild, Milano)</td>
<td>Italian</td>
<td>Week</td>
<td>(Courtesy of Monica &amp; Eibild, Milano)</td>
<td>Italian</td>
</tr>
<tr>
<td>MEXICO</td>
<td>(Courtesy of Radio M.I)</td>
<td>Spanish</td>
<td>Week</td>
<td>(Courtesy of Radio M.I)</td>
<td>Spanish</td>
</tr>
<tr>
<td>NEW ZEALAND</td>
<td>(Courtesy of New Zealand Broadcasting)</td>
<td>English</td>
<td>Week</td>
<td>(Courtesy of New Zealand Broadcasting)</td>
<td>English</td>
</tr>
<tr>
<td>PUERTO RICO</td>
<td>(Courtesy of WRAQ-Q)</td>
<td>Spanish</td>
<td>Week</td>
<td>(Courtesy of WRAQ-Q)</td>
<td>Spanish</td>
</tr>
<tr>
<td>SWITZERLAND</td>
<td>(Courtesy of Radio Solothurn)</td>
<td>German</td>
<td>Week</td>
<td>(Courtesy of Radio Solothurn)</td>
<td>German</td>
</tr>
</tbody>
</table>

Great Musicians | Continued from page 78

Fabio and Plaida, and others, consists of illustrated full color double LPs along with a LP ticket at $2 each. Over 20 composers are covered in the special series. To coincide with the release, the Royal Philharmonic Orchestra of London, one of the orchestras participating in the disk, has scheduled a Canadian tour to promote the series. Dates already set are Toronto Oct. 18, Ottawa (19), Montreal (20).

Initial marketing is directed to major radio centers, with national distribution soon to be set.

Foreign Sales Lag | Continued from page 12

can artist in Spain," said Klein. "The artist must record in Spanish, and I will record "True Grit" in Spanish (via the soundtrack) when the Paramount film breaks in the same area." Spanish-speaking countries.

Capitol has succeeded with Maritime, which both on foreign language records. Maritime will record in Spanish, German, and English. The group is a formidable, song plan to do their past hits in Spanish, Italian and Portuguese.

Klein said the label even experimented by turning, singing "Foot on the Hill" in Japanese.
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.)
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.
**SPECIAL MERIT Spotlights**

Spotlighting new singles deserving special attention of programmers and dealers.

THE CHARLES RANDOLPH SING GAMES--"Cowgirl, Music Box (RCA 47082) Charles Randolph (King, Writers: Charles C. Green, William R. McFarland (Columbia, RCA). Best song writer on a chart hit this week. A beautiful, winning melody often of great appeal for play and sales, Renamed 2078."

R. R. KING--just a Little Love (Prod. Bill Sykes) (Writer: King) Sounds of Lucille (Fame, R&B). The blues slide through splendidly, blending well with the band. A top A&R. Click 8302.


JOHNNY TILLOTSON--I Am What I Am (Prod. Sam Brown) (Writers: Jayaron, green) "Loving You" (Kraft, Atlantic) Strong material well played with a fine delivery. Hear: 7943.

RICKIE MARTIN--Rockin' Robin (Producer: Krichie Hayes) (Writers: Hayes, Marvin, Mart Lovejoy) (Motown, Stax) Bold rhythm gets well played and well-supported. Click 7865.

NANCY WILSON--Can't Take My Eyes Off of You (Prod. David D. Evans) (Writers: Crow Goodfield) (Saturday/Sunday, Pace) The roll comes through splendidly, blending well with the band. A top A&R. Strong material with sales potential as well. Click 7864.


HOMES HARLEY--It's Your Thing (Prod. Barry O'Dell) (Writers: Bullock Brothers) (Single, RCA). "Homes" has hit big with her "Abraham, Martin & John," and this rocking version of the oldies ballad "hymn" swings from start to finish. Commercial item here. Mone 7924.

CHARLES WRIGHT AND THE MASTERS 100 STREET RHYTHM BAND--(Commend) (Prod. Solomon Burke) (Writers: Burke, Young, Ross, Tawney, Carter) (Fame, ABC-Dunhill). The group offers a sound effort. Hear: 8305.

BOB SIEG SYSTEM--(Commend) "Mister Dynamic" (Writers: Simmons-Taylor) (ABC-Dunhill). Excellent, tight group, strong backing for this good song. Hear: 8306.

JOHN FOGERTY'S CREEDENCE CLEARWATER REVIVAL
"GREEN RIVER" & "COMMOTION"
ON FANTASY RECORDS (LP 8393)
THE SINGLE AND THE ALBUM BOTH HITS!

