'Music Scene' TV's New Glowing Show

NEW YORK — ABC-TV's "The Music Scene" captured the dynamic impact of the record industry. The 7:30 p.m. Monday (22) premiere show, weaving comic sketches between tunes went into high gear rapidly with the greatest soul singer of them all—James Brown—performing "World." The show then moved from Brown to Crosby, Stills, Nash & Young to Buck Owens to Oliver, Three Dog Night, Tom Jones and the Beatles. All the tunes were hits or soon-to-be-hits, as based on Billboard's charts. "World," for example, was heralded as moving up on the soul chart at No. 11 and climbing the Hot 100 Chart at No. 37. Crosby, Stills, Nash & Young performed "Down By the River" from their upcoming album. This type of up-to-the-second chart information should be a winner with young adults and teen-agers coast to coast.

The show has other factors going. For example, there was [Continued on page 4]

Performers Press Role as Trade's Social Conscience

By MIKE GROSS

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

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

Fox's 2-Level Crackdown

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

avoiding the regulations of the Canadian compulsory licensing provision. The law firms of Agelis 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]
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.
Hammond—A Champ
Our music is a cultural achievement and a social force. It is a new medium of expression. In a world beset by stresses and strains, music is a link bestringing nations and peoples together. It is the ultimate of universal appeal and its potential for universal good is unlimited.

The man who has realized this longer than any other in our industry has been机动车的。While he will be honored at a NARAS luncheon Tuesday (30) at the Colonades of The Essex House, the honors will be a surprise even for him, for the work of John Hammond, whose talent and dedication to our industry are well known, will be published.

From the era of Bessie Smith to the age of Bob Dylan and Aretha Franklin—from Benny Goodman to Count Basie to bob and more to come—Hammond will be the avatars of his archives from the blues to the classics—Hammertime. His influence has been inescapable. He has brought to his record business competence and class and an image which the world cannot tarnish. And we join NARAS in its tribute to the director of talent for Columbia Records.

Filmyways to Acquire Campbell, Silver Co.

LOS ANGELES—Filmyways, publicly owned entertainment company, has agreed to purchase Silver Co., parent company of Tegramtronag Records. In such a deal, Dick St. Johns, Filmyways president, revealed that acquisition tactics were going on with Roy Silver, Campbell Silver Corp. and several other record companies. But it was learned that an official announcement will be made in four to six weeks that Filmyways will acquire Campbell Silver Corp.

Filmyways bid for Sky Recording Co. for an undisclosed amount after stock options had been terminated.

Filmyways is indirectly in the record business through its involvement with the Walter Heiser recording studios and a joint ownership of a recording studio with the Beach Boys. Campbell Silver Corp. will become a wholly-owned subsidiary of Filmyways, with the corporate name. Campbell, Silver, switched to Tegramtronag. Roy Silver is negotiating with Bruce Campbell in Campbell Silver Corp. Campbell will continue as president of Tegramtronag.

New Jukebox By Seeburg

CHICAGO—Selecting a record on the new, 160-selection, new jukebox is as simple as operating the digital push-button telephone. The stereos in the whole jukebox introduced last week, is controlled by only 10 buttons, instead of the 15 that have been in use in the old style jukebox, which uses a flip button. The jukebox can be programmed to record a song by pressing the buttons that correspond to the numbers on the recording envelope.

AGAC Pact Makes Historic Changes

NEW YORK — The American promotion staffs of record companies' popular songwriters have been reorganized and is now appropriate to all publishers and writers reorganization of the record rights. William Altman, president of the American Guild of Authors and Composers says, the changes result from an agreement that there shall be no difference in the benefits between AGAC and BMI. The changes are historic, AGAC, which has pioneered on behalf of writers for 38 years, will have written agreements with all American writers, while BMI has written agreements with the People's Affinity Music (BMI). Distribution and tape rights will go to the product releasing company.

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

More than $75,000 of this inventory is stocked in tape alone. The tape stock, some 12,000 units in cassette, 4-track and reel-to-reel configurations, are packed in boxes specially designed by Schwartz Brothers.

Abdnor Forms Country Label

NEW YORK—John Abdnor, head of Dallas-based Abnak Records, has started a country label, Starline. Artists and writers are being signed. Already written to the label is the song "My True Love, the Country Lilt" written by Winkler and John Hathcock. A second song, "Billy the Kid," is to be released shortly. Title is "My True Love, the Country Lilt" written by Winkler and John Hathcock. Winkler is a friend of the Nashville scene.

The same writing team wrote some big country hits, including "Welcome to My World" and "Your Wedding." Abdnor said that Starline will issue singles and albums exclusively for their distribution. The label will handle distribution, sales and promotion in all territories.

Entertainment Firm Buys A Stock Interest in Skye

NEW YORK—United Hemi-sphere Productions Corp. has purchased for cash a stock interest in Skye Recording Co. The controlling interest is in Skye, in which Skye will make its entire creative forces available. The new Skye will have the facilities of Hemisphere Productions which will produce the music. Sky will be able to continue its previously announced expansion programs with Sky retaining complete control over its operation.

Norman Schwartz, Skye president, said, "One of our immediate plans is to introduce an entirely new sound being applied to the record distribution business. Regional needs will be served. It will be a combination of both record and musical instrument companies."

The new division will be a partnership of the hemisphere production companies, which have offices in San Juan, Beverly Hills and New York, and will be controlled by the Hemisphere Productions through its communication interest in the music production activities. Schwartz said Skye will be en-}

October 4, 1969, Billboard
‘Music Scene Sell’s It Like It Is’

By ELIOT TIEGEL

LOS ANGELES—The closeness between the new “Music Scene” and what’s selling in the recording industry may be seen in the bookings for Thursday’s second straight week of Three Dog Night, the rock group.

The Dunhill group appears on Monday’s stanza (29) performing “Morning Has Broken,” a repeat of the song which is performed on the 45-minute program’s last weekly performance. The decision to use the group singing the same song in a different setting—is based on the chart movement of the song, as reported in Billboard. “Music Scene” producer, Ken Fritz and Stan Harris, plus talent scouts and directors, were informed of the Three Dog Night record on Tuesday afternoon, one day prior to the group’s beginning on the program. Billboard charts covering all facets of the music business. A chief role is to project which acts will have national best-sellers and Wenn music with Cre-ative Management Associates in hiring the new program.

Appearing on the second show—televise by ABC TV-station KABC were singer-songwriter performing “Tonight I’ll Say a Prayer,” Darin Braggard performing “Your Only Friend Musko-gee; Janis Joplin performing “Try,” Gary Puckett performing “This Girl Is a Woman Now;” and Lou Rawls performing “Your Good Time’s Got To Come to an End.”

The show will additionally offer a fill-in clip from “Midnight Cowboy,” in which Harry Nilsson sings “Everybody’s Talk-in.”

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

For the concert setting a number of plates and steps have been devised called “home base.” Youngsters from the audience are invited to partici-pate in the show on camera by sitting on these platforms which surround the performer. Crosby, Stills, Nash & Young used this kind of close audience interaction on the first program of the series.

“Music Scene” is designed to offer viewers the excitement of new artists and new songs, and the program is looked upon as having the potential to impact on motivating sales of records—something which has not completely been associated with TV.

Putting the program together is a matter of constantly being alert to music trends. All the programs are taped at ABC’s Hollywood studios, with the audio holding out and the TV segments. The only segment thus far not on videotape was shot to film. 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 Tuesday. This is the critical day when the producers learn what the key songs are and begin taping and putting the program together. Thursday is the dress rehearsal and final staging.

But “Music Scene” has been banking a solid artist performance for over one month now to build up a reservoir of powerhouse names. The Pat Boone enters works behind many of the artists, growing in size to match the song and performer’s interpretation.

In an attempt to develop an identity for its comedy hosts, the show zooms in on their faces in the beginning of the program. These comedy workers, who tape their lines on Thursday so the show can separate from David Steinberg, Chris Bokeno, Larry Hainkin, Paul Reid, Ron Tomlin and Chris-pher Ross.

HERE’S WHAT CRITICS SAY ABOUT THE MUSIC SCENE

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

THE PHILADELPHIA INQUIRER (Harry Harris) “… disk-daffy teenagers may want to see rock and soul and folk music.”

NEW YORK POST (Bob Williams) “… a latter-day version of The Hit Parade, drawing as its beat the current VARIET Y. The group and singles performances are the show’s strongest feature even though there’s a tendency to over-production.”

ST. LOUIS POST-DISPATCH (Rick Dubrow) “… almost wholly youth-oriented in its music and going for message humor. It no room for satire.”

CHICAGO TRIBUNE (Clarence Petersen) “Music Scene opened in which the相遇 cast and continued singing of some of these some-one-sing to me songs and nobody would. After that, the show was mostly loud, but with a salting of self-direction.”

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新建 generation. Thus, they cramming them that jeans and sandals and shaggy hairdos began with Music Scene. It was a mingling of rock, soul and folk in the same show up with splashy eye and ear appeal. Using Billboard Magazine as the key, the co-producers Ken Fritz and Stan Harris, fine-comb the songs. 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."

Music Scene Glowing Show

no fakery in the presentation of either the back-up group or the Crosby, Sults, Nash & Young group. Viewers received a real sense of the humanity and the groups were allowed to communicate just as if they were in a concert hall or club. There was an inti-mate live effect.

The introduction to the No. 1 country music hit—The Tall Dust Mangers, and Baker Harris. This humor and this spoof of a West-ern shootout was woven subtly in the opening scene of Buck Owens doing his own hit. Oliver, in a strong production number, performed his current hit, “Jean.”

On the crashing automobiles introduced “Easy to Be Bad” by the Three Dog Night. Steve Allen also previewed Tom Jones performing his “I’ll Never Fall in Love Again”

Sweden Heaven Overseas Distrib.

NEW YORK — The sound track album of the Avaio-Em-bassy film “Sweden Heaven and Hell” is being released by Ivan Mogull Music Corp. with Pops Songs Inc. for distribution in Sweden, Norway and Iceland; Telede of Hamburg for West and Central Europe; Record Club for Switzerland, Czechoslovakia, Po-land and Hungary; and Fabrize de Berto of Paris for the rest of Europe except Madrid for Spain. The deals were concluded during Ivan Mogull’s recent trip to Spain. The film is on the Ariel label in the U. S. with distribution through Musicor Records.

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

A highlight was the special film segment involving the Beatles’ performances 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 possi-bilities of communicating with the nation’s youth as does “The Music Scene.” The premiere revealed the fact 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-sage of today’s happening people are going to be showcased. The show will undoubtedly also have an enormous record sales impact on young people.

CLAUDE HALL

RCA PLANS TO BOW VIDEOTAPE

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

It is believed that the play-back will be priced below $500. Robert Bitting, who was a mem-ber of the company’s financial and business planning manage-ment group, has been serving as project manager of the de-velopment.

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

MGM’s ‘A&R’ Plan to Ops

NEW YORK — MGM Records new plan for enlisting the help of radio station program and music directors in choosing which cuts from albums should be released as singles is an expansion to include most of the nation’s key jukebox operators. Under the plan, developed by Ken Mansfield, director of ex-ploitation, 5,000 special 45 r.p.m. “Payback” 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 rec-ords 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-sent.

(Continued on page 71)
THE PEOPLE WHO ALWAYS KNEW WHERE TAJ MAHAL WAS AT, ARE NOW GOING TO SEE HIM THERE. AT THE TOP.


Now, everyone's going to play him. Because Taj Mahal has just released a new Columbia single, "Six Days on the Road!" 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®
Gift Market Tabloid Bought By Billboard

NEW YORK. Gift and Tablo
eware Reporter, a twice-monthly magazine that has been a fast growing market gift, has been purchased by Billboard Publications from the Cockett Publishing Corp.

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

The acquisition brings Bill-
board Publications closers to nine businesspapers and six special interest consumer magazines," said W. D. Little,

**EXECUTIVE TURNTABLE**

**LITTLE SPENDLOVE GIBSON SAMUELS**

Stax. Volt Records has named six new promotion executives.

Leroy Little and Bob Spendlove appointed national promotion directors. Both will be in charge of Eastern promotion. Jack Gibson is Midwest promotion, with David Ezzell and David (Jo Jo) Samuels handling southern promotion. Little has southern executive of promotion and sales for Atlantic before joining Stax. Ezzell was formerly with Mercury in Chicago as Midwest promotion manager for two years. He was also with Delta Record Distributors, New Orleans, six years as a general promotion man-

Barnside was formerly promotion man for Mandel Distri-

butor, Philadelphia, for five years and Gibson was for three years of promotion manager.

Gift and Tablo
eware Reporter represents a merger several years ago of Glass and Country Journal, a 100-year-old magazine, and the Tablo
eware. This was started in California immediately following World War II.

**NAM, Radio Are Formed**

ROCHESTER, N.Y. — A new

NAM, and a recording studio of the name has been set up here by Mr. White.)

The operation is under the umbrella of the Country Music

MGM's Entertainment Co. Inc. A pub-

lishing company also publishes both ASCAP and BMI firms are being organized by White. 

An additional label will be released.

re
temporary musical instrument.

The company has also published photographs on air force train-

**INTERNATIONAL OFFICES**

EUROPEAN OFFICE: Albert de Velkey, 7 Coney St., London W.1. Phone: 437-8090

Cable: Billboard, London.

EUROPEAN OFFICE: Mike Henneman, 7 Coney St., London W.1. Phone: 437-8090

Cable: Billboard, London.

**EMI**

**BARTER**

**REINMAN**

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

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

Christie Bartter appointed manager, artist promotion, RCA Records, international department. Before join-

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

Former general manager of publishing for Paradox, Russell Miller named producer. Before join-

ing Electra Records. Brian Ross-Miyargo joins Elektra after three years with CBS as engineer. He has been with the Disney Products. Lou Sposa, previously supervising radio and television commercials for Gray Advertising, joins Laurie Productions. 

Robert Mullins named sales and marketing manager for the business and industry group of Interstate United Corp., responsible for sales and marketing activities in the greater Philadelphia area and southern New Jersey. Larry G. Kan-

paux named vice president FEL/Flair Records, Los Angeles, responsible for management information and the sales and publication divisions. Previously, he was with Herder and Herder, Inc., New York.

**BARTER**

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

Richard Kudolla, executive vice president and general man-

ager of Royal Disc Distributors, Chicago, named Buddah Rec-

ords' Chicago representative. Before Royal Disc, Kudolla was with Garmissa Distributing.

Marvin Deane joins ABC Records as national director of pop promotion. He was formerly independent director for Tetra-

grammaton Records. 

Dennis Killeen joins Capitol as advertising manager. Ed Barsky, Tetragrammaton marketing vice president, was left to join Tetra he was an execu-

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"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, Abeles and Clark on behalf of 34 publishers filed suit recently in the U.S. District Court for the Northern District of Illinois, against Gary Alex Spies, doing business as Classic Scale, and Sound Reproduction Co., and Stereo- dyne Inc. It is claimed that Spies used copyrights without authorization, and that Stereodyne produced and manufactured the tape cartridge product by supplying a Stereodyne pick-and-pluck mechanism to the suit disputes Tape - A - Tape's claim that it has a right to use the copyright without a license. Abeles and Clark hope to cut off Tape - A - Tape's source of supply and establish the point that firms supplying raw material must police the legality of the products made by others. The tactic is similar to legal actions in the record industry, where Abeles and Clark were instrumental in building a body of legal precedents to establish the liability of all involved in infringements— that is, not only a manufacturer, but a pressing plant, distributor, retailer, etc.

The suit seeks statutory royalties, treble damages and an order for the destruction of infringing tapes and cartridges. The copyrights mentioned in the suit number 31, and include such titles as "Little Green Apples," "Alife," "By the Time I Get to Phoenix," and "The Impossible Dream," "I'm Going Out of My Head," and "Crim son and Clover." Abeles and Clark state that the firm will file another suit of the same nature shortly. A spokesman said: "We will stop operations at this source of supply to tape manufacturers with product."

AGAC Pact Changes

*Continued from page 3*

As a member of the "pact." The primary contract read: "In all respects this contract shall be subject to and shall be governed by the provisions of the Code, the principles of which are hereinafter set forth. It also provides that the contract is to be for the benefit of the parties hereto and the American Society of Composers, Authors and Publishers."

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

On another level, the Fox Office through Abeles and Clark filed suit recently in the Province of Quebec on behalf of a group of American publishers against the Arc Sound Group. Defendants include Arc Ltd., Arc Home Entertainment Distribution, Arc Sound Reproduction Ltd., Precision Record Products Ltd. (in pressing plant) and Philip Anderson, Jack Anderson and Harry Derdenier, officers of the corporation. The action charges infringement of nine songs by Gordon Lightfoot, including "Steel Rail Blues," "Early Morning Rain," "Home From the Forth," 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 I.P. The plaintiffs take the position that the law requires a mechanical royalty on an LP of 2 cents per side per song. Al Berman of the Fox Office stated that the law needs clarification.

Abeles and Clark said that the action is designed to establish "the liability of offices, pressing plants, et al. 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 $4,877,000 was reported, with $4,209,000 derived from song licensing and $20,670,000 from recordings. ASCAP's membership, two-thirds of which are members, money received from foreign societies tallies $3,368,000. ASCAP's membership, Coast members were told at the semiannual meeting, will be increased by 500 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, Nilson House and Chimney Music. Nilsson will begin placing his songs in Nilson 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 by Nilsson, 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 Gumps has purchased. Nilson House, the singer's corporation, will act as executive producer of the series.

Nilsson is writing the title song for a planned "Midnight Cowboy" film, "Jenny." Nilsson revealed he submitted a song for "Midnight Cowboy," but was rejected. But the film's producer and director had heard his "Everybody's Talkin'" cut from his RCA album and interested that tune in the film.

The current success of that single, written by Fred Neil, marks its third release by RCA. It was first issued in May 1968, then rereleased six weeks before the picture opened, and then reissued this summer.

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

It has taken Nilsson eight months to get Nilson House into legal shape. Its first two record production pacts are with RCA and Warner Bros. For the latter Nilson House is producing Nancy Fradley, Scott Jackson, Randy Marr and Bill Martin.

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

NEW YORK: Columbia Records is continuing its hot album sales pace. The label is currently riding with 50 albums on Billboard's best-selling album charts, many of which were only recently released and already hold key chart positions. These fast-moving albums include hits by Santana, Harry Nilsson, Paul Revere & the Raiders, Johnnie Mathis, the Flock, Pacific Gas & Electric, Mobye Grape, Percy Faith, Miles Davis and Motown Group. Such established Columbia artists as Andy Williams, Bob Dylan, Johnny Cash and Blood, Sweat & Tears, and newer sounds such as Chicago, Johnny Winter and It's A Beautiful Day are also represented on Billboard's charts.

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

A Mills Will Merge With Belwin, Educational Pub

NEW YORK—Mills Music and Belwin Inc, two of the oldest independent music publishing firms, will merge Tuesday (30). The announcement was made last week by Arthur L. Carter, president of Utilities A Industries Management Corp, which owns Mills, and Martin Winkler, president of Belwin. Belwin will become a division of the new corporation of Bel- win-Mills Publishing Corp, said to have an estimated combined sales and royalty income of $10 million annually.

Mills has more than 25,000 copyrights including "Star- dust," "Scarlet Ribbons," "Little Drummer Boy," and "Rivets for a Blue Lady." Harold Arlen, Hoagy Carmichael, and Morton Gould rank among the composers. Belwin, a leader in the educational music publishing field, also represents Ricardi of Milan, London and South America; Novello, London, S. Abert, Paris, Casa Musicale Sonzonghi, Italy; and Hans Sikorski, Germany, among others. As of Jan. 1, Belwin will also represent Schott and Sohne of Mainz and Schott and Co., London. In early 1969, Belwin bought Franco Colombo Publications. Belwin recently became interested in distributing educational and printed materials for Mills.

Mills, which is involved in record production as well as publishing, has a recording division which has deals with A&M Records, Atlantic Records, Mercury Records, and Jubilee Records. Belwin-Mills will further expand the record production division to include foreign publishing activities in Japan, Italy, and South America.

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 show would air through Oct. 12. It will be recorded as the network's "Snark Preview" show with exclusive new singles records. The show aired at 10:05 p.m. daily.

In the interview, Harrison spoke of the early days of the group, mentions the Rolling Stones, Eric Clapton, and Ravi Shanker, and discusses their latest album, which will be released Friday (3), will be highlighted on "Surfing the Sound of Music," on the "Beverly's Greatest Thing" is slated to be released as a single.
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 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 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 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. 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 — and the people 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**

### INTRO

| GOOD |

### BAD

| BAD |

### LYRICS

| GOOD |

### BAD

| BAD |

### SAX SOLO

| GOOD |

### BAD

### FADE

| BAD |

### LENGTH

| 4:15 |

### 3:30 |

### MONO MIX

| GOOD |

### BAD

---

Harry Nilsson / popular songwriter

Dennis (the Owl) Bond / late night disk jockey

Dean O. Torrence / has been record star

Layton (the Chicken) Huber / retired bank dick

Gail Roberts / middle class secretary

Joe Smith / honest record executive

Kittyhawk Graphics / white collar executives

Gary Nichamin / chairman: Rotary club

Timothy O'Leaky / drug using hippie

Tyrone Jones / token colored sprinter
Ex-Woodstocker Kornfeld Plans Leisure Co. With Lang

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

Jimmy' Cast Rights to RCA

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

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

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

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

Among the top writers receiving special recognition by ASCAP are Jack Glaser, Norman Gimbel, Bob Webb, Rod McKuen, Isaac Hayes and David Porter.

Other winners include jazzmen Kenny Burrell, Omette Burrell, Omette Burrell, Horace Silver and Billy Taylor; country writers Elton Britt, Martin Francis, Gordon Gallbraith, Vaughn Horton, Ricci Stone, Terry D. Smith, Billy Edd Wheeler and Sheb Wooley; pop-folk writers Joan Baez, Judy Collins, Bobbie Gentry, Artie Guthrie, Carolyn Hester, Phil Ochs, Tom Paxton and Buffy Saint-Marie; soul writer Jimmy Holiday; and blues rock writers Janis Joplin and Paul Butterfield.

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

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

Market Quotations

As of Closing September 25, 1969

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<th>Name</th>
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Merc in Indie Move; 3 Markets Excluded

CHICAGO — The move by Mercury Record Corp. to phase out its wholly owned Merrec branch distribution outlets in favor of multiple distribution will be adversely affecting Cleveland and Dallas markets, where Mercury will continue to handle the Mercury family labels. Independent distributors in over 31 other markets will now represent Mercury's major brands. In some instances, such as in Cincinnati, Detroit and Seattle, more than one outlet will handle Mercury.

The independent distributors: Chicago and Milwaukee, M. S. Dist. Co.; Atlanta, Goodwin Dist. Co.; Los Angeles, Ryley Rec- dord Dist., Inc.; Newark, N.J.

TOMORROW

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


Firebird Distribs

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

Purchase by TeleGeneral

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

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

TeleGeneral is in the audio- visual publishing field. The company plans to produce and dis- tribute a new type of "electronic magazine" to be known as Computer Journal, beginning next February. The magazine will initially be published on video- tape and subsequently on CBS and EMI's Electronic Recording (EVR) cartridges.

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

OCTOBER 4, 1969, BILLBOARD
THE BAND is on 8-track and cassette
LOS ANGELES — For the moment, however, the 8-track tape packaging dilemma is resolved. An interim packaging concept — a $1.25 cassettes box — is the best tape package available, but his concern is over the "empty space" in the 8-track and cassette packaging.

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

Promotion Ideas

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

NAL Moves Into Canada

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

Modern Tape Cartridge, headed by Abe Salter, is one of the largest organizations of its kind in the country. Through its facilities NAL will be able to offer tape cassettes 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 have exclusive rights throughout the country. Further NAL's president said, "Our decision to expand to Canada was based on the current explosion of the tape market in that country. 8-track and cassettes are happening, and we are glad to be a part of that growth."

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

Garrett to Unite Tape & Records 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 approach in a single promotional campaign with one central theme for both the manufacturer and tape duplicator.

All promotions, point-of-purchase displays and retail gimmicks for both record and tape will be merchandised simultaneously with one central theme.

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

"The 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 "Marinara" by 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 will be merchandised simultaneously with one central theme.

"Why not stuff the box with material?" said Horwitz. "It gives the customer the ease of an empty cassette. It allows the record company to get a product message across to the consumer."

Horwitz even sees small art photos and artist biographical information stuffed inside the box. Modern Tape Corp. has expanded the Liberty idea by sticking its name and a 12-page coloring book in its 4"x12" box, aimed at children.

The company utilizes the outside of the box to promote what is happening at the main office, executive with Modern Tape.
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 HAIL'S IT!

Produced by Terry Knight
ON RECORD AND TAPE.
GRAND RAIL
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
14500 SOUTH BROADWAY • P.O. BOX 140, GARDENA, CALIFORNIA 90247
PHONE 12131 321-0841 • TELEX 67-4311 MAGTAPE GONS

16

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 81059 8-TRACK "BABY, I LOVE YOU" CASSETTE PA 26059

THE MILLS BROTHERS
PA 81058 8-TRACK "CAB DRIVER" CASSETTE PA 26058

PA 81056 8-TRACK "GREATEST HITS" CASSETTE PA 26056

THE PLASTIC COW
PA 81066 8-TRACK "DOES MOCODUG" CASSETTE PA 26066

LAJO SCHIFRIN
PA 81067 8-TRACK "MISSION: IMPOSSIBLE" SOUNDTRACK CASSETTE PA 29506

PA 81065 8-TRACK "HOW D'WE EVER GET THIS WAY" CASSETTE PA 29505

HANK THOMPSON
PA 81064 8-TRACK "ON TAP, IN THE CAN, OR IN THE BOTTLE" CASSETTE PA 29504

DIANA TRASK
PA 81063 8-TRACK "FROM THE HEART" CASSETTE PA 29503

VARIOUS ARTISTS
PA 81062 8-TRACK "GOLDEN HITS VOLUME I" CASSETTE PA 29502

PA 81061 8-TRACK "GOLDEN HITS VOLUME II" CASSETTE PA 29501

BILLY VAUGHN
PA 81060 8-TRACK "A CURRENT SET OF STANDARDS" CASSETTE PA 29500

PA 81059 8-TRACK "TRUE GFT" CASSETTE PA 29499

WOMB
PA 81058 8-TRACK "OVERDO" CASSETTE PA 29498

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

CALL NOW FOR IMMEDIATE STOCK
Kapp Into Marketing and Distribution of Two Labels

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

The first new cassette pre-recorded product that will now be available only through Kapp tape distributors includes nine new cassette packages by Roderick Jaynes. They are represented with "Where Love Has Gone" and "The Impossible Dream." Other releases include Jane Morgan's "Greatest Hits," and "More Greatest Hits," as well as Louis Armstrong's "Hello, Dolly!" Roger Vosin's "Music for Trumpet and Orchestra—Vol. 1." The Do-Re-Mi Children's Chorus in "Songs from Mary Poppins," Freddy Martin and his Orchestra with "The Most Beautiful Girl," and Rod McKuen's "In a Lonely Place." Also on this first exclusive Kapp cassette distribution release, the first in Quaid's Villa series, "Non Pensare A Me," Raymonde Lefèvre's "Merry Christmas," and "Skegness Choral" cast version of "Man of La Mancha," a comedy package. "Don't You? Don't Have To Be Jewish," the Soundtrack from the "Loves of Isadore."

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

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

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

The chain is headed by Albert Melnick, president of A&D Distributors, Inc., organization of distributors rack jobbers and one-stop tape outlets. Julie Cohen, national marketing manager of the Ampex Corp., officiated at the opening of the new store which has an inventory of 24,000 tape titles on the 6-track configuration alone. Sizable quantities of cassette, 4-track and reel-to-reel, were also handled. The chain, aimed at the youth market, was especially designed by New York decorator, C.J. Ashton, to create impulse buying by the hundreds of young people who live and go to school in the area.

In what is probably its biggest innovation, the company has sidestepped the problem of packaging and displayed its tapes on open tables within easy reach of the customer. It has also displayed a solid wall of microcassettes in a position of prominence that would put this difficult to merchandise configuration in a comfortable Korean into view.

A quantity of valuable items, including a $700 tape home unit used to create rooms, and a Honda motorcycle donated by Time, and a series of inter-office door prizes. Early customers also received free posters and buttons.

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

And Distributors, originally began as a record distributor and electronics merchandiser, "but," observed E. Melnick, "tape is the future of the business, and Tape is a potential for the foretold of the industry."

Robins Launches Promotion Drive

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

The company will use this theme with a number of surprise "jumping profits" parties, designed to let the customer participate in the celebrations. Other scheduled anniversary events included the regular dinner meeting of the Association for the Advancement of Rigid Plastic Movers, with Robins as host.

Robins entered the home entertainment field in 1954 as part of the company's cassette explosion campaign. The initial supply of 1,000 units was sold out within 60 days, the company reports. Advertising, coined "Melvin D. Post, of the town," has been the glib tape splicer. The firm now manufactures a full line of cassettes, and tape and accessories for use with tape recorders and phonographs.

Data Technology's $1.5 Mill. Move Into Magnetic Tape

SAN FRANCISCO — The perfection of Plastics and Plastics divisions of Data Technology Corp., has been the general manager of magnetic tape cassette field. The move represents an initial investment of $1.5 million.

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

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

Contini contended that "Our decision to enter the magnetic tape cassette market was a result of extensive research and development in the area of high-speed automated systems, and tape loading techniques. In moving into the manufacturing and marketing of our products, we are taking full advantage of the powerful technology of magnetization, plastics, tape-handling techniques and our experience in marketing to high technology companies.

Data Technology offers a broad range of computer peripheral equipment including data storage systems, memory drums, log modules, audio and computer tape read and casstes and digital instruments.

SAN FRANCISCO — The perfection of Plastics and Plastics divisions of Data Technology Corp., has been the general manager of magnetic tape cassette field. The move represents an initial investment of $1.5 million.

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MATE Names 4 Pro Tem Officers

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

The four officers installed include two vice presidents, treasurers, vice presidents, Evelyn Katz, director of Audio Magnetics, and Donald Merry, president, and the two vice presidents, Gene Howard, M.A., and Melvin D. Post, of the town, respectively. They are president, while Hank Fox, the organization's executive director, is seen to assume the title of secretary.

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

Another recent appointee of MATE is Robert E. Crow, marketing specialist of Caltone Plastics. Crow has been named chairman of the CARtridge and cassette committee.
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
How fast can you sell a hit recording?

7½  
3½  
1½  
15?  
16?
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 stereo units for the sale of car stereo units. From its original three stores opened in Kansas City in 1967, NAS now serves 24 units including 10 franchises. These units are located fromSacramento, 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 chain with all 45 rpm records for the past seven years and considers this additional department a giant step in rounding out this service.

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

EVR Cartridges To Hospitals

LOS ANGELES—The Electronic Video Recording Division of CBS Corp. will provide EVR cartridges for distribution to hospitals under a cooperative agreement with Uplinger-Verna Sports Inc., known and respected in the industry.


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

Norman Sales Party

PLAINFIELD, N. J.—Norman Sales of Atlantic Union Carbide Parts Co., will host a “Fall Kick-Off Party” Wednesday, Thursday and Friday (23-25) at the Union Motor Lodge in Union, N. J. President Norman Jones has arranged a sports theme for the showing, which will feature the Craig line of audio products.

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in finely engineered automotive and home stereo equipment.

The Original One
The Quality One

THE ORIGINAL ONE
THE QUALITY 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 tile 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 done in Black Crush Alligator Black—Brown—Red. And All New Alligator Blue and Alligator Green.


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Big George Kerr DTL-844

Eating your sugar's jokes about the history of the Feds. Doctors, nurses, patients.

LOW-DOWN AND DIRTY

LOW-DOWN AND DIRTY

WILLIE AND RISING DICK

Richard and Willie DTL-843

Hilarious and dirty jokes about the most moral comic. Rising Dick: The Spain and the Cricket Game are especially historical. Multi-Color.

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R/B torching here from a fellow with a
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'Salvation' Better To Hear Than See

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

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

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

Toni Michelle's "Let the Moment Slip By" starts as a confection with comic overtones, but ends up as a song and tune. The Morton, with a fine pop-soul delivery, has a good number in "Get's Green," a possible single.

Perhaps the first single possibility is "Tomorrow Is the First Day of the Rest of My Life," the show's best number, a cast led by Peter Link, who, with Courtney, wrote the show's book, music, and lyrics. Another number, which could draw attention is "If You Let Me Make Love to You Then Why Can't I Touch You," which was done by the cast, which also included the strong voices of Booffalongo, Chapman Robert, Yolande Bavan, this is a musical number, 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 jazz legend John Hammond opened Wednesday (24). And in truth, wonder, and Rachmon is really a talent to see and hear. He is a stimulating and inspiring entertainer. In the cloistered confines of the Gate, lighted by the 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 musical experiences in the blues; and yet, even though he worked under a layer of sweat of sweetly grimmaces, his songs came easily, effortlessly.

Hammond wails his blues in the fast-paced 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 repertoire of fast-paced blues-rock, to slow and easy nostalgic numbers, as well as a number of harmonies and groans from the audience. Sharing the stage with Hammonds were two folk acts, Wal Rod and Roundtree, and Loud.

(Continued on page 26)

FRED KIRBY

Boffalongo's Future Bright, But Needs Distinctive Style

TALLMAN, N. Y. — Boffalongo, a hard rock quartet signed with United Artists, played an eclectic but musically tight set on Sept. 17 here. Most of the band's sound was a large, nondescript club called Joker whose tropical fish decor and commercial niche in the crowded rock circuit is almost non-descript.

With time to develop a distinct style and more appropriate bookings, Boffalongo is likely to curve away from its current pop and commercial niche in the crowded rock world.

DANIEL GOLDBERG

Lopaka Switches To Bullards For Mainland Debut

TORRANCE, Calif. — At Lopaka, an energetic singer whose music's style and energy is that of Boffalongo, will take place at a club to see a local dance group called the Chessmen.

Lopaka's second drawing card is Larry Hooken who plays a flashy lead guitar and organ in addition to his lead vocals. Hooken writes most of the group's material. Drummer Ritchie Viva was also impressive at times.

Boffalongo's future bright, but needs distinctive style.

With time to develop a distinct style and more appropriate bookings, Boffalongo is likely to develop away from its current pop and commercial niche in the crowded rock world.

DANIEL GOLDBERG

RARE EARTH CRATES UNDERGROUND STORM

NEW YORK — Rare Earth, a young, heavy, experienced Detroit group, was impressive at the Elektro. Making its first New York appearance since the heyday of the old Peppermint Lounge, the group's top-notch musicianship made it welcome both underground and teenie bopper tastes.

Formerly on Verve, Rare Earth is the keystone of Motown's new Rare Earth label, which seems to be beginning with unit faming, and is expected to produce a variety of today's sounds.

"Train to Nowhere" was a good example of a number with a Top 40 beat with underground appeal. Now six members with the addition of conga drummer Ed Guzman, Rare Earth, is expected to produce a variety of today's sounds.

JOAN RIVERS: COMEDIC GEM

NEW YORK—Joan Rivers, one of the comics who has come around, was a delight as usual at Downstairs at the Upstairs. Interestingly, a dark night of an extended run in the show, which she usually plays in New York.

And intimacy is important to Miss Rivers, in that she confers with her audience, using a take off point for her comedy, which is based mainly on marriage, including pressures to get married, making, and marital status of others.

FRED KIRBY

CROSBY, STILLS IN MUSIC GROOVE

NEW YORK, Oct. 4 — Crosby, Stills & Nash, long-time super-group is connected by a common and a common pleasure in the music of the 1960's. The late night, crooned electric trio, are to play Fillmore East, Sept. 19, along with Elec-'

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United Artists Jay & the Americans play Marshall College, Charleston, W.Va., Friday (10); San Juan’s Hi-Fi Bistro, 8 p.m. (10); and the Garden, Dec. 1; Columbia’s Tom Moulton appears on the nationally syndicated Farrel Organization, Inc. show “The Mike, Mr. and Miss America” show. (10).

The Sam the Sham & Pharaohs, the latest pop-punk band to hit the scene, play the U.S. on tour. (10).

The Byrds open 3-D Oct. 27 at 4 p.m. at the Astor Theater in New York City. (10).

Guthrie, Dec. 5; Collins, Dec. 16; and Atto’s Dr. John, The Night Tripper, Nov. 12.

Peter Rowan and the new Earth Opera play the Main Point in Bryn Mawr, Pa., from Thursday (2) through Sunday (5). (10).

The Mamas & the Papas appear at the U.S. on tour. (10).

The Byrds open 3-D Oct. 27 at 4 p.m. at the Astor Theater in New York City. (10).
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 sparked with an electric type of excitement.

Her vocal power and dynamics shake up the nerve fibers. 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" a style three-year quality herb.

Los Angeles Times

LULLU celebrates her Atlantic Recordings with a motorcycle ride chaffered by Atlantic's executive vice-president Jerry Wexler.

Love Festival in Jersey on Oct. 5

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

WBNC-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.

RADCJFFE JOE

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BY ED OCHS

The British invasion is over, and the Beatles no longer set policy. Our four, lovable and mind-blowing longhairs are now Anglo-Saxon singers for the "profesional" and the hip-seeking middle class. Not that the Beatles aren't the hippest, slickest, heaviest, most psychedellic rock group ever; but they are British and, believe it or not, there is something more important right now about our country, folk, country, jazz and rock—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 price of youth, a godden fever in its soul, and a rock roll desire that underground newspaper of the air, describes the way it is, the way it isn't and the way it should be. And, as I said before, the mood is more than the music. The Beatles, our colonial cousins, helped bring us nearer to our own. It was the English rediscovery of U. S. rock 'n' roll's, striking a chord of social relevance as well, and, feeding the fires of the Second American Civil War.