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

Everything: Tracks, Overdubs & Mix-Down.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREEDENCE CLEARMATE</td>
<td>Green River</td>
<td>(RED) 70019</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>Out Among the Stars</td>
<td>1973</td>
</tr>
<tr>
<td>BLIND FAITH</td>
<td>In The Evening</td>
<td>1973</td>
</tr>
<tr>
<td>ROLLING STONES</td>
<td>Through The Past, Darkly (Big Hits Vol. 2)</td>
<td>1973</td>
</tr>
<tr>
<td>BLOOD, SWEAT &amp; TEARS</td>
<td>Child Of The Night</td>
<td>1973</td>
</tr>
<tr>
<td>SANTO BROWN</td>
<td>Best Of The Cream</td>
<td>1973</td>
</tr>
<tr>
<td>JUMI HENDRICKS</td>
<td>Experience</td>
<td>(P) 70020</td>
</tr>
<tr>
<td>IRON BUTTERFLY</td>
<td>On The Dike</td>
<td>1973</td>
</tr>
<tr>
<td>DOORS</td>
<td>Light My Fire</td>
<td>1973</td>
</tr>
<tr>
<td>ORIGNAL CAST</td>
<td>The Off Broadway Musical</td>
<td>1973</td>
</tr>
<tr>
<td>STONEFACE</td>
<td>Stoneface</td>
<td>1973</td>
</tr>
<tr>
<td>ISAAC HAYES</td>
<td>Shaft</td>
<td>1973</td>
</tr>
<tr>
<td>TOM JONES</td>
<td>Pot Of Gold</td>
<td>1973</td>
</tr>
<tr>
<td>BEST OF THE BEES</td>
<td>Best Of The Bees</td>
<td>1973</td>
</tr>
<tr>
<td>BOB DYLAN</td>
<td>Nashville Skyline</td>
<td>1973</td>
</tr>
<tr>
<td>CREEDENCE CLEARMATE</td>
<td>Green River</td>
<td>(RED) 70019</td>
</tr>
<tr>
<td>THREE TIMES</td>
<td>Three Times</td>
<td>1973</td>
</tr>
<tr>
<td>LETTERKENNY</td>
<td>Rebel Child</td>
<td>1973</td>
</tr>
<tr>
<td>OLIVER</td>
<td>Old Enough</td>
<td>1973</td>
</tr>
<tr>
<td>GLEN CAMPBELL</td>
<td>Live</td>
<td>1973</td>
</tr>
<tr>
<td>LONETOY</td>
<td>Columbia GS 9002</td>
<td>1973</td>
</tr>
<tr>
<td>CROSBY/STILLS/NASH</td>
<td>Deserter's Son</td>
<td>1973</td>
</tr>
<tr>
<td>LED ZEPPELIN</td>
<td>Led Zeppelin IV</td>
<td>1973</td>
</tr>
<tr>
<td>CHICAGO TRANSIT AUTHORITY</td>
<td>Chicago V</td>
<td>1973</td>
</tr>
<tr>
<td>JAMES BROWN</td>
<td>It's A Mother</td>
<td>1973</td>
</tr>
<tr>
<td>TV SOUNDTRACK</td>
<td>Phil Spector's Gold</td>
<td>1973</td>
</tr>
<tr>
<td>FIFTH DIMENSION</td>
<td>Age of Aquarius</td>
<td>1973</td>
</tr>
<tr>
<td>WHO</td>
<td>Who's Next</td>
<td>1973</td>
</tr>
<tr>
<td>SOULFISH</td>
<td>Nickell's Country</td>
<td>1973</td>
</tr>
<tr>
<td>BARBARA STREISAND</td>
<td>What About Today</td>
<td>1973</td>
</tr>
<tr>
<td>DONOVAN</td>
<td>Catching Up With Donovan</td>
<td>1973</td>
</tr>
<tr>
<td>SIMON &amp; GARFUNKEL</td>
<td>Bridge Over Troubled Water</td>
<td>1973</td>
</tr>
<tr>
<td>FRED ROBINSON &amp; THE URBANARMS</td>
<td>Time Out For Fred Robinson</td>
<td>1973</td>
</tr>
<tr>
<td>FRED ROBINSON &amp; THE URBANARMS</td>
<td>Time Out For Fred Robinson</td>
<td>1973</td>
</tr>
<tr>
<td>FRANK SINATRA</td>
<td>Songs For Swingin' Lovers</td>
<td>1973</td>
</tr>
<tr>
<td>HERBIE MAN</td>
<td>Monologues</td>
<td>1973</td>
</tr>
<tr>
<td>JOE FELICIANO</td>
<td>I'm In Love With You</td>
<td>1973</td>
</tr>
<tr>
<td>TEMPTATIONS</td>
<td>New Orleans</td>
<td>1973</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>At Folsom Prison</td>
<td>1973</td>
</tr>
<tr>
<td>HENRY MANCINI &amp; SONDHEIM</td>
<td>A Warm Shade Of Ivory</td>
<td>1973</td>
</tr>
<tr>
<td>JUDY COLLINS</td>
<td>In My Life</td>
<td>1973</td>
</tr>
<tr>
<td>THREE DOG NIGHT</td>
<td>Monday Morning</td>
<td>1973</td>
</tr>
<tr>
<td>DENNIS MARINCO</td>
<td>Complete Motion Picture Hits</td>
<td>1973</td>
</tr>
<tr>
<td>ELVIS PRESLEY</td>
<td>From Elvis In Memphis</td>
<td>1973</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Coconut Grove</td>
<td>(P) 70031</td>
</tr>
<tr>
<td>ARETHA FRANKLIN</td>
<td>Aretha Franklin</td>
<td>1973</td>
</tr>
<tr>
<td>TOM JONES</td>
<td>In The Summertime</td>
<td>1973</td>
</tr>
<tr>
<td>PAUL REVERE &amp; THE RAIDERS</td>
<td>Featuring Mark Lindsay</td>
<td>1973</td>
</tr>
<tr>
<td>SPOTTED TOTH</td>
<td>Spotted Tuth</td>
<td>1973</td>
</tr>
<tr>
<td>JACKSON 5</td>
<td>I Want You Back</td>
<td>1973</td>
</tr>
<tr>
<td>TANNY WHITTE</td>
<td>Farmer's Greatest Hits</td>
<td>1973</td>
</tr>
<tr>
<td>BELLE</td>
<td>Belle</td>
<td>1973</td>
</tr>
<tr>
<td>SCENATIONAL CHARLEY PARES</td>
<td>Charley Pare's Gold</td>
<td>1973</td>
</tr>
<tr>
<td>ZAGER &amp; EVANS</td>
<td>In The Garden</td>
<td>1973</td>
</tr>
<tr>
<td>SOUNDBRIDGE</td>
<td>Guitars</td>
<td>1973</td>
</tr>
<tr>
<td>JOHNNY MATHIS</td>
<td>Love Theme From Elvira</td>
<td>1973</td>
</tr>
<tr>
<td>BLUES BAND</td>
<td>A Touch Of Gold</td>
<td>1973</td>
</tr>
<tr>
<td>PAMELA</td>
<td>Pamela</td>
<td>1973</td>
</tr>
<tr>
<td>URIKA</td>
<td>Urika</td>
<td>1973</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>Golden Hits, Vol. 1</td>
<td>1973</td>
</tr>
<tr>
<td>J.R. WALKER &amp; THE ALL STARS</td>
<td>Slept Out Last Night</td>
<td>1973</td>
</tr>
<tr>
<td>BEATLES</td>
<td>Apple</td>
<td>1973</td>
</tr>
<tr>
<td>GLEN CAMPBELL</td>
<td>Gilded Lilly</td>
<td>1973</td>
</tr>
<tr>
<td>STEVE MILLER BAND</td>
<td>Brave New World</td>
<td>1973</td>
</tr>
<tr>
<td>DONALD GENTRY</td>
<td>Where Are You Going</td>
<td>1973</td>
</tr>
<tr>
<td>FRANK SINATRA</td>
<td>Songs For Swingin' Lovers</td>
<td>1973</td>
</tr>
<tr>
<td>HERBIE MAN</td>
<td>Monologues</td>
<td>1973</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>Folsom Prison</td>
<td>1973</td>
</tr>
<tr>
<td>JUDY COLLINS</td>
<td>In My Life</td>
<td>1973</td>
</tr>
<tr>
<td>BOBBY GEORGE</td>
<td>If I Were A Woman</td>
<td>1973</td>
</tr>
<tr>
<td>SMOKY ROBINSON &amp; THE MIRACLES</td>
<td>Time Out For Fred Robinson</td>
<td>1973</td>
</tr>
<tr>
<td>FRANK SINATRA</td>
<td>Songs For Swingin' Lovers</td>
<td>1973</td>
</tr>
<tr>
<td>HERBIE MAN</td>
<td>Monologues</td>
<td>1973</td>
</tr>
</tbody>
</table>