America, By Americans

The renaissance in American music by Americans has not dimmed the Beatles by surpassing them, merely by defining the Beatles through their development as Caucasian and European. Our native-cultural aesthetic has been aroun the Beatles, who redefined us not only that it indeed, but much more. It was not only the U. S. —in the mountains, in the cities, and in closed ghettos—where it slept like a second, submerged civilization, The renaissance kicked a curious thirst for the original, and the original rock and roll—The Blues, The Rolling Stones—and a culture retreated to the roots that were America. So, while waiting for Ringo to drop on the Beatles for a solo career as "Act Naturally", a country hit, and Ringo sang it in the classic tradition of Johnny Cash's 'Ballad of a Teen-age Queen' and Dylan once took the back of 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 one year's time, Creedence Clearwater Revival, Crosby, Stills, Nash & Young, while Aretha Franklin has been popularized (i.e. diluted) beyond her "church" ethics in favor of the "emerging" fakery and the underlying soul of Otis Redding. The British rock heritage is partly our own, our own excise, an overdue investigation into that part which is ours; the artists they've copied have returned like political refugees after an anointing. Of course, it's only from the pop soul bag they were forced into before the heyday of black pride and liberated soul music—but also from the anonymity of mass public ignorance. (Compare, for example, Screamin' Jay Hawkins' new Philips LP, "What That Is!", with Hawkins' "I Put A Spell On You" album, reissued by Epi in April '69. It is more than coincidence that the retreat of the British Trojan horse, filled with rock troops hipped and cued to America, comes with the advance of Neo-nationalism in the British; for the Beatles, Stones, John Mayall, Cream, etc., knowingly and purposely borrowed from America, which began to realize that the debt owed was not by the English rock-conservatists but by careless American folk brooks, who stripped black music in the late 40's and 50's and left it by the roadside to die. But the British rock music of the early sixties, Eastern and Far Eastern cultures, were not ashamed of our history, but rather taken up in defense of its repression. So their appreciation—a rockin' educational experience—deserves our gratitude. Even today, British buffs are sustaining, through recordings, literature and imaginative "five tours", our leftover (i.e., unexploited) blues like pink grapefruit. That is, until, at sing, we seek the English rediscovery of the music business, patrons of the greenback dollar. The British "invasion" was more of a cultural crusade, giving back some of our self-respect while establishing the British brand of rock music as a cultural entity all its own.

Changing of the Guard

Gone from the U. S. pop scene are once big-time 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 Hermits, 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. 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 anemic, the British influence has turned from pop to rock and good-timing to blues, surrendering its Americanization for a more continental exploitation. The British turnover from pop group has gathered, naturally, around the Beatles and Stones, veterans like the Who, Bee Gees and John Mayall, and newer names Led Zeppelin, the Yardbirds, Jeffery 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 consistent Charlatan, John Martyn, Mike & the mighty, Fleetwood Mac. But then again, the British have their own lot to consider. Americans are singing and playing their own music again, and certainly no one here will go out of their way to guard 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 vagueness and simplicity, is consequently concerned with the other America, its unrepresented people and unprotected land. It took the Beatles and Stones to bring it all home, but it's our problem now.
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LOU RAWLS

JANIS JOPLIN

THE DOORS

THE HOSTS

THREE DOG NIGHT

BY RICHARD ROSS
NEW YORK — Albums still in at KRLA.

LOS ANGELES—KRLA has cut down on its free form programming. Burke has decided that any album cut is being dropped. In fact, according to new program director Johnny Donovan, Burke has decided that to have an unlimited play-list—there are no more album cuts. Burke feels that cuts are considered and considerable latitude will be given to the DJ's to play anything he deems “unfamiliar” music will be played.

Two weeks ago, a consider-

able flurry was created by a wave of rumors the station was going to give more air time to the U.S. play-list. Doug Cox resigned as program director; Jimmy Rabbit, the 9-11 a.m. Monday through Saturday show host, has since returned to the station. KRLA is a Minnesota

Publicity buildup for the show had promised "an original image." This was not the case. For, although, the Blood, Sweat and Tears band did come to town, "And When I Die" seemed bland enough for the oldsters.

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

the station's format, conceived by Smithers during the past few months, broken into three segments—(1) KDLX (All Night), cards, records, that have dropped off the charts, but that have not yet 14 months old and the cream of the standard catalog. "In a given hour, the listener will hear representative singles from all three categories, broken only by station "identification announcements." Commercial —we cannot program Patti Page next to Steppenwolf. Why? "Because the two records have nothing in common."

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

Smithers said WEXI-FM is: After the 17-49 age group with an album cut, as was the case with complicated point demarcations that are much more difficult to do. Burke said he saw no reason why FM stations cannot sell against AM outlets, provided FM stations target for a market.

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The station's format, conceived by Smithers during the past few months, broken into three segments—(1) KDLX (All Night), cards, records, that have dropped off the charts, but that have not yet 14 months old and the cream of the standard catalog. "In a given hour, the listener will hear representative singles from all three categories, broken only by station "identification announcements." Commercial —we cannot program Patti Page next to Steppenwolf. Why? "Because the two records have nothing in common."

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

Smithers said WEXI-FM is the album cut, as was the case with complicated point demarcations that are much more difficult to do. Burke said he saw no reason why FM stations cannot sell against AM outlets, provided FM stations target for a market.
Introducing Rare Earth, a very heavy new label.

It's easy to find.

SEATTLE
A & E RECORD AND TAPE CORP.
720 South Fidalg
Seattle, Washington 98108

NEW ORLEANS
ALLSTATE
1824 Lafayette Street
New Orleans, Louisiana 70113

CHICAGO
ALLESTATE
3035 West 47th Street
Chicago, Illinois 60629

NEW JERSEY
APEX-MARTIN
Hillside Industrial Park
114 Mundet Place
Hillside, New Jersey 07205

DETROIT
CHIPS DIST.
2750 North Broad Street
Philadelphia, Pennsylvania 19122

SALT LAKE CITY
SALT LAKE CITY
317 South 700 West
P.O. Box 1087
Salt Lake City, Utah 84115

MINNEAPOLIS
HELDINER BROS
7600 Van Brunt Boulevard
Minneapolis, Minnesota 55426

WASHINGTON, D.C.
COMMERCIAL MUSIC
2020 Delmar Boulevard
St. Louis, Missouri 63103

NEW YORK
ALPHA DIST.
20 West End Avenue
New York, New York 10023

BOSTON
DISC DIST.
19 Walnut Street
West Roxbury, Massachusetts 02132

PHILADELPHIA
CHIPS DIST.
2750 North Broad Street
Philadelphia, Pennsylvania 19122

ATLANTA
DAVIS DIST.
1332 Chemical
Atlanta, Georgia 30307

SAN FRANCISCO
TONE DIST.
100 S., 460 East 30th Street
San Francisco, California 94106

LOS ANGELES
TONE DIST.
100 S., 460 East 30th Street
San Francisco, California 94106

ST. LOUIS
COMMERCIAL MUSIC
2020 Delmar Boulevard
St. Louis, Missouri 63103

BOSTON
DISC DIST.
19 Walnut Street
West Roxbury, Massachusetts 02132

SALEM
EVE SQUIRRE
SALT LAKE CITY
317 South 700 West
P.O. Box 1087
Salt Lake City, Utah 84115

BOSTON
DISC DIST.
19 Walnut Street
West Roxbury, Massachusetts 02132

LOUISIANA
ALLSOUTH
1824 Lafayette Street
New Orleans, Louisiana 70113

HOUSTON
JAY KAY DIST.
2931 Irving Boulevard
Houston, Texas 77047

CHARLOTTE
BERTOS
2214 West Morehead Street
Charlotte, North Carolina 28208

GALVESTON
BIG STATE
1537 Chemical
Dallas, Texas 75207

FLORIDA
TONE DIST.
460 Southeast Third Court
Hollywood, Florida 33011

ATLANTA
DAVIS DIST.
1332 Chemical
Atlanta, Georgia 30307

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 saturation radio, spot TV on the top 25 markets

and network TV on Johnny Carson's Tonight Show on NBC.
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.
OF ALL RADIO PROGRAMMERS FIND BILLBOARD THE MOST USEFUL TRADE PAPER FOR PROGRAMMING INFORMATION.

7% OF ALL RADIO PROGRAMMERS FIND RECORD WORLD MOST USEFUL FOR PROGRAMMING INFORMATION.

5% OF ALL RADIO PROGRAMMERS FIND CASHBOX MOST USEFUL FOR PROGRAMMING INFORMATION.

23% OF ALL RADIO PROGRAMMERS READ CASHBOX REGULARLY.

20% OF ALL RADIO PROGRAMMERS READ RECORD WORLD REGULARLY.

If you were a record manufacturer and could advertise in only one music record trade paper, which would you choose?

OF ALL RADIO PROGRAMMERS CHOSE BILLBOARD.

OF ALL RADIO PROGRAMMERS CHOSE CASHBOX.

OF ALL RADIO PROGRAMMERS CHOSE RECORD WORLD.

OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING BILLBOARD.

OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING CASHBOX.

OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING RECORD WORLD.
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.
Our sin, Soul Jeffries, Albany, Nov. 13.

Pittston, Pa. (WFIX) Dicky Donovan, Personality.

San Antonio, Tex. (KTXA) Kwan Howard, Program Director.
BP: "Lonely Love Feeling." Dianne Warwick, WLFP.

San Luis Obispo, Calif. (KATY AM-FM) "Cherry Pie." Paul's Sweetheart, RLFP.

Santa Paula, Calif. (KCOO) Mike Mitchell, Music Director.
BP: "I'm Always On Your Mind." Bette Midler, Atlantic.


Savannah, Ga. (WSGA) Jerry Rogers, Music Director.
BP: "I'm A Singer." Bette Midler, Atlantic.


West Long Branch, N. Y. (WIBC) Bill Scott, Director Program, Personality.

BP: "(Continued 40) Don't Be A Laggard." Capitol.
RH: "I Met You Left Turn." Diana Trask, Dot.

Phoenix, Ariz. (KROX) Bob Pond, Program Director.
BP: "Break My Mind." Covered Curry, Reprise.

Greenfield, N. C. (WPTF), Royal Blue, Music Director, Personality.
BP: "You're Out Of Your Mind." Covered Curry, Reprise.

Tulsa, Calif. (KEDC FM) Steve Behar, Music Director, Personality.
BP: "(Continued 40) You Done Me Wrong." Capitol.
RH: "I Take A Lot Of Pride In You." Bette Midler, Atlantic.

Riverside, Calif. (KUXR) Bob Ferrone, Music Director.

COUNTRY

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

Burke, Calif. (KKBG) Corky Maybery, Music Director.

Riverside, Calif. (KUXR) Bob Ferrone, Music Director.

COLLEGE

Brooklyn, N. Y. (WFLC) Benny Stecher, Personality.
BP: "(Continued 40) Home For The Holidays." Capitol.

Pittsburgh, Pa. (WIBC), Paul Galenoy, Music Director, Personality.

Lynchburg, Va. (WLLI) Bob Davis, Music Director.

Lincoln, N. C. (WLYA)

Dave Balck, Program Director.

Yazoo, N. Y. (WYTR-FM)

"Bed, I'm Always On Your Mind." Bette Midler, Atlantic.
EBENEZERS
AND ITS-
OFFICES FROM-
DALLAS—NEW YORK—
CALIFORNIA

ANN-TAMAS

Holden

1969

V-TONE-MOON

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

TOP SONGWRITERS:
DUKE TINTLE
HERMAN BURNS
DUSTY LANE
EBB-TIDE

THE BLACK PEOPLE ARE:
“BEAUTIFUL”

II CRYIN' IN THE STREETS II
TELLS IT LIKE IT IS—
IT'S A NATURAL II HIT II

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!!

EBB-TIDE PROMOTION AGENCY
P.O. BOX #2544
BATON ROUGE, LOUISIANA

www.americanradiohistory.com
THE BLACK PEOPLE ARE: "BEAUTIFUL"

![Image of a record album with various artists and songs listed on it.](https://example.com/image-url)

**EBB-TIDE PRESENTS:**

- **HITS**
  - "Cryin' in the Streets" (Jimmy Littlejohn II)
  - "Walkin' the Streets" (Buz Craft, Gene Bolden, Jan Howard, Loraine Weaver)
  - "Bobby Turner, Robbin Martin"

- **TOP SONGS:**
  - "Run to Him"
  - "The Ugly Girl"
  - "These Ole Hard Times"
  - "These Four Walls"

- **NEW CONCEPT IN MUSIC**
- A.C. #504-#664-3739

**1970**

**EBB-TIDE PROMOTION AGENCY**

A.C. #504—564-3739

P.O. BOX #2544

Baton Rouge, Louisiana 70821

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**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 (Nov. 24), when music librarian Don Ami programmed the entire time block with material expressing his own tastes. “I thought it would be fun to have Don pick his own favorites and continue to explain his choices,” Collins said.

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

Collins’ program originates from the “Purple Grotto” and has run several other special nights of old radio programs and a study of Frank Sinatra. He has begun spinning 78s exclusively on Fridays and plans to introduce old songs during the week also.

WQWO
Bob Chase
Toledo, Ohio

I enjoyed your article “Good Morning Country Station In 5 Marts Was Missing” That is, I enjoyed it after the smoke cleared. In its you quoted Jack Gardiner as saying Philadelphia is ripe for a good country station. The next paragraph stated that country stations in New Orleans could turn their ratings up, etc.

I take this to mean that Mr. Gardiner is not aware that there is a country station in Philadelphia, or that there is a country station that has been in operation and powerful — the rating in 1967.

Yes, there is a country station in Philadelphia. That’s not even a station that a man of Mr. Gardiner’s stature is not even aware that WRCF is one of the finest stations — if not the finest — on the air today, but, of course, I’m prejudiced.

I consider Mr. Gardiner one of the most (if not the most) intelligent men in country radio today. He’s very aware of what’s happening in the music radio today. It’s his shame he’s not aware of what’s happening in Philadelphia.

Fine Program Director
WRCF
Philadelphia

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 to fight the drug problem. One-hour tapes of the controversial program were mailed to the station managers around the country. The program, “Both Feet on the Ground,” was produced by the National Research Council and music for the show was written and recorded at Laddles Recording from the music of the present.

The show was produced, Smithers, says, with the idea of presenting “both sides of the drug issue.” Two-minute interviews were taped with doctors for side effects of drugs and that drugs had opened a new world for her, and a doctor warning of the dangers of drugs. Four YMCA street worker answered calls during the special.

The station did not intend to play parent or make any moral judgments, “but the idea was for the listener to get a better perspective up to the listener.” He said that special care was taken to ensure that the music maintained the interest of the audience — no dull moments.

WEXI-FM’s Format Making Big Gains

Neil Diamond; “The Nitty Gritty,” Gladys Knight; “No One for Me To Turn To,” Spiral Station.

Often, a distributor finds that a record is selling in the suburbs of their station’s market, but not at the station. That’s what WLS or WCFL (the two giant AM stations in Chicago) found true about “I’ll Be Home” by Monday Blues.

WLS said, “We play the old records that we think are important,” he said. “We try to get people to realize that they had in 1950s; for example, we play Elvis Presley’s ‘Blue Suede Shoes,’ but not his ‘Hound Dog’ recording.”

Tapes of all three library categories are switched through the day.

“Sometimes we’ll call stores and say, ‘You know, we have a song that’s been around for a long time, but it’s never been recorded yet.’

“Then they’ll say, ‘We’ll try it.’”

Another important aspect of our commercials is the attempt to make the local audience ‘publish’ a commercial.

“We have often taken brief descriptions of the actual commercials from the Show Pages, created a commercial around what we considered the client’s personalities, and sold the spot the minute the client heard it.”

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 record promotion.

The first single under the pact is "Baby Face," a 1951 folk song performed by the Organ Giant, who was responsible for release on the Smash label.

The disk was issued by the Mercury Sound Studio here and arranged by Paul Harris. MRC Music consultation Babylon.

It’s WKKE Now

ASHVILLE, N.C.—WLW has been WKKE, but will keep its Hot 100 format. Tuning to executive vice-president, Jack Hauck. The station was recently purchased by Greater Ashville Broadcasting.

Vox Jox

Radio- TV programming

Letters To The Editor

* Continued from page 30

Maybe, but the guys like J. P. McCarthy in Detroit are doing what he did 10 or more years ago, and the two or more rockers in Nashville who can name you now? None long ago I was in Detroit at General Motors and was training for my appointment, I was talking to a young (19) gal (with nice legs). I asked her who she liked in the morning and she said J. P. I asked her who she liked Charlie Van Dyke, and she said what station he is on. I don’t know, but it seems to me that Don and McCay on WOEE (Kind of New York) was one of the few stations that have a different style of music. I’m not sure if you think it’s true or not, but it proved something to me. On a Draksh style format a jock’s name is given more or equal to any of the other stations. On occasion that further, she couldn’t tell me the name of one single person. J. P. O. M. even though she claimed to listen to them after J. P. went off the air. I’ve always found that in most cases, not all, that the one person responsible for the fluidity of most jocks. Guys who go through the afternoon lightening are certainly not helping to stabilize this industry. If anyone, we could buy a home in Detroit and Toledo. So consequently this state of permanent instability. It’s wrong, but who can convince an owner or manager they should try and build a stable staff to help their ratings. I guess this is why so many of the jocks are giving up national radio and desiring to MOR’s.

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

WQWO
Bob Chase
Toledo, Ohio

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

WEEK OF 20-24 SEPT.

GOTHAM RECORDING STUDIO, 2 W. 46th St.—JU 6-5777

(Living Room)

Ford, the agency, was J. Walter Thompson, the producer was John Franklin.

Amos&Allen, the agency was Bob Co.

Ten Wheel Drive has recorded on Reliable label and the producer was Walter Reim.

The agency that recorded a new G.R.T. for the tape was Stewart Schaff and Bob Drugg.

Leslie West Mountain has recorded on album, and it was produced by Alex Pepp.

Frank Page, for the Theatre Gold Recording Society, the arranger was Eric Tolle.

MBA MUSIC, New York—MU 2-8247

(Richie Simon reporting)

Luvie Dog Food, for Needham, Harper & Stevens, Chicago, the producer was Dale Landom, the arranger was J. J. Johnson, it was for TV, and it was recorded at Five Sound.

General Mills Touxer Pizza, the agency was J. Walter Thompson, the producer was Mike Wegman, the arranger was J. J. Johnson, it was a TV spot, recorded at Five Recording.

GRANT & MURTAUGH, New York—SIB 1-4000

(Pot Geisinger, administrative assistant, reporting)

Accrion Country, the agency was D. & D. E., the producers were Merl Bloom and Penny Huitt, it was recorded at Media.

Hers, the agency was Carl Ally, the producer was Janine Marjila, it was recorded at A & E.

Musselmann, for Gardner Advertising, the producer was Stu Nett, was it recorded there.

NATIONAL RECORDING STUDIOS, INC., 730 Fifth Ave., New York—PL 7-6440

(Lenny Larson reporting)


* Continued from page 38

I forgot to mention. That ARB for July/Aug, showed WABC with a week of 3,411,000. I’m in great favor of station going in persuading WABC program director, Stan Garvin, the station’s program director, to the ABC. Sklar also in- forms me that while Jim Nette- ton is coming to WABC in New York, that he’ll only be there for the all-night personal. So, that is still open. He wants airchecks. Says what’s up. How would everybody in the nation please and thank them. This includes country and soul-personal formats. Let’s really bomb him out.

KVET country music station in Austin, is at 793. WBBN, 7570 N. Lams. Program director is Jimmy McCumber, and he has been doing top-form commercials and albums. I think this is the key country music exposure between Dallas Studios near here that any record company that doesn’t have Garvin in their commercials is missing out on.

Hal Martin is now with WITN in N.J., those the 7 p.m.-1 am for the program, he is doing in that city. Steve (Steve Rich- arld) Nelson has joined WMCI in WIXI. Steve’s show seems to have been at WXYE in Bristol, Tenn. Nerris, who runs the Folk and MOR records.

Bill Crable has joined KXO in Iowa, and he will do the 8-midnight music- variety show. Another John Michaels has become program director of WMNI in Columbus, he’ll continue

WIXI-FM’s Format Making Big Gains

* Continued from page 30

“Our commercials are basically in the format that we’re careful- ly patterned to go along with our whole message and station personality,” he says. “In the case of the Clio commercial, he said that a commercial that had run on the turntable and he got the idea to interpret the message and to go to Milton Cross. The commercial was made in all of 15 minutes.

Another important aspect of our commercials is the attempt to make the local audience ‘publish’ a commercial.

“We have often taken brief descriptions of the actual commercials from the Show Pages, created a commercial around what we considered the client’s personalities, and sold the spot the minute the client heard it.”

Vox Jox

* Continued from page 38

October 4, 1965, Billboard
STATE YOUR TERMS!
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, Quinontes, Moonglow, 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.

Available exclusively on ITCC 4 & 8 track stereo tape cartridges.

Buddah Records is a subsidiary of Viewlex, Inc.
## Soul Singles

### Best Selling Soul Singles

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<th>#</th>
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<th>Title Artist, Label, No. &amp; Pub.</th>
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**The charts tell the story — Billboard has the charts**

**OCTOBER 4, 1969, BILLBOARD**

**MAYOR JOHN LINDSAY** chats with members of Cobi & The Five Stairs at Papa Staircase, 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 Custom in “We Must Be in Love,” produced by Curtis Mayfield.

Available exclusively on ITCC 4 & 8 track stereo tape cartridges. Buddah Records is a subsidiary of Viewear, Inc.
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-operated coin-operated music systems.

A&I Named Kapp Distrib in Area

NEW YORK — A&I Distributors of Cincinnati, the A&I and Sam Klyman outlet, has been set to represent all Kapp Records and 4 Corners of the World product throughout Southwestern Ohio. Lou Sekob, Kapp’s director of sales, made the announcement.

Sees 8-Track Technological Advances a Boon to Remotes

CHICAGO—The technological advances 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 here for 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 recording 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, of course, 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 wrong, you lose all three instruments. With 16-track, you can pipe each musician into the van separately — if one should go 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, is the new Hamel III, is actually equipped with two 8-track decks. Most record companies today demand double masters, but Hamel is expediting that one tape recorder operates about five minutes ahead of the second.

Yesteryear’s Hits

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

POP SINGLES—5 Years Ago

1. Rag Doll—4 Seasons (Philips)
2. A Hard Day’s Night—Beatles (Capitol)
3. I Got Around—Beach Boys (Capitol)
4. Memphis—Johnny Blues (Imperial)
5. The Girl From Ipanema—Getz/Gilberto (Verve)
6. The Little Old Lady (From Pasadena)—Jane & Dean (Liberty)
7. Can’t You See That She’s Mine—Booker T & the MG’s, Stax TSM 009 (Stax)
8. Rubber Soul—The Beatles, Vanguard VSD 122 (Vanguard)
9. I Want To Do It—Johnny Horton (Columbia)
10. I Can’t Help Myself—Four Tops (Motown)

POP SINGLES—10 Years Ago

1. Lonely Boy—Paulanka (ABC-Paramount)
2. The Bells—New Orleans—Johnny Horton (Columbia)
3. I Remember You—Chicagoland (Capitol)
4. Without You—Renata Scotto (Capitol)
5. A Big Men Of Love—Elvis Presley (RCA Victor)
6. My Heart Is An Open Book—Carl Dabinski Jr. (Decca)
7. You Don’t Have to Be a Pilot—Partners (ABC-Paramount)
8. Sing Me—Roger Miller (Smash)
9. Sing Me—Bobby Vee (Fontana)
10. I Don’t Know Why—Dusty Springfield (Phillips)

POP SINGLES—5 Years Ago

1. The Beatles—A Hard Day’s Night (United Artists)
2. Hello Daddy—Original Cast (RCA Victor)
3. Hello Daddy—Laul Armstrong (Kapp)
4. Funny Girl—Original Cast (Capitol)
5. Get Back—(Skeevy)
6. The Dave Clark Five—Heartbeat (RCA Victor)
7. The Beatles—A Hard Day’s Night (United Artists)
8. I’m Gonna Be A Country Boy—Marty Robbins (Columbia)
9. I Don’t Have To Be A Pilot—Partners (ABC-Paramount)
10. The Beatle—A Hard Day’s Night—Johnny Horton (Columbia)
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 piggy went to market:

<table>
<thead>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>&quot;It's Getting Better&quot;</td>
<td>Mama Cass</td>
<td>Imperial 60385</td>
<td>1969-11-10</td>
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<td>&quot;Man in the Mirror&quot;</td>
<td>Engelbert Humperdinck</td>
<td>Parrot 40040</td>
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<td>Johnny Cash</td>
<td>Columbia 4-44444</td>
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<td>&quot;Put a Little Love in Your Heart&quot;</td>
<td>Jackie DeShann</td>
<td>Imperial 60385</td>
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<td>Joe Dowell</td>
<td>RCA 47-9759</td>
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<td>Johnny Cash</td>
<td>Columbia 4-44944</td>
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This little piggy stayed home:

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<td>Columbia 2592</td>
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<td>&quot;This Is My Life&quot;</td>
<td>Jerry Vale</td>
<td>Columbia 4-44949</td>
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<td>&quot;Is That the Way It's Gonna Be?&quot;</td>
<td>Jerry Vale</td>
<td>Columbia 4-44949</td>
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<td>Four Tops</td>
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<td>1969-11-25</td>
<td>1969-12-02</td>
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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.'
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).

By Eliot Tiegel

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 Sand, 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 America 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, Dinah Washington, in the lounge at the Sahara for four weeks. She had to stay in a trailer they pulled up to the side of the building. It was cold and they had a little oil stove to keep her warm."

Word of mouth told black artists about the segregated attitudes in Las Vegas during the first years when the town was growing and discovering that talent could lure people into the casinos. Why would black artists concede to the indignities which awaited them? Continued on page SC-22
Tom Wilson, James Kingsley and section editor Eliot Tiegel/photos by Las Vegas News Bureau.

By Geoffrey Link

As the Silver Circuit curves northward into the Reno-Tahoe area, black entertainers get fewer and soul acts almost cease to exist. It's as if the area hasn't felt even a tremor from the blues revolution exploding around it.

Of the five main rooms around Reno-Tahoe, not one has booked a rhythm and blues act as headliner this year, though some black artists did top bill at the lounges. When the major clubs—Sparks Nugget, Harrah's at Reno and Tahoe, Reno Harold's, and the Sahara—booked only Negro groups, some blacks began to look for other outlets. This resulted in a number of black acts appearing at Stateline and around South Shore. "You have to look at what's best for your operation, not what you believe in." They also say that their predominantly white audiences are older (35 to 60) than what usually listens to soul or blues. "You're dealing with a whole different kind of audience in a night club" than the concert field, says Avid Nelson, entertainment director for Sahara Tahoe.

The Sahara, for example, booked 30 acts in its 1,200-seat capacity room this year. Only three—Patti Austin, a singer, Johnny Mathis and the Young Saints, a group of vocalists from Watts appearing at the Sahara for the first time—were black. Of the 26 acts booked into the Sahara's 220-capacity Juiper Lounge the last half of this year, just three—Soul Jones, The Teniers and the Four Tunes—were black. This 10 percent black entertainment is typical for the percentage of blacks appearing in major clubs in the area.

Across the street at Harrah'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 Butler, Elegant IV and Louis Jordan & The Tympany Five. (After last year's musicians' strike, Harvey's decided to stop booking such stars as John Gary, Count Basie, Barbara McNair, Matt Monroe, Duke Ellington and Brook Benton, who appeared there last year. The policy reportedly has not yet affected the hotel's operation.)

Continued on page SC-12
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
A DIVISION OF MCA INC.

SEP. 19
Premier Opening
INTERNATIONAL
Los Vegas, Nevada

APR. 29
Harrah's
Tahoe

PHOTOS BY HOWARD BINGHAM - GLENN EMBREE
Aretha Shouts the Blues... Briefly

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

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

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

Aretha felt strong enough to do two shows the next day, which became her opening, and despite the reported inflamed throat, she created mild 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 superstitious," Miss Bowen mused.

Caesars and the Fontainebleau were the first two major circuit clubs the Detroit-born vocalist had played this season. The Waldorf-Astoria and the Royal Box of the Americans in New York as well as the Cocoanut Grove in Los Angeles are among the rooms being discussed by Aretha's management for next year. "It's her decision to make," Miss Bowen said.

Playing in Caesars Palace is not like playing in the Apollo. Aretha was a bit worried about whether the predominantly white audience would enjoy her style. "I told her it's like the Apollo," Miss Bowen said. "If they like you, they like you; if they don't they don't."

"Want to hire the Soul Queen? It could easily cost $20,000 against 60 percent of the gross."

It costs $10,000 in payrolls to keep the band from Detroit and the female quartets in a happy mood. The band's side-men are paid very well to keep the unit intact.

At last it is show time. Leader Donald Tones and associates begin their hard rhythmic music. The tune is "The Look of Love," a familiar title for most people. The Sweet Inspirations, bodies swaying and hands clapping offer two songs—"Born Free" and "Fare Once in My Life," and then it is cooking time. Aretha opens with "There's No Business, Like Show Business," certainly not the most bluesish song in the book. The audience applauds politely. It's time to get down to business.

The energy machine begins to groove. Slowly the power begins to show. "Come Back to Me," she coos; long "ooh ooh oohs" supported by closed eyes and pulled cheeks.

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

Before beginning "Try a Little Tenderness," Aretha says she has laryngitis and she's really trying tonight. She blasts out "Don't Lose This Dream" and she's able to hit her high notes in a fashion acceptable to folks who aren't too hip, and aware of just how bitin' and screaming the blues can be.

"Tell me, do you like the blues?" she asks the audience. There is some response of being interviewed by Time magazine, but here in Caesars Palace, a lifestyle of America is on display and is coming through in good fashion.

Aretha closes her first show with still another record hit, "Respect." The stage lights flicker from pink to blue to red to yellow to add visual impact to the number. It is hardly needed. The music is strong enough and Aretha is familiar with the lyrical line, and anyway, it is a true-to-life request couched in human terms, which is what the blues are all about.

Aretha Franklin's first Las Vegas show admirably passed the test in a city which demands constant movement and an interaction between performer and audience.

Continued on page SC-12
Las Vegas audiences are a challenge," admits Ike Turner, one strong bluesman who got the blues himself after debuting in the desert town only to discover that the audience just wasn't grooving with the music.

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

It is the second night of the duo's engagement and the lack of rapport with the audience is telling on Ike. This wasn't the chitlin' circuit or any of the hundreds of small clubs the Ike and Tina Turner Revue normally plays around the country. "Here you never know what you'll see when you go on stage. You got to go on blank. If the conservative people are sitting there with their hands on their chin, you play a quiet song like 'I Can't Stop Loving You.' It's a younger crowd and wants excitement, you get it on.

"I haven't had a groove yet," Tina says moving next to her husband. "The older people here like more melody singing instead of hollering." Hollering blues songs like "Respect" and "Tracks of My Tears" are what Tina does superbly, so there seemed to be a problem developing on this their first appearance in Las Vegas.

"In three days I'll have my songs worked out which will fit this place," Ike says. He is busy writing out the three sets the band does each evening, trying to cover a variety of situations to cover any kind of non-communicative audience. "I never write songs out, but here you don't know what to do.

The Revue, featuring the Kings of Rhythm Band and the Ikeettes female singing group, works 45 minute sets, which cuts down considerably the number of songs Tina normally does in a show. "Ike calls the songs according to his groove," his wife explains. Turner has shed 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, period. But the hotel people won't let go of those conservative folks who spend money."

Turner is deep in thought on mapping strategy to break through to the 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, Philles, Pompeti, Mint and Blue Thumb. He is undecided on what to do for five years, but had given his friend Bob Kras...

Double exposure shows Tina Turner pleading for "Respect," dueting with her husband Ike, and locking it to her Las Vegas audience.

now enough masters off his shelf to put two albums together. So there has been a postponement 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 Ikeettes 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," "One Love," The "Take You Higher."

The music is loud, really in the tiring pan, soothing, hot right in the groove. The three sassy Ikeettes are smiling and waiving and doing their sexy shales right along with Tina, whose voice, gravelly at times, softly romantic at times, proves the dominant instrument soaring even above the nine-piece band and her husband's own clever guitar runs.

With all this electricity going through the room, with all this soul being displayed, there is no question that the musicians are working out. The audience doesn't seem to know what to make of it all. An integrated couple sits up front and the black girl begins to sway in place. She is picking up on the sounds. Soulsville, baby. Down home sounds. Get with it, Yeah.

"If I saw the audience was 65 percent conservative and I went out and did "I Heard It Through the Grapevine" or 'Land of 1000 Dances,' right away they'd say, "Oh, man." But if I did 'A Love Like Yours' or 'Tracks of My Tears,' then they're on your side, and then you get wild and they'll accept you," Ike offers.

The two acknowledge the absence in the Las Vegas audience of local black people. "They can't afford to come here," Ike says.

"Places like this make them feel outclassed."

Does knowing that they're playing blues for an audience which might not have a feeling for the music affect them in any way? The question puzzles them. "I always feel the blues," Tina says. If the band gets jazzy and they throw in some choruses, it takes the feeling away from me." "Blues is the pure truth, it tells the raw truth, man," Ike adds, the expression on his face stern and observing.

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

Ike: "Outrage 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 Ike on tour with several girls working in between. This is the fourth version of the singing-dancing group.

"Previous, 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 choose to accept the date from Associated Booking provided there was no long-term ingredient. He would rather prove to the hotel that he is a success than sign a long-term pact and discover he's failed.

"In this town you have to relax your audiences and then grab them," Tina feels. Ike: "We don't like to play a club more than our night. Acts have said Vegas is a drag. If you're only performing for the prestige, that's no good. All prestige and no money is no good."

"Respect," Tina tells her audience on stage, "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 meaningful and vectorial sex follows the song "Respect" and leads into "Who's Making Love With Your Old Lady While You're Out Dancing and Carrying On?"

There are chuckles in the audience, the band vamping softly behind Tina as she spins her tale. "Gone 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.
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 WEL IN LAS VEGAS, LONDON, NEW YORK, AND ALL POINTS NORTH.
"Barbra in Concert" it states right in the menu. People sitting in the interna-
tional's main showroom are thus clearly
told what the format for the evening will be.
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 man-
gagement.
Barbra does her show, 55 minutes of
expertise in how to sing beautifully,
working solidly through 18 selections,
hacked finely by the hotel's 37 piece
orchestra whose rhythm section encom-
passes two top New York jazzmen, drum-
mer Don Linton 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-
that-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 con-
quered 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
there they but them only have five com-
mandments."
Barbra has been criticized for being
too aloof from her audience—for not
establishing any rapport with the patrons,
for rarely singing. Her songs are those
generally identified with her recording
career: "Don't Rain on My Parade,
"People," "Right in My Honey's Arms.
"Penny Valentine," "He Touched Me,
"Mellancholy Baby," "Second Hand Row,
"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 To-
day?" the title song from her new Co-
lumbia album (which is her first effort
at singing songs by the Beatles, Paul
Simon and other chroniclers of the con-
temporary world), "Jingle Bells" (which
fails as a parody vehicle for her kind of
style) and "On a Clear Day" from the
film she is presently completing.
Switch backstage at 1:30 a.m. The
elegantly dressed girl onstage is now
dressed in a white sailor dress. She looks
tired. Joe Williams and his wife come by
to tell her, "You made us both cry. That's
all that's it. You touched us."
Barbra tells them she was having some
trouble. The previous night in addition
to doing her regular dinner show, she
had taped a TV special at 2:30 in the
morning which ran until 4. "It's strange
when you open your mouth and nothing
comes out," she tells Joe Williams, the
king of the male blues singers when he
wants to be. "I could sing loud but I
couldn't sing soft."
She puts her feet up on the coffee table
and answers a question about returning
to singing before an audience after six
years. "I've gotten used to movies. I've
enjoyed the privacy of the camera. A live
audience is frightening. Some audiences
have been good, some have been strange."
She calls this engagement work.
When she did speak to a Las Vegas
newman, she said she doesn't like playing
before cafe audiences because the chal-
lenge 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 com-
pleted 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
Rivera hotel in March, work the Inter-
national 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 Rivera engagement next year to
work out material for an album. She will
get the kinks out and live with the
songs, so that she's fully prepared for the re-
cording session. When she recorded her
first two albums, she literally lived with
the material.
But now as an international film star at
27, she does not have the time to live with
songs. She hadn't sung the songs she was
to perform on her opening night at the
International in quite some time. She
came to Las Vegas one week before the
opening to prepare, but the hotel was still
being built. "She was nervous about going
back to the stage," Erlichman says. "Then
we found out the hotel wasn't ready. There
were no chairs, tables or booths in the
theatre. She was rehearsing in an empty
room. I took her around to some of the
shows so she could get the feel of things.
We were at the Dean Martin show and a
kibitzer got tossed out by two security
guards. Barbra said, 'If they do that to
him what will they do to me?'"
Opening night Erlichman admits Barbra
did not speak to the audience. She was
frightened and sang hard, but the audience
wanted a relationship. She was too fright-
ened 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 be-
fore a celebrity audience is for the 1970
season. A segment was additionally taped
for the first Ed Sullivan show and offers a
medley of songs from "Hello Dolly."
The special is supposed to show Barbra
working in the milieu of a nightclub, an
irony since her International act was a
concert.
Still in the background is the company
she formed with Paul Newman and Sidney
Poiiter, First Artists Production Co., Ltd.
Its all encompassing plans include films,
plays, recordings and music publishing.
Barbra Streisand's contract with Columbia
is up in 1972. Would Streisand record for her
own company? The "Clear Day" soundtrack
LP is going to Columbia; "Hello Dolly" to
20th-Fox Erlichman says. After that he
smiles.
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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, guitarist; Jerry Scheff, electric bass; Larry Muhoberac, piano, and Presley's longtime traveling companion and friend, Charlie Hodge, an un-amplified guitar. They were assisted by the 30-piece International orchestra plus two singing groups, the Sweet Inspirations and the Imperials.

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

Parker and RCA both collaborated to ensure that the words 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 span 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 gyrated less from the hips than had been his trademark, but he flayed out at the air with his right hand, fast 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.
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RENO-TAHOE
Continued from page SC-3
lineup, highest in the area, John Ascanga's Nugget in Sparks featured 23 acts in its 750-seat Circus Room from April through mid-November. Three—the Mills Brothers, Hines, Hines and Bad and the Trinidad Trio—all Steel Band that appeared with Liberace—are all black. Two other acts included black performers.

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," comments Scott, "is that the clubs won't hire Negroes in the bands," except for the Lennox Tree, a club in Sparks. "When we get good black musicians here, they can't survive. They have to live here. I would definitely blame it on discrimination. There's no question about that."