Continued on Page 92
“HOW DOES IT FEEL?”
FAR OUT.

TRY IT. YOU'LL DIG IT.

“HOW DOES IT FEEL?”

THE ILLUSION
STEED 721
PRODUCED BY JEFF BARRY

DISTRIBUTED BY PARAMOUNT RECORD DISTRIBUTORS,
A DIVISION OF PARAMOUNT PICTURES CORPORATION, A G + W COMPANY.
DIRECTION: NEW BEAT MANAGEMENT LTD., 300 WEST 55TH STREET
NEW YORK, N.Y. 10019  (212) 765-1540

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weeks on Chart</th>
<th>Last Week</th>
<th>THIS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 338</td>
<td>The Beatles</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>2 - 307</td>
<td>The Who</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>3 - 308</td>
<td>The Rolling Stones</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4 - 302</td>
<td>The Animals</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>5 - 301</td>
<td>The Byrds</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6 - 295</td>
<td>The Troggs</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>7 - 289</td>
<td>The Kinks</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>8 - 288</td>
<td>The Ventures</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>9 - 287</td>
<td>The Searchers</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>10 - 286</td>
<td>The Young Rascals</td>
<td>11</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>11 - 285</td>
<td>The Swinging Blue Jeans</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>12 - 284</td>
<td>The Rubino Brothers</td>
<td>13</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>13 - 283</td>
<td>The Turtles</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>14 - 282</td>
<td>The Cookies</td>
<td>15</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>15 - 281</td>
<td>The Animals                '66</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>16 - 280</td>
<td>The Rascals</td>
<td>17</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>17 - 279</td>
<td>The Ventures</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>18 - 278</td>
<td>The Turtles</td>
<td>19</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>19 - 277</td>
<td>The Ventures</td>
<td>20</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>

*Continued from Page 99.*
The Bullets Are Flying On Atlantic-Atco-Cotillion

**HIT SINGLES: ATLANTIC**

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

**HIT SINGLES: ATCO**

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

**COMING UP: ATCO**

<table>
<thead>
<tr>
<th>Single</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I CAN'T HELP BUT DECEIVE YOU LITTLE GIRL</td>
<td></td>
</tr>
<tr>
<td>Iron Butterfly (6712)</td>
<td></td>
</tr>
<tr>
<td>LOOKY LOOKY</td>
<td></td>
</tr>
<tr>
<td>Giorgio</td>
<td></td>
</tr>
</tbody>
</table>

**COMING UP: COTILLION**

<table>
<thead>
<tr>
<th>Single</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>WONDERFUL</td>
<td></td>
</tr>
<tr>
<td>Blackwell (ASTRO 1000X)</td>
<td></td>
</tr>
<tr>
<td>IN THE PEACEFUL VALLEY (WOODSTOCK '69)</td>
<td></td>
</tr>
<tr>
<td>Steve Duboff (44051)</td>
<td></td>
</tr>
</tbody>
</table>
a tape car toll barrier counter in which budget tapes are openly displayed. The innovation belies the pillage theory.

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.

### 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 Newfield, Transcontinental’s senior vice president. Trager 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.

---

**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 Cherokees, Larry Hanley and Fred Carter.

---

**Cotillion Releases Woodstock Single**

NEW YORK — Cotillion Records is releasing the first single on the Woodstock Music Festival, “In the Peaceful Valley” (Woodstock '69) by Steve Doff.

---

**‘Turning Point’ Star**

NEW YORK — The star performer rating was inadvertently omitted from John Mayall’s “Turning Point” on Poly- dor, on the Top LP’s in Billboard, Sept. 27. The LP went from No. 113 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. 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 to 20% lower than the companies as-signed to the line. Schwartz explains the price war as arising out of the competitive distribution picture.

Several of Transcontinental’s eastern companies service RCA as a subsidiary label. Ray Avery of Rare Records in Glendale, reported that distributor 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 didn’t have the vintage recording in stock. “I hope eventually they will order this kind of merchant-able,” 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% 0.24 to $2.60, following the RCA as- signment of its line to Music West.

One record label owner, Jack Loweyer of Vault, feels multiple distribution cannot work for the little companies. “The rock-distrib- utor doesn’t have the man- ufacturer’s outlook,” he said. “The independent distributor has always been close the manufacturer and has, there-fore, been interested in new product and exploiting new product. This is something the rock has not done. His main concern is selling the hits.”

---

**Strong Schwartz Bros. Store Is Opened in New Jersey**

- **Continued from page 3**

convert to either tape or rec- ord racks as sales volume de- mand.

Schwartz explained that the concept of his new store goes back to the old “mama and papa” era when 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 library and car stereo inst- allations and accessories of vari- ous makes, Schwartz said that his stock will always be flex- ible, 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 in- stallations; and a shop in Mary- land. The company also hopes to open up three more shops next year. Locations are still be- ing considered.

Harmony Hut, Inc., held a cocktail party and sneak pre- view of its operations for friends and members of the music in- dustry at the store on Sept. 23. Major manufacturers, distribu- tors, rack jobbers and retailers were among its guests.

---

**Performers Press Role as Trade’s Social Conscience**

- **Continued from page 1**

Washington Nov. 13-15, a per- formance and rally at the New Palazzo Theater in Chicago Oct 29 in support of the de- fendants in the “conspiracy” trial of the Chicago riots last year, and the majority camp- aigns of New York, New Haven, N.Y., and other cities. About 100 candidates through- out the U.S. The ‘Voter Registration Drive’ in New York will be highlighted by a benefit con- cert at Fillmore East Wednes- day (1). (The Fillmore audi- torium was donated at cost by Bill Graham, co-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 Actors The- atre 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 audi- ence with the President. The “Celebration of Life” will fol- low in which music business performers will entertain and express their desire for peace. The talent has not yet been co- ordinated but the lineup will include singers from the folk, rock and soul fields.
The big sound that sells mag tape cartridges and cassettes is high fidelity. And Celanese can help give you more of it.

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

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

Celanese Plastics Company
Dept. BB-500
Box 629, Linden, New Jersey 07036

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

Name ________________________ Title ________________________

Company ________________________

Address ________________________

City ______ State ______ Zip ______
THE CONSTANTLY ORBITING

Silver Circuit

A BILLBOARD SPOTLIGHT
The male sound, forceful and strong, reflects the many styles of today's entertainment scene. At the top left are the Temptations, Little Richard (top right), Flip Wilson (bottom right) and Harry Belafonte (bottom left). 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 Sandro, regularly offer opportunities to black entertainers. The Reno-Lake Tahoe situation is a bit different as a separate article on the facing page explains.

Dave Victorson, Caesars Palace's entertainment director, estimates that half the artists he books reflect black culture. Victorson envisions booking even more black artists as they continue to grow in importance in the music and recording fields.

The significance of what's happening in Nevada for black musicians is that these artists are performing true, honest, 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, Donah 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 5C-22
By Geoffrey Link

As the Silver Curve cuts 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 and 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 27 acts booked into the Sahara's 220-capacity Jupiter Lounge the last half of this year, just three - Judie Jones, The Treniers and the Four Tunes - were black. This 10 percent rate is lower than the usual 35 percent black entertainers in the main clubs.

Just down the street at Harvey's, which this year instituted a policy of not booking 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 Boyle, Elegant IV and Lionel Jordan & The Tympani Five. (After last year's musicians' 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 lounge - the 120-capacity Stateline Cabaret and Ren'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 - was black. With a 13 percent black main room

Continued on page SC-12

"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).
BILL COSBY

SEP. 14
THE Bill Cosby Show
8:30 P.M. SUNDAYS
JEMMIN INC.

SEP. 15
3 New Albums
TO BE RELEASED BY
UNIVERSAL RECORDS

SEP. 19
Premier Opening
INTERNATIONAL
Las Vegas, Nevada

APR. 29
Harrah's
Tahoe

PHOTOS BY HOWARD BINGHAM - GLENN EMBREE
Aretha Franklin gave Las Vegas a brief taste of soul. An abbreviated version, some may say is better than nothing, but when the "Queen of Soul" canceled out of her engagement at Caesars Palace last June, there were many young people genuinely disappointed.

Aretha missed her opening night because of a reported sore throat. The hotel's management picked up the tab for the 700-odd persons at the dinner show.

"She was really sick," reports Caesars entertainment director Dave Victorsen. "We will definitely have her back."

Aretha felt strong enough to do two shows the next day, which became her opening, and despite the reported inflamed throat, she created great excitement.

Her personal appearance was especially important in that it marked a significant advance 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 supersai-

Pulling cheeks.

"I can't get no satisfaction," she wails with the Sweethearts of Soul. Young girls in the audience are smiling broadly, the yellow, blue and pink sequins on her white dress sparkling under the stage lights. So far there is no sign of discomfort; the act is moving very professionally.