Club spokesmen, of course, deny such charges. "We're not color-conscious," says Howard Gathright, entertainment manager for Harrah's Tahoe. "We're looking for entertainers that do the job for us."

Jim Thompson, spokesman for the Sparks Nugget, admits that any increase in the number of black performers is "pretty negligible." His assistant, Ed Smith, expects the situation to "remain pretty steady—unless something awfully exciting comes along."

Nor does Arvid Nelson at the Sahara see any change for several years. "Five years from now," he says, "when the audience that is now supporting the blues revolution grows into a financial position, then it will carry right in."

Blues and soul, he predicts, "will become very dominant" on the Silver Circuit "five to 10 years from now."

ARETHA SHOUTS
Continued from page SC-5
There were some people, up in years, who found the act too loud for their tastes. But for a younger segment of the population, this was excitement in the flesh, the recording came 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 Brown 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.

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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 complete entertainers, 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 delivered.

"Once we are on stage we really turn each other on," explains Eydie back-stage 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 fling.

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 Mrs. Rubinstein."

Musically, Steve offers in his opening solo spot "Golden Rainbow," "I've Gotta Be Me" (which draws a good audience reaction and the line from him, "Where were you when MY record came out?") "My Way" and "On a Clear Day." "I did all right, honey," he says. "You can take your time getting dressed." During her own solo spot Eydie presents "As Long as He Needs Me," "What Did I Have," "It Had to Be You," "Did He Need a Helping Hand," and "If He Needs a Cover Up."


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

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

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

The only thing which is planned in their 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 commodities 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 four 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."

"communicating' couple

It often starts with Steve Lawrence telling his wife Eydie a story (top center photo). Sequence photos show Eydie listening, getting the joke, bouncing her reaction off Steve, who finally breaks up at the story (photo right).
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.

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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. However, 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 lodgers 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 salaries to both performers are bound to remain a legal secret since Miller chooses not to expose this confidential information.

But 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. However, the $1 million deal Marty Erlichman signed with the hotel for the "Funny Girl" girl is a combination of stock and capital and is so devised as to allow the singer to keep a goodly portion of the salary. Notes Miller: "If the hotel board agrees the gamble is worthwhile, we take a chance. We're in the gambling business.

The hotel has Miller'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. Mickey's hirsute popsters will not prove to be of any advantage to the senior Miller in his line-up of acts. 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 hill with the dynamic Ike and Tina Turner Revue. Miller has begun booking talents like Peggy Lee for the 500-seat Casino Room who would normally play the main showroom of other hotels.

The new acts are all coming from the record business." Miller booked Ike and Tina Turner for his Casino Theater "because this is the type of act which creates great theater in the late hours." Miller gets his lounge theater for the show folk. "If they go they will draw the other people.

Miller's potential draws in the smaller theaters include Little Charles and theSIDewinders and Orange Colored Sky for the International; the New Dimples, Skip Sonny and the Pacemakers, the Reycards, and Gladys Knight and the Pips for the Flamingo. Although he is devoted to opening the doors of opportunity to young acts, Miller is still cognizant who the high rollers are and he tries to combine a taste of standard brands merchandise (the Mills Brothers) with something spicier (like Dick Jenson).

"I won't alienate the old audience because there are enough standard acts available. But the Beatles proved that they're not just for young people. 'Yesterday,' 'Hey Jude' and 'Help Yourself' are for everybody."

In planning to alternate acts between his two hotels, the Flamingo's 600-seat casino theater will become Miller's largest room. Success there could mean a promotion to the International. The Flamingo is planning to increase its main showroom, not to the scope of the International's massive 2,000-seat capacity, but still, it has to keep up with the growing times.

Tom Jones recently played the Flamingo to sellout business. "The first time Tom played the hotel last year he couldn't do half a house, but I had an intuition about him," Miller says.

How did Miller get Perry Como to commit himself to the Silver Circuit? "I told Perry it was about time he met the public face-to-face. I have him for three weeks and he'll play here before July of 1970."

Having instituted a rock dance room in the Flamingo, the Skyroom, (where acts like Shango, Sly and the Family Stone and Stark Naked and the Cat Thieves perform), Miller is going to open that kind of facility in the International at the top of the hotel's 30-story edifice.

Streisand has been negotiating for "Hair," with Gower Champion for "Fles in Your Ear" and with Zev Buffman for a number of his productions. Miller's "days" have been rather lengthy during the hotel's opening months. He conducts his regular business, meets with managers and agents all eager to be a part of the new excitement which surrounds a new hotel. But then he is around at 2 a.m. walking through the International Showroom or back stage at the Casino Theater checking with technicians and artisans alike.

Miller has established ties to Matown and has a good chance to book its artists. He has worked with Diana Ross and the Supremes and the Temptations. He also plays host to the Platters and the Cowsills, all of whom have appeared at the Flamingo.

Miller has avoided booking jazz acts because he doesn't believe they are "making it." He would like to book Blood, Sweat and Tears, the quasi-jazz band, but acknowledges that this kind of act can generally make more money on one-nighter concert dates than by working extended stays in Las Vegas.

How does Miller counter the economics of success created by single records making instant hits of musical groups? "If we wait long enough, they all want to play Vegas."
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LAS VEGAS
OCTOBER 4, 1969, BILLBOARD
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 marquee name drawing people of all ages, including many of the local women who just had to get a glimpse of the Welsh singer who shook his hips so sexually on television and who sounded so gossey 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 slashed through the music. “Yesterday” came through slowly; “Hey Jude” was more intense, more building, his face glowing in 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 exhuberant over his performance.

OCTOBER 4, 1969, BILLBOARD

*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 punging, 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,” “Alife,” “Promises, Promises,” “Do You Know the Way to San Jose.” The familiar Bacharach-David melodies are sung with a happy, energizing feeling allowing the audience privy to a woman in love with life, full of vitality and delightfully entertaining.

“Everytime I sing these songs,” Dionne says in the late afternoon inside the hotel’s Presidential Suite, “I discover something new about them, so it can never get boring.”

Miss Warwick’s repertoire is principally an impressive list of her hit recordings. “I sing all my records. Every song 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 ‘Alife’ 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 talented 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 various non-believers who 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.”
UPTOWN KIN
Continued from page SC24

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-weenies. Campbell and Jimmy Webb returned music to reality," Plummer says.

A major hurdle facing C&W performers in Las Vegas until recently, Plummer says, was their lack of showmanship and a habit of limiting their performances to walking onto stage and singing.

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*June 1969 Publisher's statement as filed with ABC, subject to audit.
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Country Music

Receives Trademark on Terms 'Music City USA'

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

Earlier, musician-writerpublisher Lou Stringer had laid claim to the term "Countrypolitan," 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 Singleton has announced formation of a new West Coast-based label to handle jazz product, but dealing specifically with talent from this part of the country.

Warren Lanier, whose background includes executive positions with Fantasy, Galaxie, Motown, Decca and Venture, will be in charge of the office.

The records will be distributed by the same company.

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

Moran and Associates, discovered that the mark "Music City USA" had been registered even though it had been in general use throughout this city for more than a decade. The organization known as Adpro Productions applied to the secretary of state and received such a mark, giving them the right to use it exclusively or license the right to others for a fee.

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

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

The group plans to market the label in return.

Stringer had announced through his attorney, Clay Bailey, ownership of the trademark whose protection was needed because of the number of other firms involved.

To the list of talent which the firm signed to the contract.

Brite Star's Pick Hits

Clinging to My Baby's Hand—Dottie West (RCA)
The Drifter—Steve Lawrence (RCA)
Nobody Cares—Jimmy James (Patent)
Steppin' Down—Frederick Knight (Mausis)
The Beach Comber—Mystery Voice (Tiki)
Ladder of Love—Jack Nelson (Kajak)
Back in the Arms of Love—Jack Greene (Decca)
Bury Me Down by the River—P. P. Arnold (Atlantic)
Valley of the Wind—Marty Martel (National)
Gonna Have to Leave You Down—Osceola Bishop (Maxine)
Friendship and Comfort—Lee Wilson (Rich-R-Tone)
Installation—Johnny Crowder (Camaro)
Hands—Ronie Barb (Cherlylaine)
Mary Ann—Gene Blackey (Gino)
Under the Land of Make Believe—Dusty Springfield (Atlantic)
I Can Remember—Peter & Gordon (Capirol)
For the Love of a Lady
—Buck & the Americans (United Artists)

Before You Say Goodnight—Basis of the Thing—(Coli-Line)
For Promotion, Distribution, Display Coverage, Press Release Service, Major Label Negotiations, Radio Promotion, see Brite Star's Ad in Billboard's All-City, East Ten issue.

Brite Star's Pick Hits

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

A big ball of singing fuzz.

The vocal group shows a wide selection ranging from Glen Campbell and Bobbie Gentry to the Johnny Cash June Carter duo.

Others are Tompson & the Glazers, Porter Wagoner and Dolly Parton, and Dottie West and Don Gibson.

In the instrumental groups, the Buckaroos are in the top five, as have been the tradition in the last two years.

The Nashvile Brass, the Po' Boys, the Stone Marinas, the Texas Troubadours, and the Wagonmasters.

Individual instrumental finals live on.

At the close of voting, the lead man for the Buckaroos was the field, as were Don Bowman, Archie Campbell, Roy Clark, Ben Colder, and Junior Samples, the latter a Georgian.

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

The voting strength of CMA is based in Nashville, into this na- tion, and abroad as well, and this year Kraft chose to exercise its option to carry on the awards show live from Nashville, as a central point of CMA activity.

All Areas Represented as CMA Award Balloting Reaches Night

Brite Star's Pick Hits

Brite Star's Pick Hits

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

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Artist Surprises in Store at Opry Fete

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Artist Surprises in Store at Opry Fete

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Artist Surprises in Store at Opry Fete
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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

**Billboard Special Survey For Week Ending 10/4/69**

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<td>56</td>
<td>YOU CAN'T HOUSEBREAK A TOMCAT</td>
<td>Cal Smith, Kay 2227 (Norris Hills, BM)</td>
<td>6</td>
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<tr>
<td>62</td>
<td>SWEET THINGS &amp; CISCO</td>
<td>Roy Clark, RCA 7-0038</td>
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<tr>
<td>64</td>
<td>SHE EVEN WOKE ME UP TO SAY GOODBYE</td>
<td>Jess Lee Lewis, Smash 224</td>
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<tr>
<td>65</td>
<td>MY IRON SKILLET</td>
<td>Wanda Jackson, Capitol 2614</td>
<td>2</td>
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<td>69</td>
<td>DON'T IT MAKE YOU WANT TO GO HOME</td>
<td>Joe South, Capitol 3252</td>
<td>1</td>
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<td>70</td>
<td>SUCH A FOOL</td>
<td>Ray Driscoll, Mercury 72994 (Champion-Starday, BM)</td>
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<td>69</td>
<td>WHILE I'M THINKIN' IT</td>
<td>Billy Joe, Imperial 66881</td>
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<td>70</td>
<td>BACK IN THE ARMS OF LOVE</td>
<td>Jack Greene, Decca 32548</td>
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<td>69</td>
<td>GROOZY GRUBWORM</td>
<td>Bertie Wolfe, Plantation 28</td>
<td>3</td>
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<td>71</td>
<td>SHAME ON ME</td>
<td>Norry Wilson, Sun 2326</td>
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<td>73</td>
<td>YOU FOOL</td>
<td>Eddy Arnold, RCA 74-0426</td>
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<td>72</td>
<td>FRIED CHICKEN AND A COUNTRY TUNE</td>
<td>Billy Ed Wheeler, United Artists 50372</td>
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<td>70</td>
<td>SHIP IN THE BOTTLE</td>
<td>Donnie Fritts, Columbia 4-44089 (Columbia, BM)</td>
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<tr>
<td>72</td>
<td>CLINGING TO MY BABY!'s HAND</td>
<td>Darroll Ogden, RCA 74-0426 (Free, BM)</td>
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<td>74</td>
<td>BAR ROOM HABITS</td>
<td>Jimmy Ogden, RCA 74-0426 (Free, BM)</td>
<td>2</td>
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<tr>
<td>74</td>
<td>A GIRL NAMED SAM</td>
<td>Lois Williams, Starday 87</td>
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<td>74</td>
<td>BACK SIDE OF DALLAS</td>
<td>Jeanne C. Riley, Plantation 29</td>
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October 4, 1969, Billboard
HANK WILLIAMS, Jr.

'I RATHER BE GONE'

MGM Record #14077

THANKS A MILLION! M.O.A. OPERATORS FOR THE WONDERFUL EVENING SUNDAY, SEPTEMBER 7th, CHICAGO

SEE HANK WILLIAMS, JR., SHOW IN THE FOLLOWING CITIES:

October 2 Charleston, S. C. November 1 Freeport, Ill.
October 3 Augusta, Ga. November 2 Des Moines, Iowa
October 4 Columbia, S. C. November 3 Goldsboro, N. C.
October 5-7 Greenwood, S. C. November 5 Bowie, Maryland
October 8 Atlanta, Ga. November 6 Lafayette, La.
October 9 Dothan, Ala. November 7 Walker, La.
October 11 Tampa, Florida November 12 Shreveport, La.
October 12 Bradenton, Florida November 13 San Antonio, Texas
October 13 Pensacola, Florida November 17 Austin, Texas
October 14 Huntsville, Ala. November 21 Joplin, Mo.
October 15 Mobile, Alabama November 22 Springfield, Ill.
October 16 Oshkosh, Wisconsin November 23 Kansas City, Kansas
October 21 Madison, Wisconsin November 25 Sioux Falls, S. D.
October 24 Flint, Michigan November 26 Sioux City, Iowa
October 26 Brownston, Minnesota November 27 Omaha, Nebraska
October 30 Winchester, Ky. November 28 Lincoln, Nebraska
November 31 London, Kentucky November 29 Wichita, Kansas

PERSONAL MANAGEMENT

BUDDY LEE ATTRACTIONS
806 16th Ave. South, Nashville, Tenn. (615) 244-4336

EXCLUSIVELY ON

MGM RECORDS

The Stage Show

Although the huge show check cashed Sunday's box office went into the vaults of M.O.A. management, it was gratifying to notice the majority of the audiences remained through to the close. Thanks to concert show producer Myron de la Vaux, a tremendous roster of top talent performed their acts and were well received by all. Clearly, though, Hank Williams, Jr. and the Cheatin' Hearts (M.O.A. Rec- rds) stole the show with the same performance. The M.O.A. awards were presented to winners of M.O.A.'s second annual Poll of America. Each award winner received the plaque personally.

* COMMENCING JAN. 1970
* THE ALL-NEW HANK WILLIAMS, JR., SHOW
* STARRING
  * HANK WILLIAMS, JR. & THE CHEATIN' HEARTS
  * LAMAR MORRIS
  * DIANA TRASK
* THE FOUR GUYS
* THE ORIGINAL DRIFTING COWBOYS TRIO
* THE DUKE OF PADUCAH
* MERLE KILGORE (MC)
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
Produced by Show Biz Records
Baker Building
Nashville, Tennessee
37203

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

SHOW BIZ SINGLE #228

"WILLIE AND LAURA MAE JONES"
B/W "SWEET WINE AND BITTER TEARS"

SHOW BIZ SINGLE #228

SOON TO BE RELEASED
BLAKE EMMONS
sensational young Canadian star with a monster--"YOU'RE MY WOMAN."

www.americanradiohistory.com
Monument's Dianne Jordan will cut her next session in Memphis under the guidance of Chips Manman. She's looking for a new sound.

Long time frontman Gino King, who has worked with most of the country acts during the past nine years, has finished radio school in Chicago and is about to become a disk jockey at KYND, Burlington, La. 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 hisAxehoof, but has written David Houston's new single, written "Roseten James" recorded both by the First Edition and by Jimmy Ryan, and has new tunes just cut by Jaye P. Morgan & Chase Webster.

Beautiful Ozma-Lee, fresh from the Playboy circuit, will have a new release on United Artists in October produced by Don Tradewell.

Sammi Smith (Columbia) has a new manager, Joe Brooks. Following a session under the guidance of Frank Jones, still on the subject of attractive girls, Delta Tau has signed a contracts with Kate Records, and her first release will be out 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, Va. They've been together only a few months.

DeLauney, Robinson & Co. (Columbia, Brothers Nat Stoecky, Leona Williams and Jummy Newman have just finished doing a series of spots for CMA organizational member stations. It's one of the advantages of such membership.

To set the record straight, Waylon Jennings has done a one-hour special for Metromedia, "Love of the Common People." Cut at KTTV, the show includes the Kihnebears, Larry & Lorraine 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 looking for opening acts of the appropriate style for Ronnie Light. Decca's L.W. and Jeanie Seely have announced plans to produce a new country review at the "Grand Ole Opry" which will combine individual performance and duets backed by the Ray Pillow Band. The show has returned to the Joe Taylor Auditorium where the LP on the Royal American just prior to the conclusion of the show was recorded. Ray Pillow will spend a couple of weeks in the studio this month, recording the album produced by Sherman Singleton for the Plantation label.

Sunny Buerker, booking agent for National Western Rodeo, will appear with Archie Campbell in the Music City Midnight Rodeo. Samples of Chart Records is playing a strong piece for the Banana Mobile Home firm. Tommy Oreversett, a Dot recording artist, is a representative for Paramount Pictures Music Division, is hospitalized for minor surgery.

Bill Anderson is in Las Vegas for the National Western Rodeo contest for the Nov. 1 date. The contest involves sending the most unusual and original birthday card to a local disk jockey. There are plenty of prizes, including a Decca full-stereo automatic component system plus a complete set of Bill Anderson albums.

Waylon Black is rushing an album because of the response to his current single, 'Till I Still Be Missing You.' Gene Crawford, a member of the David Houston group, has a release of his own coming out next month on Metromedia, written by Loren Maun.

... Smiley Monroe writes from Roseberg, 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 Willis," hits the market the latter part of October.

OCTOBER 4, 1969, BILLBOARD

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

Grace Evans now heads the Ashley Talent Agency here. Ben Peters, who wrote the current best-selling "That's A No No," has recorded the first song in his new publishing firm. The song, for release the first week of August, is on the Liberty label, "For My Woman's Love." Mike Stanton's 15-year-old steel guitar player from Tacoma, Wash., has become a regular member of the Las Vegas-based Judy Lynn show. The youngster will record with the band, and will be seen in the future on the Judy Lynn syndicated show.

The Loretta Lynn show broke all existing attendance records at the Appalachian District Fair at Jonesboro, Tenn. Rita Faye has been signed for Stop Records. Her father, Smiley Wilson, of the Wil-Helm Agency, is looking for her for personal appearances.

Wayne Kemp has been signed to an exclusive contract with L & O Talent Productions. The announcement was made by Jack Shoaf, co-owner of the agency with Charlie Lamar. Corky Mayhew has assumed the title of Music Director of KBQQ. The announcement was made by possible Bill Ward, program director.

Recent sessions at the Woodland Sound Studio here include singles by Faron Young, an album for (Metromedia) by the MacDonald Brothers, a Bobby Goldsboro LP for UA, an LP by "Ramblin" Jack Elliott, an album by John Stephenson, a single released by Sherman Singleton for The Rogues, and a Paul Tenney production of Steve Blue. Ed Brown is continuing his usual recent production of new songs from his new single. Also, as a writer, he has just turned out tunes written by Charlie Lynn and Dianna Trask.

Following his tune "Iber Drinkin Music," Ray Sanders is doing a commercial for a national beer company. Danny Harrison has signed an ex-

(Continued on page 56)

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

Beethoven was deaf.

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

www.americanradiohistory.com
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, Inc. (SBM) and Monster Music (ASCAP), has been named vice president and general manager of Show Biz Records, succeeding Cooper. Soving and Cooper will continue to work closely together since Holladay will promote the Show Biz label. Cooper will manage Holladay’s country division.

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

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

Yesteryear’s Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the country field 50 years and older this week. Here's how they ranked in Billboard's chart at that time.

COUP RY SINGLES— 5 Years Ago
1. Dang Me—Roger Miller (Smash)
2. My Heart Skips a Beat—Buck Owens (Capitol)
3. The Cowboy in the Continental Suit—Buddy Hollis (Columbia)
4. Memory—Bobby Weir (Decca)
5. When Women and Songs—Loretta Lynn (Decca)
6. Together Again—Buck Owens (Capitol)
7. Burnings Memories—Ray Price (Columbia)
8. I Don’t Have You Anymore—Charlie Louvin (Capitol)
9. Looking For More In ‘64—Jim Reidell (Chart)
10. Circumstances—Billy Walker (Columbia)

WEATHER TAKES CUE FROM LANE

Country Music

Cooper Exits Show Biz for Exec Spot With Holladay

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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

Country Music is out of sight.

Well, that's out of mind.

Singer, Carson
To Build Studio

SPRINGFIELD, Mo. — E. Eman 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.

NASHVILLE — Red Lane, longtime 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.

DJ COPIES: P.O. BOX 372 PORT COLNIG, COLORADO (303) 462-3348

‘Music Scene’ is out of sight.
From The Music Capitals of the World

NEW YORK
* Continued from page 24

was especially written for the show by contract writer Tony Towne. MGM’s John Schas-

of a one-week engagement at Washington’s Capitol Door on Oct. 29.

Ole’s Spirit plays the Boston Tea Party on Thursday (9) through Saturday (11). Brother Jack

McDuff’s first Blue Note LP, “Down Home Style,” is due in October. Small’s Jerry Lee

Lewis plays Novotov, Tex., Sunday (29); Lake Charles, La., Tuesday (31); Ponchatoula, La., Wednes-

day (1); Baker, La., Thursday (2); Dallas, Friday (3), and Nashville, Sunday (12). Versus Bill Evans

and Jaki Byrd open a one-

month stand at the Top of the Gate on Tuesday (30).

John Abbott, ad: director at Lafayette, will teach a course in arranging at the Manhattan School of

Music.

Son’s Gladys Knight & the Pips begin a two-week engagement at the Copacabana on Thursday (2).

Ahmet Ertegun, president of Atlantic/Atco, recently hosted a party for Atco’s Samantha Song at

the Maisonnette Room of the St. Regis Hotel. Columbia’s Tim Hardin will perform a Carnegie Hall con-

cert on Friday (1). Original soft-rock band The Master of the House will be presented at a new nightclub called

the 12 Steps. The first production is “East River Anthology” by Carl Boyd. The More Perfect Union supplies the music. Michael Allen is promoting his new Lon-

don album “For the Love of Mike” during a 16-city tour.

Torneo’s Erroll Garner was on

in Indianapolis, which had an Erroll Garner Day.

FRED KIRBY

LOS ANGELES

Vie Dena has returned to produc-

ing, handling the debut session for Geraldine Stevens, formerly known as Dodie Stevens. Dena wrote the

song which Miss Stevens cut as an answer to the First Edition’s “Ruby, Don’t Take Your Love to Town.” World Pacific is releasing the single. Jack Conley and

Jorunn Knutkonen of the Jefferson Airplane are recording their first LP together. Parts have been done

here; with the rest being taped at the New Orleans House in Berkeley.

Eric Clapton, Steve

Winwood and Ginger Baker are all recording solo albums. Clapton is also writing songs for Delaney and

Bonnie’s next LP. Four Star International Music has been formed by Four Star Entertainment

Corp. Louis Prima and Sam Butera and the Witnesses are the first act signed for the record company. Their first LP cut live at

the Sands, is “Blow Out.”

Blue Thumb is packaging a sampler LP of all its acts. The label plans releasing its first Sam

Lay Blues Band album with its “The Best of Clifton Chenier” title. Chenier is an accordionist who specializes in Negro cajun music. Tim Vayo is being sent to Memphis to record her new Liberty record, with Chips Moon

handling the ad. Dan Costa has finished sessions with Tony Bennett, Jerry Herman

and Patti Page. He also acted as musical director for Frank Sinatra’s upcoming TV special on CBS. Dick Clark, promoter of a Toledo pop festival, has stopped using his name on his ads because of the similarity with Dick Clark, the TV host.

UCLA launches its new folk series with John Stewart Oct. 25. Greeting will be Linda Ronstadt, Laura

Nyro appears as part of the program Jan. 17. The Youngbloods will appear on the “Holly-

wood Palace” and on the premiere show of “Harper Valley, USA” Sweetwater will work the “Palace” as well as the “Red Skelton Show,” marking that groups first national TV exposi-

tion.

John Boylan, Inc., has opened to specialize in all facets of the music business. Boylan formerly

produced dates by the Association and the Dillards. He has written songs for Koppelman-Rubin As-

sociates. Pacific Gas and

Electric will act and sing in Otto Preiningers’ “Tell Me That You Love Me, Junie Moon.” The Chicago Blues All Stars are working at the Ash Grove through

Oct. 5. Mary Hopkins’ version of “One Sera, Sera” in the 500th recording of the song, according

Ray Evans. New members of musicians lca, led by C. J. Wiggins Trio consisting of Ken

Lancaster, 16, and 17-armed Pounds, 17, drums and bassist leader Wiggins, 13. Keith Johnson, 14,

is the band’s vocalist.

Arlo Guthrie is working on a

15-city concert to tie in with the opening of his film, “Alice’s Restaurant.” Quincy Jones will

compose an original score for “Out of Towners” for Paramount. Ray Charles and Count Basie,

Nash and Young will appear at UCLA’s new “Paley Pop” Pavilion series later in the year at Pauley Pavilion.

ELIOT TIEGEL

MEMPHIS

Guitarist Reggie Young and bassist Mike Leech have teamed together to produce a single by the

both Directions at American Recording Studios. It is almost a cert that Elton-Presley will return to American Recording for another lengthy recording session.

He, of course, would have RCA’s producer Felton Jarvis and engineer Ray Scheckley and Al Pa-

bach, along with America’s president, Chips Moonman, and the American Group Productions band.

Tommy Coghill, producer at American, works again with Uni’s Yellow Pajamas. The Pajamas, spon-

sored by American Telephone and Telegraph Co., have laid their groundwork for releases during the past 15 months with promos-

tions in more than 100 cities.

Buddy Killess and Chips Mansfield produced a single on Joe Tex for the Dial label. Moman has re-

turned to his studio in earnest now after taking a few weeks off to spend some time at his 118-acre

ranch and vacation out West.

Terry Barron’s Concerts West of Dallas, who brings in about 8 to 10 shows a year to Memphis, is

promoting Donna Vann at the Ellis Auditorium Amphitheatre on Oct. 5. Jimmy Hart, leader of the

Gentrys, is planning a concert tour with this recently reorganized group. 

Larry Rogers, man-

ager of Lyn-Lou Studio has produced the new label in Los Angeles. Happy Tiger, sixties rhythm

plays with the Bill Black Combo, produced by Rogers and Barry Paul for Columbia. Ray Charles and Count Basie, will appear at UCLA’s new “Paley Pop” Pavilion series later in the year at Pauley Pavilion.

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

STU PHILLIPS

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

OCTOBER 4: 1969. BILLBOARD.

JAMES D. KINGSLEY

Jones’ Score in Cosby’s Series

LOS ANGELES — The new

Billy Cosby series on NBC-TV has a jazz oriented score written by Quincy Jones. Jones has assembled a house band of local

jazzmen to work on the series. Such noted players as bassist Ray Brown and organist

Jimmy Smith in the all

star band. Jones plans inviting guest jazzmen like Cannonball Adderley and Miles Davis to

sit in.

Jones wants to give avant-

garde players like Cecil Taylor and Archie Shepp national TV exposure and plans using them in his band.
NEW YORK—A specially priced triple LP package of Rachmaninoff records is being issued by Columbia Masterworks in October. The set, which is available in L.P., D.U. and as a monaural monophonic set, features Eugene Ormandy and the Philadelphia Orchestra. The three recordings are "The Bells," "Rhapsody on a Theme of Paganini," and "The Texas Boys Chorale." COLUMBIA RACHMANNINOFF SET

By DAVE DEXTER JR.

HOLLYWOOD — While the older, more experienced Meredith Willson is going through opening-night jitters, the 21-year-old, "1491. A Romantic Spec- tacular" at the downtown Mun- icipal Auditorium has settled for a more modest pre- mier, "A Musical Journey," in smoggy Southern California. Riddle composed 22 melodies

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

Somehow it went unreported, but Jack Teagarden's younger brother, Clint (Cub) Teagarden, a popular drummer for many years, died recently in Salt Lake City. Now only Charlie of the three musical Teagarden broth- ers remains. Charlie, an out- standing trumpeter, doubles as assistant to the president of Mu- sicians Local 369 in Las Vegas. Tain't no big thing, maybe. (Continued on page 68)

Tsong Opens Fazer Season in Helsinki

HELSINKI — Chinese pianist Fou Ts'ong opened the Fazer Concert bureau's season with a Sept. 23 rendition of Mendelssohn's "ConCERTO IN E MINOR." Germaine Souray performs on Friday (3). Other performers in the series include Einojuhani Rautavaara, Kosti Kotikoski, Olga Staniš, and the Philharmonic Orchestra under Ene- rgi Gennadiy at Philadelphia's Academy of Music Festival. Einojuhani Rautavaara’s "Symphony No. 13" in Helsinki. The orchestra will give the Western world premiere of the Rautavaara’s "Symphony No. 13" in Helsinki.

McGraw-Hill, Yule Is Now

NEW YORK—Christmas-oriented sets are in the electronic Christmas-Hill Records on both the Argo and Telefunken labels. On the Argo label, two LP packages by Konrad Ruhland and Capel- lin's "CHRISTMAS WITH THE ORCHESTRA." Das Alte Werk also has a continuation of the "Early Organ" series as Siegfried Hildbrandt plays Bach, Schuetz and other Baroque masters.

A two-LP Telufunken set has Schubert's complete piano trios with pianists Rudolf Buchbinder, Vladimir Ashkenazy and Leonard Slatkin.

Argo has a program of baroque Christmas music from England, Germany, Italy and France. Also featured are the teams of Hazel Scott and Maureen Keech, conductor Paul E. Robinson, Stanford Dean, and Geoffrey Cooper, and tenors Ian Partridge, Jack Irons and David Johnstone; the Heinrich Schuetz Choir, Charles Spinks, the Philharmonic Brass Ensemble, and the London String Players, Roger NORT- RINGTON conducting.

McGraw-Hill, Yule Is Now

William Squire is the reader in Aar Geppo collection of carols and readings, which also features singer Phil Fein, pianist Jonathan Bleibl, treble Michael Turner, Matthew A. Matthews and Mark Redleif, and the Choir of Christ Church Cathedral.

For McGraw-Hill, Yule Is Now

The low-price Odyssey line has been appearing with vinyl Paul Doktor and the London Philharmonic under Norbert Schmit, and with Gamelan Gong Sekar and Gers- der Wayang Quartet, and Mar- tin Behremann and the Berlin- Spandau Kantorei in settings of J. S. Bach, Schuetz, Schelin and Demantius.

Odyssey's Legendary Per- formance series has Mozart arias by sopranos Dorothy Green and the Columbia Symphony Orchestra under Herbert von Karajan on a monaural album of Beethoven and Brahms trios with Rudolf Serkin, Paul Busch and Her- mann Busch.

"Lonely" — a program of solo piano music by Chopin; the 1981 recording by Ian Partridge, who won a Grammy Award for his performance of Chopin's "Fate Symphony," is included in the set.

For McGraw-Hill, Yule Is Now

PRODUCED BY RUSS MILLER
LONNIE MACK / WHATEVER'S RIGHT. EKS74050
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX
**Tommy James & the Shondells**

Cigarette Smoker

Roulette RS 4030 (5)

With his band's usual pizzazz, Tommy James comes up another winner for the top ten charts. The brilliant and bluesy quartet cross the deep-down rock of Cream with some flute-fanfare and smart British blues. Led by the wacky, wild, and somewhat eccentric, the group impresses the faithful who come back for more. One of the prettiest of the year's new packages.

**Jethro Tull**

Stand Up

Reprise RS 6300 (5)

An Andrew Lloyd Webber/Judith Tull group bid for the top ten and counted supergroup. The band, made up of some of the most gifted and creative pop artists, take this group to the next level with a brilliant and propulsive set of songs. The band, led by Alan White, has managed to create a unique sound that blends rock and classical music, resulting in a fresh and exciting album.

**Janis Joplin**

Oh, Caucasian Blues Again

Mercury SML 1913 (5)

Janis Joplin, that one-woman supergroup, strikes back after splitting from Big Brother with "Peace in the Valley," "Rolling Stone," and "Cry Baby." This album is raw, raw, raw! Janis Joplin was a powerhouse on guitar, producing a band that was just right, with heavy love, Miss Joplin. This is her first chart hit. The band shines in this album, playing in a style that is both raw and soulful, making it a must-listen for any fan of Janis Joplin.

**Jerry Wiggins**

Don't Pick Me Up

Epic 14046 (5)

This album by Jerry Wiggins is a must-listen for any fan of pop music. The album features a mix of rock, pop, and soul influences, with Wiggins' powerful vocals taking center stage. The album is a testament to Wiggins' talent and dedication to his craft, and is sure to please fans of all ages.

**Charlie Walker**

Texas Troubadour

Capitol ST 3232 (5)

The Buckaroos should have no trouble providing a top seller in country markets with this album. Walker and his group have provided a truly fine album of broad appeal, one that is sure to please fans of all ages. The album features a mix of country and pop influences, with Walker's powerful vocals taking center stage. The album is a testament to Walker's talent and dedication to his craft, and is sure to please fans of all ages.

**Leontyne Price**

Sings Mozart

Reprise Red Seal LSC 3113 (5)

Once again, Leontyne Price has come up with a big selling package. This album is an exciting display of all the skills and concert arts of Mozart, which she renders in a masterful fashion. She receives a posthumous award from Peter Nero, and his current recital "Weber, Rubinstein." This is a testament to her talent and dedication to her craft, and is sure to please fans of all ages.

**John Coltrane**

Selflessness

Impulse A 9146 (5)

"Selflessness" was a true Coltrane landmark piece and the 13th live version on this album was recorded along with the band's regular group. It is a true live concert recorded in 1965 when the Blue, Beak, titles were sold and the album was sold as the band's second. The album features a mix of blues and jazz influences, with Coltrane's powerful saxophone stylings taking center stage. The album is a testament to Coltrane's talent and dedication to his craft, and is sure to please fans of all ages.

**Steve Allen**

Small Brass No. 2

Encore Records PD 101 (5)

Another interesting attempt to cross family line and music. "Small Brass" is a truly unique album that blends elements of jazz and classical music, with Allen's powerful vocals taking center stage. The album is a testament to Allen's talent and dedication to his craft, and is sure to please fans of all ages.

**Billboard Album Reviews**

**Soulful Brass 2**

**Steve Allen**

**Paul Revere & the Raiders**

**Erect SELLING LP**

**Billboard**

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

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
**SPECIAL MERIT PICKS**

**POPULAR**

RAY ANTHONY—Love Is the Two Of Us. Bloodline 7504. 7:59. On the exception of the title tune, Ray Anthony's concept mopes gracefully. The rest of the album is an array of covers and a drastic change in style. The material is all first rate with a touch of raunchy reminder.

**CLASSICAL**

LOEWE. BALLADS — Fischer-Dieskau, Dórmann. DGG 139 414 s. 28:32. The loveliest of songs: the songs of Loewe. A charming tone color and a sweet modern style--surely a discovery for those who have not heard this album. A personal favorite.

**TENOR**

FISHER—WILLIAMS. Tuba Concerto. London 47172. 10:06. The soloist, Oskar Matz, gives an excellent account of this difficult work. The orchestra is well conducted by Manfred Honeck.

**SPECIAL MERIT PICKS**

**CLASSICAL**

VARIOUS ARTISTS—NEW IN AM. Specialty 2117 (7). One of the best contemporary showcases of new American music. A varied, interesting, and at times moving work, both in a conventional and experimental vein. A highly recommended album for all serious music lovers.

**POPULAR**

RAY ANTHONY—Love Is the Two Of Us. Bloodline 7504. 7:59. On the exception of the title tune, Ray Anthony's concept mopes gracefully. The rest of the album is an array of covers and a drastic change in style. The material is all first rate with a touch of raunchy reminder.

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**TENOR**

FISHER—WILLIAMS. Tuba Concerto. London 47172. 10:06. The soloist, Oskar Matz, gives an excellent account of this difficult work. The orchestra is well conducted by Manfred Honeck.
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, Dianna 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 Hamer, 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.

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 double-tuba and string bass. Vets Clint Ginvin of the old Jack Teagarden crew has a fine band, with Joe Eion 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 Barlow, the Stan Kenton drummer; Trumpeter Bobby Bryant, Clare Fischer and his "different" piano, and the new Paul Hufkin on orchestra. They all work for union scale.

Might this start a national trend? The McKays, their partner Leverette and a great many musicians hope so.

And that remains of the old days when the big bands played the Million-Dollar Theater here. Built in 1918, it was regarded as an "electric" by many of the musicians who were forced to share its cramped and dirty dressing rooms. They called it the Twenty-Dollar Theater.

But not everything. Recently Frank L. Fouche 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

BRANING, HERB TRIO, De 48/CLARINET TRIO, De 114-Various Artists, DOG 192, 278 (5)

Supportive performances by outstanding performers, supported by perhaps Christopher Harris, Charles Mingus* and Richard Salter*.

BRASS MUSIC, De 644-77 (3)

An excellent four-record package here covering the centuries of brass music from Savatier to the present, with contribu-
tions from many of our finest contemporary composers (vinyl).

BUFFALO BILLY, De 647-67 (3)

A Buddy Collette-led combo with an excellent repertoire, both original and classic, featuring a brand new bluesman Earl Hooker, Theodor Bikel, Peter, Paul, Mary, Ruby Dee, Diana Sands, Rosko, Monroe, and Roosevelt Shaw. The result is a fascinating collection that should gain the listening, and respectful, attention of the world. Includes "The Sky Is Crying," by Andrew "Blues" Salter; "Get Up, Stand Up!" by Lester Young; "Blues In the Night," by Billie Holiday; "A Violent Storm," by LeRoy "Mexico," "I'm All In the Game," by the Skyclad Five, "Black Is My Love" with a cover of and par-
take in the bluesman's own "Dancing in the Street." The result is a fascinating, new, and entertaining collection that should bring to the world new appreciation for this unique segment of popular music. Includes "The Sky Is Crying," by Andrew "Blues" Salter; "Get Up, Stand Up!" by Lester Young; "Blues In the Night," by Billie Holiday; "A Violent Storm," by LeRoy "Mexico," "I'm All In the Game," by the Skyclad Five, "Black Is My Love" with a cover of and par-
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take in the bluesman's own "Dancing in the Street." The result is a fascinating, new, and entertaining collection that should bring to the world new appreciation for this unique segment of popular music.