Before beginning "Try a Little Tenderness," Aretha says she has laryngitis and she's really trying tonight. She blasts out "Don't Lose This Dream," and she's able to hit her high notes in a fashion acceptable to folks who aren't too hip, and aware of how hot 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's 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
THE HUNTER
IKE AND TINA TURNER
BTS 11
I KNOW B/W
BOLD SOUL SISTER
BLU 104
BLUE THUMB
RECORDS

HARRAH'S CLUB
Lake Tahoe
Reno, Nevada

EARL GRANT

Representative:
GRANT ENTERPRISES
BILL GRANT
7811 Crenshaw Blvd., Suite 5
Los Angeles, California 90043
(213) 295-2177

HARRAH'S CLUB
Lake Tahoe
Reno, Nevada
"Las Vegas audiences are a challenge," admits Ike Turner, one strong bluesman who got the blues himself after debuting in the desert town only to discover that the audience just wasn't grooving with the music.

"You just don't know what to do beforehand," he says at 2 a.m. in his dressing room at the International. His wife Tina is stretched out on a couch trying to cool off after her typically hectic time on stage, shouting, cajoling, singing her version of the blues.

It is the second night of the duo's engagement and the lack of rapport with the audience is telling on Ike. This wasn't the chilin' 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 hands 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 superfly, so there seems 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 Ikelettes 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," her 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 in. But the hotel people won't let go of those conservative folks who spend money."

Turner is deep in thought on mapping strategy to break through to the audiences, the majority of which has never seen his band and probably has no recollection of all the recordings he's made since 1960 for such companies as Sue, Loma, Kent, Phillips, Pomperit, Mint and Blue Thumb. He is under contract and observing, for five years, but had given his friend Bob Kras-

Double exposure shows Tina Turner pleading for "Respect," dueting with her husband Ike, and sitting 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 Ikelettes are blowing 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," "Oh, Man," "Take You Higher.

The music is loud, really in the frying pan, zizzling, hot, right in the groove. The three sexy Ikelettes are smiling and wailing and doing their sexy shakes right along with Tina, whose voice, gravely at times, softly romantic at times, proves the dominant instrument soaring above the nine-piece band and her husband's own clever guitar 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 observant.

It is early in the morning and the troops have one more show at 3 a.m. before it finishes its night's work. Ike does all the choreography for the girls, calls the numbers and sets the tone of each set. "You (meaning the members of the revue) have to come to where Ike is," Tina says. "After nine years we've gotten used to it." Ike: "Outage if everything is right.

right, I can really think and get over to the audience."

Working with a large number of people has its drawbacks. Band members leave one at a time; the girls leave in packs. The Turners have gone through three sets of Ikelettes, with several individuals going 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 Mint 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 mornor an act. It takes time to get it over to the people. 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 mention 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 tales. "The other night in Las Vegas, last fall, I remember, ... 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.

Vegas hearts

turn to soulfulize

Vegas

OCTOBER 4, 1969, BILLBOARD
BUDDY RICH BIG BAND-
EXCLUSIVELY ON WORLD PACIFIC JAZZ RECORDS
BUDDY & SOUL, 20158
SWINGIN' NEW BIG BAND, 20113
BIG SWING FACE, 20117
THE NEW ONE, 21026
MERCY, MERCY, 20133

THE WORLD'S GREATEST DRUMMER IS ALIVE AND
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 unappreciative 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 Langston 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," "Fanny Valentine," "He Touched Me," "Melandney 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 does speak to a Las Vegas newsmen, she said she doesn't like playing 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 kicks 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 had's 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 in 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.
OPENING SEPT 24
international hotel, vegas

PROUD MARY
THE CHECKMATES LTD.
featuring SONNY CHARLES
A&M 1127
produced by PHIL SPECTOR
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 Kingley, Billboard's Memphis correspondent, who attended the Presley opening, spoke to Presley and his manager, Col. Tom Parker, and sent through this report:

"I got tired of singing to the guys I beat up in the motion pictures," Presley says. "Anyway, it's fun once again working before people. They make you come alive, feel the music, want to sing and just be happy." And the money was right.

Las Vegas was also chosen because it is close to Palm Springs where Parker maintains a home.

"Las Vegas has always been a fascinating city for me, the bright lights, shows and people fascinate me," Presley 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 Minshauer, piano, and Presley's longtime traveling companion and friend, Charlie Hodge, an unamplified guitar. They were assisted by the 30-piece International orchestra plus two singing groups, the Sweet Inspirations and the Imperials.

"I wanted to have a good show. I worked hard in helping put it together, but most of the credit goes to those who helped me," Presley says he was anxious and tense about his debut. "I was certainly nervous," he says in his usual suave tone in the hotel. "But it was something I wanted to do. I had butterflies all through my stomach for the first few songs opening night. But then I thought to myself, boy you better get to work or tomorrow you might not even have a job, so I just relaxed and worked my fool head off."

Parker and RCA both collaborated to ensure that the word got out about the engagement. They had spots on radio and TV stations around the country, plus newspapers ads. They gave away 150,000 color photos of Presley, 500,000 calendars and thousands of posters, postcards and other Presley pictures.

Parker explains the concentration was required because "you never know what it takes to bring in the audience. People are the greatest advertisers we have. They'll see the show and talk to other people." Presley chose country blues songs for his act which had made him internationally famous: 'Hound Dog,' "Don't Be Cruel," "Love Me Tender," "Jailhouse Rock." During the month's stay he spun out his hits including his top hit of this year "In the Ghetto" plus his new single, "Suspicious Mind."

Presley's impact on Las Vegas could be weighed by the report, neither denied nor confirmed by Parker and his performer, that a major hotel had offered Presley a 10-year contract.

In recording over 55 singles which each became gold records, Presley had been touted as the king of rock 'n' roll. The Beatle invasion cast the focus onto the longhaired rockers, with Presley moving somewhat to a side stage position in pop music.