DOUGLAS, JAMES, De 641-67 (3)

A fine set of three albums (231, 232, 233) featuring the tenor saxophone, drums percussion, piano, bass, banjo, clarinet, and a wonderful variety of other instruments. The result is a fascinating collection that should bring to the world new appreciation for his unique segment of popular music. Includes "The Sky Is Crying," by Andrew "Blues" Salter; "Get Up, Stand Up!" by Lester Young; "Blues In the Night," by Billie Holiday; "A Violent Storm," by LeRoy "Mexico," "I'm All In the Game," by the Skyclad Five, "Black Is My Love" with a cover of and par-
take in the bluesman's own "Dancing in the Street." The result is a fascinating, new, and entertaining collection that should bring to the world new appreciation for this unique segment of popular music.

GOTTSCHEL, O.S. FOR PIANO-ALAN HARDY, De 644-77 (3)

An excellent four-record package here covering the centuries of brass music from Savatier to the present, with contribu-
tions from many of our finest contemporary composers (vinyl).

MUSIC FOR BRASS, 1530-1970-American Brass Quintet, De 646-77 (3)

The American Brass Quintet has an ex-
cellent four-record package here covering the centuries of brass music from Savatier to the present, with contribu-
tions from many of our finest contemporary composers (vinyl).

SOUND, EDDIE, De 644-77 (3)

Edward Hunter reached the soul charts with his "Let's Take It Easy," from his debut album. Features Hunter's hauntingly positive voice, rich harmonica instrumen-
tion and a four-piece, stringingfavorites by Hunter, "Love You ABC ABCS 701 (5)

Eddie Hunter reached the soul charts with his "Let's Take It Easy," from his debut album. Features Hunter's hauntingly positive voice, rich harmonica instrumen-
tion and a four-piece, stringingfavorites by Hunter, "Love You"

R&B

EARL HODGES-Don't Have to Worry, Blue-
Blue, UE 563 (3)

The organ, the guitar, and the drums are the heavy instruments here on this new album. The lead is in that branch of R&B that features the organ, the guitar, and the drums as the heavy instruments. The result is a fascinating collection that should bring to the world new appreciation for this unique segment of popular music.

JOYCE LANDON-It's Great To Be Alive! Ve-
Verve VPS 1398 (5)

The organ, the guitar, and the drums are the heavy instruments here on this new album. The lead is in that branch of R&B that features the organ, the guitar, and the drums as the heavy instruments. The result is a fascinating collection that should bring to the world new appreciation for this unique segment of popular music.

RELIGIOUS

WHEN ANSWERING ADS

Say You Saw It in Billboard
53 LP's released
53 LP's on the charts
That's Mantovani!

No other artist in the history of the music industry can even approach Mantovani's record for consistency. Fifty three LP’s released—53 on the charts! Eight of them gold record winners. An unbelievable tribute to a fantastic artist and a wonderful gentleman.

Mantovani's genius can be heard in every band of every LP, in his arrangements, his interpretation, his “feel.”

Mantovani's music transcends the age gap. He is popular among EVERY age group, male and female. And there really is no such thing as an “old” Mantovani LP. Each of the maestro's LP continues selling at a steady, healthy pace.

Lay them out and his records move. Advertise them and they move faster.

Mantovani gets more air play than any three top rock groups combined. His newest LP, The World of Mantovani is destined to be his biggest seller ever.

WHERE IS LOVE;
WINDMILLS OF YOUR MIND;
MY WAY;
THEME FROM "ROMEO AND JULIET";
MY CHERIE AMOUR;
THEME FROM "THE VIRGINIAN";
WHERE DID OUR SUMMERS GO;
THEME FROM "ELVIRA MADIGAN";
I'M A BETTER MAN;
AQUARIUS;
QUENTIN'S THEME;
LOVE ME TONIGHT.
PS565

LONDON RECORDS
MUSICAL INSTRUMENTS

CEASE PRODUCTION
Wurlitzer to Sell Martin Trademark

CHICAGO — Wurlitzer Co. will discontinue making band instruments at its Elkhart, Ind., plant and sell the trademark, related patents and all production facilities for the Martin band instrument brand, according to an announcement last week by W. N. Herleman, president. The move is part of a realignment of products and operations and would allow the purchaser of the Martin line to carry on production under that brand name. Wurlitzer dealers, it is expected, would continue to handle Martin.

An official here said that the sale of the Martin division realizes the goal of making money for our stockholders and the decision was reached that our unit could not be more efficiently operated elsewhere. Several companies, the spokesman said, were interested in acquiring Martin. Discussions were underway with the union purchasing the Elkhardt plant, he said.

LOS ANGELES—The Buchla Box, a new instrument for creating electronic music, has been developed by Buchla Associates of Berkeley, Calif.

The instrument is composed of functional modules which generate electronic signals or create specific electronic effects. The audio signals are formed by generators or by external sources such as tape or microphone.

CBS Musical Instruments is marketing the new instrument, and claims the unit can produce a "vocabulary of sounds in any combination of time signatures and tempos." In addition, the modular electronic system is designed to be used in composing music. Composer Morton Subotnick is credited by CBS with using the Buchla Box on the new Columbia LP "Touch" and on two compositions for None Such, "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 8,493 music, department, furniture, and other stores selling music, 905 active NAMM members and 336 commercial NAMM, asked for preferred convention cities other than Chicago, preferences of months in which the convention would be held, the time of the month and how often the show should be held in Chicago. The questionnaires were distributed to music dealers before they were notified of changes in the board's decision in 1970 show from Chicago to Miami Beach.

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

Training Program Underlines Thomas' Pledge of Service

SEPULVEDA, Calif.—Thomas Organ Co., as part of its continuing program of total service, is enjoying success in its newest area of development, an intensive training program conducted for dealers and service personnel of dealers.

The special service training program, under the direction of Gerry Walters, director of service, has been integrated into operation 10 months ago. In February of this year, the first intensive one-month clinic, a five-day factory school, was held at the national service division of the Thomas plant. While Walters received requests from 50 dealers to attend the initial class, only 25 representatives from various parts of the U.S. were granted admission.

According to Walters, the results were so impressive that two more in-service clinics, one of which was held Aug. 11-15 and the other to be held Oct. 6-10. In addition, three-day regional seminars were conducted in Atlanta, May 19-21, and in Columbus, Ohio, June 16-18.

The seminars were offered at no cost to dealers and service technicians of Thomas. The sessions included a full program on the basic principles of musical sounds to detailed circuitry of all organs. A typical eight-hour daily session includes synchronized slide and oral instruction. Training manuals have been published to supplement the classroom discussions and these textbooks have been presented to those participating in the seminars.

Since requests for the program have exceeded the time and personnel available, the regional and in-factory training have been augmented with a home study course offered to those who have signed up to attend the seminars. The only requirement is that an examination be completed at the conclusion of each section before the student receives the next section.

According to Walters, the course has been projected through 1970. Although the course is being offered only in the Thomas service technicians and dealers at the present time, plans are being formulated to make the home study course available to outside service people who realize the need for more specialized training in this field.

As well as looking at the immediate needs of the industry, Thomas is looking to the future in every respect," said Walters. "Part of this projection involves the service field. "Lately, many students of electronics are not looking to the electric organ companies for careers, as there is no company has made a concerted effort to attract their attention as have the major electronic firms. To attempt to correct this, we at Thomas are offering home study courses."

(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, 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 -button "button telephone" type electronic selector, too, displays all 160 titles, has its own speaker system and requires no stepper unit. Eight of these units, each of which amounts to a miniaturized phonograph, can be located around a location using present remote wiring.

The miniaturization of components is further illustrated in the stepper unit: eliminated are seven mechanical adjustments, eight electrical switch adjustments and a dozen relay contact adjustments. In the selector mechanism, nine mechanical adjustments have been eliminated together with 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 jukebox parts.

A patron depositing nickels, for example, is "told" via a light to "deposit more coins." The 25 cents has been deposited, a "thank you" is illuminated and another message signals that a selection can be made. The patron must depress numbers in sequence, and here again, lights explain that "digit 1 " and "digit 2" have been depressed. When the third digit button has been pressed, another part of the display lights up to indicate the number of the record being played. The lights remain on throughout the duration of the song.

Safeguards built into the electronics of the phonograph have been added (Continued on page 72)

Vendo to Market Cameron

*Continued from page 3*

The Vendo Co., a major manufacturer of vending equipment headquartered in Kansas City, Mo., has introduced a new distribution contract with Cameron Musical Industries, Ltd., developer 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 Bressack is Eastern representative and Gould is Western representative. (Continued on page 72)

New Equipment

Music Operators of America (MOA). All exhibitors had new refinements to talk about. Also much discussed was the entry in coin-operated billboard tables by Wadi International, Inc., which will market a table made by All Tech Industries, Inc. White 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., Fischer Manufacturing Co., Inc. and All Tech all showed home models. "Many operators have attractive showing and trade shows, which facilities and they certainly have the necessary expertise to sell home tables," said John Ryan, Valley, div., Victor Comp.

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 swirl score rack for easier scoring, 15-cent or two for 25-cent play, adjustable for 10-cent play, 16'-foot and 13'-foot lengths, large cash container with removable partitions and individual 5-, 10- and 25-cent coin chutes.

MGM Mailing 'Piggyback' 45

*Continued from page 4*

sent the two titles the company thinks have the best possibility of becoming important singles. Radio stations will find the test singles piggybacked to each album and wrapped with the LP operators will receive only the test single. Owners know that in each case that area stations will be testing the material, said Tom Kennedy, national promotion, Eastern area, who worked with Mankfield on the idea for

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 Convention 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)

MGM Mailing 'Piggyback' 45

To Operators

*Continued from page 4*

Players can earn extra balls on this game from Williams Electronics by completing a predetermined number of races or by promoting "rounds" through either of two illuminated horse show lanes. High-powered kickers, jet bumpers and large flippers add to the appeal. The game, called Piggyback, is adjustable for three balls and two for a quarter play price is recommended. It has a match feature and a special for high scores.

SCCOA Set For Meeting

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

According to president Fred Collins Jr., Cooper White, Greenville's mayor-elect, will address the group on "Better Public Relations Through Member- ship." He is one of the Music Operators of America. During the business meeting, all convention chairman will be asked to report on their progress for the association's annual convention and trade show, which will be held in Feb. 20-22 at the Sheraton Hotel in Columbia.
What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Buchanan, Mich., Location: Adult (Over 30)-Tavern

FRANK FABIANO, programmer, Fabiano Amusement Lp.

New Orleans Location: Adult (Over 30)-Lounge

KEN KERR, programmer, Lucky Coin Machine Co., Inc.

Current releases:

"I'll Never Fall in Love Again," Tom Jones, Parrot-80318.
"Hurt So Bad," Letterman, Capitol-2482.

Oldies:

"Good Morning Starshine," Oliver, "In the Cherry," Elvis Presley.

Vendo to Market

Cameron Jukebox

Continued from page 71

At the time of MIAMCO's formation, Vendo President George Arneson said, "The whole move to the recreational field is growing. Here was an opportunity for us to service our customers in this area.

Vendo, which sells direct to operators, could establish distributors in certain markets, Arneson said. "For the most part, the sales effort will come from Vendo people. However, we will use distributors in some limited markets.

Cameron is headed by J. Cameron Gordon, former Seeburg Corp. president, and markets a line of multi-color jukeboxes that can be used as a single unit or in component form and as a coin and non-coin-operated unit.

New Radical Seeburg

Continued from page 71

been carried over into the music merchandising aspects, too. For example, a customer making a mistake when pressing buttons, or suddenly decide on another selection, rests button allow the whole process to be repeated.

Styling, highlighted by the computer-type display panel, consists of a multifaceted design with such accents as Brazilian Rose wood panels. The amplifier furnishing, a three-channel, combines stereo and home sound, all combined in an acoustically sealed sound chamber.

Kaufdon Dead

HUTCHINSON, Kan.—Howard E. Kaufdon, 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

Billboards International Talent Edition has the ANSWER!

Big Push to Streamline Pool Table Repair Job

Continued from page 71

which replaces the coin-operated drawer receptacle and body requires the adjustment of a few screws.

Turning to new refinements, most exhibitors continued to stress the ease with which pool tables can be serviced and otherwise serviced, and most discussed methods to bring this emphasis on servicing ease it made easier for locations to own their own tables, "Such equipment and obtaining qualified mechanics is the most pressing problems operators face," said Makency, "we have to make tables easier to service and use.

United Billiards, Inc., for example, stressed the ease with which its table can be transported through use of a split guard running the length of the table. Another refinement was the use of a special sight button that cannot be pushed down through the rail by nervous players. United also showed interchangeable color panels for the corners of its tables and aluminum framing on all tables to that the game can be won or lost by cigarettes can be replaced with ease. The firm also provides an instructions and d-vice, which prevents the late. Arriving player from being "locked out" when an impatient player starts another game before the table is ready to travel to the coin mechanism drawer.

United also showed a prototype of a new table with only coin in one part, as an example of the energy with which manufacturers are pursuing the easy-to-service game. All Tech also featured servicing ease with its new method of attachment for the table. The All Tech 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 added the slide off coin mechanism drawer, which makes serving following a broken table a much easier and prevents excessive down time.

The servicing problems connected with push-type coin chute mechanisms were described as "a thing of the past." While American exhibit, where the company was demonstrating its "drop chute" mechanism, which uses Coin Acceptors unit similar to coin mechanisms seen on vending machines and other machines.

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)

MOA HEARS NEW SINGER

CHICAGO—Henry Leyser, president of ACA Services and Service, has no intention of becoming a recording artist, even though his singing was well-received at the recent Music Executives of America (MOA) Ex- position here.

Leyser, who believes "there's no business like show business," demonstrated his vocal talents at the ACA exhibit. He explained, "I was just demonstrating the ability to sing along with our jukebox. A microphone can be plugged into the jukebox, so I was just showing what a person can sound like singing such songs as 'More,' 'What Kind of Fool Am I,' 'Manhattan' and 'On a Clear Day.' Otherwise, I just sing for the fun of it.

Prior to and following World War II, Leyser did sing on the air for a radio station in Shanghai, China. He served as both deejay and program director.
PIITTSBURGH—Bulk operators who have been slow to add quarter capsule vending on their routes may find a sympathetic ear when talking to Margaret Kelly of the Penny King Co. here. "We were probably the last manufacturer to get into quarter merchandise," she confessed last week, "but since the introduction of our line in late August we have been swamped with orders. Everyone who is charging 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 expecting 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 each. "We charge these out to distributors in limited quantities," she said, describing the new displays, and the reaction has been very good. Distributors tell us that operators tell us that operators can use one display with as many as six bags of charms.

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

"We found we could produce a jewelry capsule in Hong Kong for less than what it costs in America," she said, "but the ocean freight ran the cost too high. So now, we're using a domestic jewelry capsule."

The firm is also using a special display to highlight its three top quarter items. The display costs operators $2 each. "We charge these out to distributors in limited quantities," she said, describing the new displays, and the reaction has been very good. Distributors tell us that operators tell us that operators can use one display with as many as six bags of charms.

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

New Products

Though Slow to Enter Quarter Field, Penny King Now Pushing 25c Items

Penny King

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 1/2-in. by over 1-in. and feature small pyramidal stones. Also in the jewelry mix are football helmet rings. Some of the reptiles seem almost too large to fit inside a 2-in. capsule—one large, green crocodile measures 1 1/2-in. long. There are seven different reptiles and snakes, a large spider and 10 items in all.

Other 25-cent items released lately include red stone rings, bird bracelets, animal bracelets, 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 painted metal 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 and polished solid rings. One new ring mix for nickel capsules, "Neske," is offered with inserts, a knocker ring in iridescent colors, round Captain America flicker watch and other items. Another nickel mix includes such items as miniature libbys, silver baseballs, cockroaches, wiggles, skulls and badges.

Flirt-shaped novelty heads with wheels and without wheels, dice in regular and giant size and a single blade knife and scoute knife set are there items offered at reduced prices. Margaret Kelly said that vendors concerned about recent interest on tax safety legislation should not be concerned about the knives, since they passed U.S. Customs. "I wouldn't have any way a child could hurt themselves with these little knives," she said.

New Equipment

Nutting Associates—Horoscope Game

Here is a game which its manufacturer hopes will capitalize on the current popularity of astrology and horoscope interest. Called Astro-Computer, the game features bright Zodiac signs on its face panel that are continuously flashing. Upon the insertion of a coin, the machine begins making mystical sounds. The player selects his astrological sign on the Zodiac Range Finder and enters his day of birth. Then the "prediction" button is pressed and the machine selects the horoscope. The horoscope is then projected onto a viewing area in the center of the Zodiac sign.

GARANTUED USED MACHINES
MERCHANDISE & SUPPLIES

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 service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandising wheel allow you to dispense all types of popular items. The Model 60 has the most "footloose" commercial location in its class. Extra-wide chute and interchangeable globe accommodate an unlimited variety of products. Model 60's at attractive, modern design is sure to corner profits for you at any location. Write for price and literature for complete details.
School Needs Agency Link

"We get calls from operators who need a serviceman yesterday instead of six months from now."

"The biggest problem is that when an operator wants a mechanic, he doesn't go to an employment office. Unemployed mechanics, at least good ones, are usually not walking the streets so an agency shows no openings. Consequently, an operator needs to contact his state employment agency and make his needs known. If an agency is flooded with letters, then it would do more about recruiting candidates for our school.

EVERY design, colors

"The total price tag for one student, when including housing and other costs, is approximately $3,000. However, operators are selling only service, and without good mechanics, where is he? An operator just needs to contact government officials. The agency then begins to show jobs available in this field and the government budget will go up accordingly."

The "budget" which Miller referred to is included under the manpower development training act. The government program recently approved the school for foreign students. Now, anyone can come into the country with a visa for the specific purpose of attending the Denver school, which currently has its first students from Jamaica and Bermuda.

While communication between operators and employment officials is a major factor in the mechanic shortage, there is also another problem. Robert Cooper, vice-president of the school, explained: "It's hard to find a young man who wants to come into the business. His pay is good and age is no barrier. However, people are used to working a 40-hour week. In this business, it's four hours one week and 10 hours the following week. The job can't be based on an hourly wage and it's not one to five either. It's simply sporadic."

One solution might be women mechanics. So far, the school has had only male students but Cooper assured that women are welcome.

Jukebox Role In C&W Vital

CHICAGO—The role of the jukebox industry in the C&W music explosion was recognized by the Country Music Association, which returned to the Music 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 Bosall of All State Record Distributors, Chicago: "CMA explains the value of 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 that 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."

JUKEBOX ROLE

IN C&W VITAL

Adusted in BUSINESSPAPERS
MEANS BUSINESS

NEW JAPANESE VISITORS

Three employees of Sega Enterprises, Japan, recently toured the Rock Ola plant in Chicago. Above (from left) are K. Watan, Arthur Janack, Rock Ola export manager, N. Nakayama and Dick Langston.