Through it all his RCA dinks and his 30 films were all pulling in money, so Bill Miller, the International's entertainment director knew Presley could attract people to the hotel's huge showroom.

One of those 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 gained less from the hips than had been his trademark, but he stayed 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.
Del Webb Announces The
SAHARA-NEVADA
Country Club

Championship Golf
just 5 minutes from
the Fabulous Las Vegas Strip

The SAHARA-NEVADA Country Club invites you to
Golf in LAS VEGAS

- Play golf at our Championship 6751 yd. course — formerly the Stardust C.C. and home of the Tournament of Champions.
- Stay 5 minutes away at our THUNDERBIRD, SAHARA or MINT hotels.
  - special greens fee to hotel guests
  - electric carts (mandatory)
  - advance starting times
  - transportation between course and hotels
- Groups and Outings: let us plan your affair
  - special rates and handling
  - special arrangements
  - banquet, luncheon and party facilities
  - entertainment and show reservations

For information write or phone: Charles Teel, General Manager and Golf Director

SAHARA-NEVADA
Country Club
1911 Desert Inn Road, Las Vegas, Nevada 89109
Area Code 702-734-8801

Subsidiary of
DEl E. WEBB CORPORATION

RENO-TAHOE
Continued from page SC-3
lineup, highest in the area, John Ascagni's Nugget in Sparks featured 23 acts in its 750-seat Casino Room from April through mid-November. Three—the Mills Brothers, Hines, Hines and Bud 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 650 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 Edmond 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," declares 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 Cathe, 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 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 dominants 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 coming 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.

The charts tell the story—

Billboard has
THE CHARTS

OCTOBER 4, 1969, BILLBOARD
Ernie Menehune and his Hawaiian Revue is a slick musical act. His songs emphasize pop material rather than Island memories; his instrumentation, too, is a blending of two cultures.

Eliot Tiegel, Billboard, March 1, 1969.

PERSONAL MANAGEMENT

HOP LOUIE LATITUDE 20
3901 Pacific Coast Highway
Torrance, California
It's what you want in sound. So, that's the way we develop amps for you. Together, with renowned musicians doing the advising and testing. It's a very personal thing. And we intend to keep it that way. Just between you and us.
When Steve Lawrence and his wife Eydie Gorme are on stage they create an experience unique in show business. Individually and collectively they are consummate singers and comedians, 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 rendered.

"Once we are on stage we really turn each other on," explains Eydie backstage in the Sands' elegant star's dressing room. Onstage the duo has a great deal of fun interpreting songs and joking around with each other, generally in the fashion of a husband and wife having a fight.

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 bollering; you got the job."
- Eydie to Steve: "What would you like to hear?" Steve: "I'd like to hear Peggy Lee."
- They are singing a medley of recent pop hits, including "Mrs. Robinson." Eydie sings the line "Jesus loves you Mrs. Robinson." Steve: "For those of you who demand equal time, Moses loves you Mr. Rubinstein."


It has been two years since they played the Sands. "Golden Rainbow" kept them active on Broadway. Two years ago they used their Sands appearance to work out some songs for that play. This time around Steve has been writing a Broadway play during his free time. Mel Mandel and Norman Sachs have written the music. Steve says. The play is about Columbus and facts untold about his voyage to discover the New World.

The two have also just completed recording 30 sides with Don Costa for RCA. These include all-Spanish LP for Eydie, "Otra Vez" presenting music and words by Artero Castro, and the single "Hi Sweetie" written by country writer Floyd Huddleston. "We only did one take and it just ended up funny. Steve went crazy. He started singing very cool and nice and then he snapped." Eydie laughs at the recollection.

"We're determined to have a couple of hit records this year," she continues. "We made all those records so there wouldn't be a tremendous time lag between releases." Looking around the finely furnished dressing room suite she says, "We have this... imagine if we had a hit record."

The only thing which is planned in their set is the rundown of songs. The comedy chatter falls where it may, the two say. "I feel we're communicating with our music long before the comedy begins." Eydie says as her husband gets up to talk to commodity 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."

The hard comedy in which the two "fight" is reserved until after the first 45 minutes of music. They observe people around them for mannerism and ideas for onstage routines. "We try to get into the hearts of the people," Eydie says. "In a sense we're mirroring what people do.

There have been instances, Eydie says, where the make believe fight has proved too real. "One woman stood up and started to cry. One guy in the audience started yelling to Steve, 'Let her have it.' So I started yelling at him and Steve."

After two years on Broadway, the duo found the Las Vegas environment a bit difficult in that once they had finished their midnight show, they caught their second wind and began renewing acquaintances with other show folks.

Their July stay at the Sands broke all hotel records, including those set by Frank Sinatra, Dean Martin and the famous "clan" gathering. Most people know Steve and Eydie as musical names and the powerful, dramatic way in which they interpret songs goes a long way toward solidifying this impression.

"It's most gratifying to score with comedy," Eydie says, "but basically we're singers, not comics."

That's not exactly true. At one point during a "heated" exchange of words, Mrs. Lawrence says to Mr. Lawrence: "You're going to enjoy singing by yourself—especially the harmony parts."

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).
together

It's what you want in sound. So, that's the way we develop amps for you. Together, with renowned musicians doing the advising and testing. It's a very personal thing. And we intend to keep it that way. Just between you and us.

sunn musical equipment company, athem industrial park, tualatin, oregon 97062
Steve Lawrence and his wife Eydie Gorme are on stage; they create an experience unique in show business. Individually and collectively they are complete singers and comedians, turning audiences on with a powerful array of songs and a marvelous flow of comments and one-liners which are very much planned but spontaneously produced.

"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 tit.

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 toned 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."


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 Swertia" 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've 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. "If feel we're communicating with our music long before the comedy begins," Eydie says as her husband gets up to talk to comedian 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 recreate a moment. The comedy lines are as much for the orchestra as the audience. "Don't want the band to appear bored on stage," Eydie offers. "That can affect the audience."

The hard comedy in which the two "fight" is reserved until after the first 45 minutes of music. They observe people around them for mannerism and ideas for onstage routines. "We try to get into the hearts of the people," Eydie says. "In a sense we're mirroring what people do."

There have been instances, Eydie says, where the make believe fight has proved too real. "One woman stood up and started to cry. One guy in the audience started yelling to Steve, 'Let her have it.' So I started yelling at him and Steve."

After two years on Broadway, the duo found the Las Vegas environment a bit different in that once they had finished their midnight show, they caught their second wind and began renewing acquaintances with other show folk.

Their July stay at the Sands broke all hotel records, including those set by Frank Sinatra, Dean Martin and the famous "clan" gathering. Most people knew Steve and Eydie as musical names and the powerful, dramatic way in which they interpret songs goes a long way toward solidifying this impression.

"It's most exciting to score with comedy," Eydie says, "but basically we're singers, not comics."

That's not exactly true. At one point during a "heated" exchange of words, Mrs. Lawrence says to Mr. Lawrence: "You're going to enjoy singing by yourself—especially the harmony parts."

---

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).
Miller continues to buy talent for the Flamingo's main room and its theater lounge. He reads the pop charts and is strongly devoted to bringing in the new, fresh, alive, contemporary acts which represent modern show business.

Last year Miller theorized that he could book acts for lengthy runs because the town turns over every two and one-half days. But he has found this concept untenable because the talent is too committed to other endeavors besides living in the air-conditioned environment of Las Vegas. So he is now booking shows for four-week runs.

Streisand and Presley represented the kinds of artists who Miller believes should be working before the public. While his budgets at the Flamingo are among the lowest in the city, his budget at the International enabled him to lure such high roller money demanders as Presley and Streisand.

Streisand's opening night after six years out of the live concert business drew 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 sales force is bound to remain a legal secret since Miller chooses not to expose this confidential information.

However, the $1 million deal Marty Erlichman signed with the hotel for the, "Funny Girl" girl 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 booking 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. Presley, hirsute popster, will not prove to be of any advantage to the senior Miller in his number of his productions. London-based Miller does not seem to be leaning toward management, just record production.

When Miller books an act of a secondary star nature he thinks of using it in either the International or Flamingo. That's how he was able to shift Wayne Cochran from the Flamingo to the International's lounge on the bill with the dynamic Ike and Tina Turner Review. 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 Flamingo'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. Presley, hirsute popster, will not prove to be of any advantage to the senior Miller in his number of his productions. London-based Miller does not seem to be leaning toward management, just record production.

When Miller books an act of a secondary star nature he thinks of using it in either the International or Flamingo. That's how he was able to shift Wayne Cochran from the Flamingo to the International's lounge on the bill with the dynamic Ike and Tina Turner Review. 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 Flamingo'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. Presley, hirsute popster, will not prove to be of any advantage to the senior Miller in his number of his productions. London-based Miller does not seem to be leaning toward management, just record production.

When Miller books an act of a secondary star nature he thinks of using it in either the International or Flamingo. That's how he was able to shift Wayne Cochran from the Flamingo to the International's lounge on the bill with the dynamic Ike and Tina Turner Review. 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 Flamingo'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. Presley, hirsute popster, will not prove to be of any advantage to the senior Miller in his number of his productions. London-based Miller does not seem to be leaning toward management, just record production.

When Miller books an act of a secondary star nature he thinks of using it in either the International or Flamingo. That's how he was able to shift Wayne Cochran from the Flamingo to the International's lounge on the bill with the dynamic Ike and Tina Turner Review. 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 Flamingo'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. Presley, hirsute popster, will not prove to be of any advantage to the senior Miller in his number of his productions. London-based Miller does not seem to be leaning toward management, just record production.
Tormé Today:

Now on Capitol, and singing better than ever.

Games People Play
Yesterday When I Was Young
Happy Together
Windmills of Your Mind
Midnight Swinger
Willie & Laura Mae Jones
A Time for Us
(Love Theme From Romeo & Juliet)
She's Leaving Home
Hurry on Down
A Bucket of Tears

Mel Tormé
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 aura 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 current situation. "Vegas has taken a complete change. The first black act I brought to the Sahara, Billy Ward and the Dominoes couldn't stay at the hotel. They had to stay in a trailer. Today, Vegas is one town which has completely changed."

"I remember George Kirby telling me he was one of the first black entertainers to come to Vegas, however, he wasn't allowed to stay in the hotel." Dionne Warwick is talking. "Sammy Davis and the Bill Martin Trio went through that.

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 music businessman 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 boxes. 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."

"Las Vegas is indeed a talent mecca, are local black musicians reaping the financial rewards along with the visiting bandleaders? Of the 1,415 members of the Las Vegas musicians union, only 25 are black, according to president Jack Foy. Yet hardly any work in the Strip hotel bands. This year the union's membership 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.

"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."

No Where Else
in the world

can you see
such a Galaxy
of Stars !!!

Carroll Brentett
Joey Bishop
Don Adams
Barbara McNair
Dinah Shore

Steve Lawrence & Eydie Gorme
Jerry Lewis
Alan King
Buddy Greco
Nipsey Russell

Take stock in America

OCTOBER 4, 1969, BILLBOARD
“My special thanks to Caesars Palace for making me the first performer in history to receive a lifetime contract from a Cabaret in Las Vegas. I'm proud to make Caesars Palace my home in fabulous Las Vegas. Thanks for the rest of my life.”

Tony Bennett Enterprises
200 West 57th Street
New York, New York 10022

Rogers, Cowan & Brenner
598 Madison Avenue
New York, New York 10022

THANK YOU
The world’s finest recording artists play the flamingo

THE INTERNATIONAL
brings the world to
LAS VEGAS!

Write or phone
for a colorful,
fact-packed brochure.

INTERNATIONAL
HOTEL
LAS VEGAS

more than you dreamed
possible in one great
resort complex!

Never anything like it before! At the International you enjoy the very greatest names in entertainment... sleep in gorgeous rooms reminiscent of Rome, Madrid or Paris... dine excitingly in any one of five colorful restaurants from Japan, Bavaria, Italy, Mexico or France... play outdoors on a magnificent 8½ acre park on rooftop... swimming, tennis, all the sun-drenched sports, plus a championship 18-hole golf course... spend a thrilling evening at a “Broadway” show in Las Vegas’ first legitimate theatre... or even bring the youngsters for a fun-vacation of their own in the International’s unique “youth hotel.”
TOM JONES:
Blue-Eyed
Soul Man

the cover subject of this year's Silver Circuit study, is a 29-year-old blue-eyed soul man who turned the heat up during Las Vegas' sweltering summer. Jones also set another form of sweltering record, by earning a reported $280,000 for playing the Flamingo's main showroom for four weeks and becoming the city's leading female attraction.

Jones' virile baritone, the same voice which has won him four recent gold records, was fighting against the infamous "Las Vegas throat" condition which was affecting other performers in town.

Jones was playing Las Vegas the same time as Aretha Franklin was scheduled to open across the street at Caesars Palace. The combination of the two singers, some one pointed out, was a coup for rhythm singing. The theory went that both Tom Jones and Miss Franklin were leading exponents of the funky style of pop music which so dominates today's charts.

Miss Franklin never got to fully explore Las Vegas as a city which would accept her dynamic brand of rhythm and blues singing. Tom Jones stayed the length of his engagement and thoroughly captivated his audience with a brand of showmanship and outstanding singing that smacked of sexuality and a strong flavor of crying blues.

The national TV exposure which Jones had developed in the year which had elapsed between this and his previous Las Vegas engagement, made all the difference in filling his show. Last year Jones was a minimal draw; this year he was tops, a powerful marque name drawing people of all ages, including many of the local women who just had to get a glimpse of the Welsh singer who shook his hips so sexually on television and who sounded so grossly 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 mimicking the appropriately emotional places. When he sang "It's Not Unusual" Jones was consid erate 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

Onstage at the Sands, Dionne Warwick blends the exciting soulful sound of the church with the pampling, 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 Bachrach-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 magnificent 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 "will change." She plans working three months on and three off. Her show business life is "becoming a grind."

She worked the Sands on a one-shot basis and will negotiate if the hotel wants her to continue. "I don't like to be tied to the fact that I have to go somewhere for any length of time. It's a right any entertainer should have. You work a length of time in the businesses and you make a certain amount of money, and after you get to a certain level you should be choosy and picky about what you do."

Onstage after nearly one hour of "just being Dionne" she has won friends and impressed whatever non-believers have wandered in the room. About to begin her final number, she comments: "I was warned against talking about peace and love in Vegas, but I think all shows should end with this song and she begins "Get Together." Many in the crowd begin to sing "Smile on your brother, everybody get together, try and love one another right now."

"SFO Music."

OCTOBER 4, 1969, BILLBOARD SC-25

www.americanradiohistory.com
Continued from page SC-24

UPTOWN KIN

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-tiny-boys. 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.

Looking for Talent Booking an Act

Billboard's International Talent Edition has the ANSWER!
HE'S BIG IN VEGAS...

*AND EVERYWHERE ELSE*

MANAGEMENT: JACK McFADDEN • 403 CHESTER AVENUE • BAKERSFIELD, CALIFORNIA 93301 • (805) 327-1000
My father is a singer—O. C. Smith—and he travels all over the country to give concerts.

Sometimes I go with him. He says that even though we have a beautiful house with fields and trees, our home is really made of music.

I couldn't draw music so I drew our house; but if you listen to his new album, O. C. Smith at Home, you'll see what my father means.

It has all our favorite songs on it. It even has his big hits "Daddy's Little Man" and "Friend, Lover, Woman, Wife."

We think a lot of people will buy it.

On Columbia Records*
A Super-Star for the 70's

ROUVAUN

1970
Jan. 7 - Seattle Plaza (2 weeks)
Feb. 5 - Palmer House, Chicago (2 weeks)
March - Tour of the Orient...
Sydney, Australia (26 days)
Taiwan - Manila - Tokyo

Now...
Third Triumphant 6-Month Record-Shattering Engagement as Star of "Casino de Paris" — Dunes Hotel & Country Club, Las Vegas — Closing Date: Dec. 6, 1969

Now...
Setting early spring (70) return dates:
Coconut Grove — Los Angeles
Bimbo's — San Francisco
Valley Music Hall — Salt Lake City

Thank you, JACK BENNY!
— and —
JOEY BISHOP, DONALD O'CONNOR
HUGH Hefner — ED SULLIVAN

Recording Artist
4th Album: "ON DAYS LIKE THESE" — Nov. 1

Artist Representative:
INTERNATIONAL
FAMOUS AGENCY, INC.
In New York... 1301 Avenue of the Americas Telephone: (212) 966-5800
In Los Angeles... 9265 Sunset Boulevard Telephone: (213) 273-0111
In Chicago... 166 East Superior Street Telephone: (312) 844-2800

All over the world it's RCA