EVERY MODEL BUILT FOR SERVICE

Fischer's 1970 line of coin operated tables are built to attract the players. They're fresh, bright and full of promise—promise of fun for the players and promise of profit for operators. Check for yourself on these sturdy, trouble free models with the newest designs, colors and finishes. You'll like what you see.

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NEW COLORS

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JUKEBOX ROLE
IN C&W VITAL

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OCTOBER 4, 1969, BILLBOARD

www.americanradiohistory.com
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 arrangement, which will affect coin and home tables, finds Mel Blatt in charge of the eastern region; Dave Force, midwest region; and Jerry Hoffer, western region. Carl Novy, formerly head of management and marketing at A.M.P., now is the new sales manager at All-Tech, while Dave 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 that makes Goldsmith’s wife, Nancy, is expecting their first child in December.

Harold Christiansen has resigned his position as general manager of Angott Sales Co., Detroit, to become traveling representative for Warlit Co. In his new position, Christiansen will contact Warlit’s factory branches across the country. Back at Angott, Carl Angott Jr., vice-president, and Bill Angott, secretary-treasurer, are now taking over the company’s sales responsibilities. Both are sons of Carl Angott, long-time head of the company who remains in general charge of the business as president and chairman of the board. Art Herbst, 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 Warlit Co., recently conducted a one-day service seminar at Harlin’s House in Golden Valley, Minn. Those attending were Joe Hierarchy, Viking Jobbing, Alexandria; Leonard Drzewiczynski, Len’s Music, Swansville; Bill and Vera Boerger, Boer- ger’s Novelty Co., St. Cloud; Jerry Kuchta, Field Music Co., Catarow, Wis.; Clarence Jacobs and Martin Vein, Mill Amusement Co., Watertown; S. Huk, John Rockowski, Little Falls Music Co.; Little Falls, Walt Meyer and Al Holien, Surf Centre Music, Sauk Centre; Brian Polinko, and Jim Spool Jr., Jim’s Game Supply Co., Greenbush; Ken Hetherton, “Red” Edel Music Co., Mason City, la.; Lucky Walker, “Kelly” Paul Gier,

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, KDSI in Leuth, S.D., and KHSD in Hay Springs, Neb. Coordinating the show for the three stations is sports director Dick Slivock. Participating operators are John Robertso, Rushmore Music Co., Rapid City, who was joined by Joe Roberts, Rushmore Amusement Co., Rapid City, and John Pauley, Black Hills Novelty Co., Rapid City and Deadwood.

“There will be 14 locations participating,” explained Tru-cano. “It will be a long-of-the- hill type of arrangement with each location holding a weekly tournament before his man appears on the show. The winner will receive $50 each week while the other player will receive $25.”

Trucano added that the show is a $3,500 package which is being paid for by the locations and three operators. The tournament is sanctioned by the Music and Vending Association of South Dakota and KOTA.
operators to test singles

- Continued from page 71

expanding the plan to encompass jukebox operators. Operators will be able to purchase a two-way information card after testing the records on key locations and advising MGM on whether 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 the “Record Company of the Year” was the label’s consistent advance sample mailings and promotion schemes for jukebox operators. At the recent MOA, all the labels exhibited some form of direct promotion for operators. One label, Airtown Records, has already signed up for an MOA exhibit next year, Granger said last week.

MGM’s move is part of a growing pattern that has developed because of the popularity of albums as group after group and artist after artist record only on albums before considering singles (Billboard, Sept. 20).

The six new MGM (Verve, Forecast Records and Blue Note Records) albums will be represented on pickup test singles by the following: A. B. Shy, a West Coast group, “Camelback, part I and part II” (a long and short version); A. J. Mar-shall, “There’s a Lot of Lovin’ in This Ol’ Boy Yet” and “I’ll Never Fall in Love Again,” Tommy Flunders, “The Moonstone” and “Purple and Blue,” Tim Hardin, “The Lady From Baltimore” and “Don’t Make Promises,” Dick Monda, “The Bible Salesman” and “River’s End”; Pat Williams, “Don’t Leave Me” and “A Whiter Shade of Pale.” The releases consist of several groups, four male vocalists and the big band of Williams, a new program for music style “Music Scene,” the new ABC series based on Billboard’s charts.

On the street

- Continued from page 73

egos, and Keith McCormick, Clark’s Ferry Conversions, Seattle, have been slated for two-year terms.

Great Kedzie, Inc., 369 Kedzie Ave., Chicago, Ill., has been nominated for a one-year term. While terms of all directors begin Jan. 1 following the annual meeting, the current election is set for Oct. 18 at the association’s opening convention session in New Orleans. Members of the Florida Amusement Music Association (FAMA) have selected Daytona Beach as the site of their 1970 annual convention, Sol Tabb, chairman of the convention committee, and Judson Shurm, FAMA executive director, have reserved hotel facilities in the city.

Coin Machine News

Big Push to Streamline Pool Table Repair Job

- Continued from page 72

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BILL ME
New Quality Budget Line

TORONTO — Quality Records has introduced a new budget line on the Birmingham label which, at 99 per cent Canadian-oriented. In unveiling the lineup of upcoming releases on the label, George R. Struth, assistant managing director of Quality, said that the new series had a two-fold purpose. The first is to allow a broader range of Canadian talent to reach the buying public through the mass distribution media of a budget line in album and pre-recorded tape form, "we feel that by releasing albums and singles, the disk has become one of the fastest rising singles for RCA this year.

From The Music Capitals of the World

TORONTO

Hyde, a new folk-blues singer for Quality, getting plenty of radio and television exposure to introduce his first LP, "Hyde." Album includes many original works with a single to be chosen from one of the tracks and released soon. The singer is set for a U.S./Canada college tour in the fall.

Whisky Howl and a Humble Song join Johnny Winter on concert at Massey Hall Friday (3). Ronnie Dobson headlined the Golden Jubilee Convention of the Canadian Weekly Newspapers Association in Nova Scotia. The show, which featured other Canadian artists, was recorded for broadcast on CBC radio's "On Stage" series.

(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 product line was "Believe" by Wind on the Life label. By the third week, the disk has become one of the fastest rising singles for RCA this year.

London Sales Soar in Period

MONTREAL — London Records report that 1968's spring and summer sales have "almost doubled" during the same period this year. Although the quantity of disks released was practically equal for both years, Pierre Bellemare, London's national promotion manager, credited an improvement in quality as primary reason for the sharp sales increase. A number of albums and singles soared over the 100,000 mark, he said. Engelbert Humperdinck, the Canadian singer, was featured on four albums and singles, including "The New Orleans Style" and "You're a Lady." The former LP has also been released in the U.S.

London also scored with a number of French and English Canadian disks. Songs by Sugar and Spice, Jeanette Reguid, Jacques Boulanger, Les Bel, Poppy, Tommy Donoghue and McKenna Mendelson mainlined to the contributed sales to the picture.

Cap to Release Campbell in U.K.

LONDON — Capitol artist Glen Campbell, whose records have previously been released here by Ember, will switch to Capitol with the release of his next record, Ember has a deal whereby Capitol can choose material from all Capitol material not issued by the label.

The first Campbell single on Capitol in the U.K. will be the title track from the film "True Grit." The single will be released to coincide with the premiere of the film.

‘Musicians’ To Canada

TORONTO—Nearly 100,000 copies of the first four books and record editions of "The Great Musicians" have been shipped to Canada for sale at net.

The 84-week series, created by the British publishing house (Continued on page 84)

MIRACLE FILMS, SPARTA DEAL

LONDON — Miracle Films has signed an exclusive deal with Sparta Music regarding all their current and future productions and releases. The agreement was signed between Phil Kutner of Miracle Films and Hal Shaper of Sparta, and it makes Sparta Music the official music division of the film company. Miracle Films current releases include "I Am Curious Yellow," the Swedish Funny Man," "Sweeney Todd," and "Sweeney Heaven and Hell." A joint operation, Sparta Music, will handle music for Miracle's productions, and Hal Shaper will be responsible for signing composers and lyricists for film themes. The deal is expected to involve 14 pictures a year.

Compo to Issue 3 Apex LPs

TORONTO—Compo Co. and Kapp Records have completed negotiations for the worldwide release of three Apex LPs. The records, all totally Canadian product, are "Neil Chotum Plays the Songs of Gordon Lightfoot," "Oscar Brand on Campus" and "Here Comes John Allan Cameron."

Canada's Top Singles

This Week Last Week TITLE Artist, Label & Number Weeks on Chart
1 1 SUGAR BABIES Bobbie, RCA 4038 7
2 2 GREEN CREEDENCE CLEARWATER REVIVAL, Fantasy 825 7
3 3 MOVIN' WOMEN Rolling Stones, London 110 9
4 4 JEAN Silver, Creme 324 4
5 5 LITTLE WOMAN Bobby Sherman, Monumental 121 4
6 6 LADY LAY Bob Satal, Columbia 4926 6
7 7 A BOY NAMED SUE Buddy Holly, Columbia 4944 8
8 8 EASY TO BE HARD Three Dog Night, RCA 4053 5
9 9 THIS GIRL IS A WOMAN Now, Polydor, London 1997 11
10 10 MOVE OVER SteppenWolf, RCA 4055 4
11 11 GET TOGETHER Jefferson Airplane, RCA 9752 3
12 12 EVERYBODY'S TALKIN' Nilsson, RCA 4904 6
13 13 I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parlophone 1028 3
14 14 WHICH WAY GOES GILLY Billy, Parlophone 4970 1
15 15 BIRTHDAY Undergroove, Stretch, 76702 1
16 16 — — USE YOUR INNOCENCE TO BREAK UP Jerry Butler, Mercury 76960 7
17 17 — — FUN IN THE SUMMERTIME 4 track, Stax, Stax 1097 1
18 18 SUSPICIOUS MINDS Elvis Presley, RCA 47-9764 1
19 19 GEEN-O-SABRE Bigli, Sheik, United Artists 10562 3
20 19 THAT'S THE WAY GOD PLANNED IT Billy Preston, Apple 1506 4

London Sales Soar in Period

This Week Last Week TITLE Artist, Label & Number Weeks on Chart
1 1 JOHNNY CASA AT SAN QUENTIN Columbia CS 82097 (1) 11
2 2 BLIND FAITH Fairydust 54303 (1) 7
3 3 NASHVILLE SKYLINE Jon Jeffs, Columbia CS 9835 (1) 20
4 4 BLOOD, SWEAT & TEARS Columbia CS 9720 (1) 7
5 5 LED ZEPPELIN Atlantic 30 2716 (1) 7
6 6 SOFT PARADE Capitol LAB 44510 (1) 17
7 7 IN-A-GADD-A-DIVA Ron Butterly, Apple 50 2318 (1) 13
8 8 SHARP HITS Donnie & The Stingers, Apple 8629 (1) 5
9 9 CROSBY/STILLS/KASH Atlantic 50 2829 (1) 9
10 10 GREATEST HITS Donny & The Stingers, Apple 8629 (1) 20
11 11 SUITABLE FOR FRAMING Three Dog Night, Dunhill 30 50056 12
12 12 GREEN RIVER Creedence Clearwater Revival, Fantasy 8393 (1) 13
13 13 THROUGH THE PAST DARKLY Big Hits, Vol. 2 Atlantic 50 2829 (1) 12
14 14 2525 (Eternum & Terminus) Edgar & Evans, RCA 4714 (1) 9
15 15 9 BOXED OUT Original Cast, RCA Lc 1150 (1) 11
16 16 THIS IS TON JONES Pat St 71028 (1) 13
17 17 BAYOU COUNTRY Creedence Clearwater Revival, Fantasy 8393 (1) 20
18 18 FELICIANO/JOE TO 23 Joe Fantoni, RCA LSP 4180 (1) 11
19 19 CLOUDS Tommy James, Reprise RS 6343 (1) 20
20 20 GOOD MORNING STARSHINE Clinic, Green 1933 4

Billboard SPECIAL SURVEY for Week Ending 10/4/69

OCTOBER 4, 1969, BILLBOARD
European Executive Turntable

Rome Andreaus, a former tech- solution in Europe, joined Gram- nician at Elektra, as well as the manager, Ali Martinsson, has joined the company's Swedish produc- tion. Sales manager, Per Bron- dersen has joined Electa's publica- tion, and will work with Hans Eng- land. MCA London's sales- marketing controller, Peter Rodsk, was named to head up the company's promotion department. MCA's repertory coordinator, Alan Crowder, has been named the addi- tional responsibilities of ad control. The artistic director, formerly handled by Mike Shannon, who left MCA earlier this year. Alan Winner, former London area sales- man, has been appointed sales coordinator, working with Decou and reporting to Peter Prince. The ad- vance department is headed up by David Butler, who also re- ports to Prince. The advance department has also joined Philips in Britain as interna- tional coordinator, a newly cre- ated position, which he will assume with foreign affiliates and licensees to secure suitable product for the British market. Mace has previously been an engineer with EMI, pro- fessional manager of the building department of Chappell and head of record libraries and program- ming for the Australian Broadcast- ing Commission.

Polydor Pitch On J. Brown

LONDON—Polydor is plan- ning to boost the number of re- leases by James Brown, in a bid to widen appeal for the U.S. soul singer. Idea is to bring release of his single "California Honey" 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, Paris 1972," which has been avail- able this month will be an al- bum, "Say It Loud, I'm Black and Proud," which includes the title track already released as a single picked up impressive sales fig- ures, on the strength of which Brown's recordings do not normally attract much airplay, Polydor will be concentrat- ing promotion in clubs and discotheques. Because Brown's recordings do not normally attract much airplay, Polydor will be concentrat- ing promotion in clubs and discotheques. To back the campaign at re- tail level, Polydor will make available point-of-sale material, including single cards which are de- signed not to become cluttered and can be used over an extended period.

Umbrella Set—Management Co.

NEW YORK—Umbrella, the new management ven- ture, has been set up by Herb Cohen and Neil C. Roshini. Among the companies in the Bizarre Inc. music complex. Cohen and Roshini have also been independent talent managers. Umbrella has completed negotiations to reacquire the Moody Blues and the Bonzo Dog Band, British acts with full U.S. tours planned.

Too Hot for Philips, Single To Be Issued by Major Minor

LONDON—"Je T'Aime . . . Moe Non Plus," the contro- versial single by Jane Birkin and Serge Gainsbourg, released in the U.S. three weeks ago, has been withdrawn from the Philips catalog. Independent label Major Minor will now re- issue 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 record, "Record- ings for Philips labels are only released if they measure up to our high standard of artistic and technical quality. The record of 'Je T'Aime' . . . is no exception to this rule. However, a certain section of the press and general public have seen fit to make a controversy of this recording and as Philips does not intend to allow any of its products to become the subject of controversial matters, the record is withdrawn from our catalog." The decision was taken at the highest level by Philips in Holland and, although some- what late in the day for a rec- ord released originally last Decem- ber, the group's high-powered promotion of "Serge Gainsbourg," produced by Jack Baverstock, "Je T'Aime" and "Non Plus," was released in Britain on June 20 and was heavily promoted through bou- tiques, discotheques and clubs as a means of overcoming the BBC embargo. In recent weeks the single has figured in the Top 10 in Italy, Germany, France, Belgium (Lyon), Ireland, Sweden, and has attracted its fair share of notoriety. International sales are estimated to be close on 1,000,000 copies. In Sweden it has been banned from radio play; in Milan police confiscated the record, as part of nationwide ban. Contacted in Paris, Mervyn Roddis, and said that arrangements were made for the record to be available on other labels. However, a spokesman for Philips Phonograph Industries in Brum "categorically" denied that this would happen. "We are not releasing the record through anybody else," he stated.
Sweden-panels Selects 'Grammies' Award Nominees

STOCKHOLM — Nominees for Sweden's "Grammies" awards program, 1969, were revealed by the jury this week. The awards, whose formal names are 'Grammies', will be presented at a ceremony to be held on May 26, 1969, in Stockholm.

The jury comprised journalists Hans Fredlund (Expressen), Ake Brandel (Aftonbladet), Osscar van Damm (Dagbladet), and the president of the Swedish Society of Film Directors, Jan Hallin. Selected were female Pop Singer: Lill Lindfors (Polydor), Morgan Deal With Philips

LONDON — Morgan Music has signed an exclusive deal with the Philips group. He will produce singles, full price and budget level, of material previously involved in the Morgan label, but there is now no commitment between it and Morgan Music.

First acts involved are Blue Mink, Melting Pot, Ian Peel, and Angel Pavement with "Baby You Got It" by Blue Mink. The singles will be released towards the end of next month.

Morgan is now planning to open a 16-track studio, enabling them to produce product for the Philips deal.

Battisti Takes Talent Class at Festivalbar

MILAN—Lucio Battisti (Ricordi) won the established talent section of Festivalbar, Italy's annual talent contest, with "Acqua Azzurra" (Blue Water; Clear Water) which received 343,984 votes. Prizes were awarded to the winner and five other contestants, including "Acqua Zeta" (Blue Water; Clear Water) and "Strega" (Sorcery). The competition, in its sixth year, is supported by most of Italy's major record companies.

RCA Cap Artists on Touring Country Push

By BRIAN MULLIGAN

LONDON — With interest in country music running at a higher level than at any time previously, RCA is aiming to take the lead in an attempt to boost record sales still further.

The two companies are separately presenting their top Nashville talent in tours of the U.K. and Europe, a promotion venture in which there are at least one other U.S. record company.

RCA will set the ball rolling by underwriting a seven-act tour which kicks off in Birmingham, Oct. 31, and winds up at the Albert Hall, Nov. 17. In addition to other British dates, the tour will visit Germany, Holland and Scandinavian capitals.

Booed to appear are Bobby Bare, George Hamilton IV, Dean Stucey, Conne Smith, Skeeter Davis, plus two British acts, the Hillbilly and the Country Gentlemen. 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 to Spain. It will be accompanied by presentation by the record company and Mervyn Conn, the man who staged Britain's first country music jamboree at the Albert Hall last year. It will be brought in Johnny Cash and Buck Owens for concerts.

Conn hopes of getting together with MCA on a similar tour project. He will discuss the idea with international chief Dick Broderick at the international seminar of the Country Music Association in Nashville next month.

Mal Thompson, RCA's manager of artist development, said, that the artists had been booked on a promotional basis and that any profits would revert to them by way of payment.

He stressed that in trying to widen the appeal of country music, RCA felt that it was necessary to present shows in concert halls rather than in clubs, and secure the benefit of mass exposure and newspaper interest.

The company is tying in with Air India on transportation and in return for reciprocal promotion, the airline will provide return tickets from New York to London for the artists. But cost of Continental travel will be born by RCA.

Conn's deal with Capitol has been negotiated directly with Bob Klein, head of international promotion. The Caravan will star Tex Ritter, Wanda Jackson, Merle Haggard and Billie Jo Spears.

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

According to Conn, Klein has been anxious to send the Capitol Caravan into Europe for two years, and put toward the idea to Conn during a visit to England for the Buckingham concerts earlier in the year.

Both Conn and Thompson were doubtful whether the idea could be extended to incorporate full-scale tours of pop acts.

Conn pointed to the difficulties that were in existence among those who would bid the in the more competitive pop market and in persuading management to accept an expenses-only deal on behalf of clients.

Thompson explained that setting up a country music tour was a comparatively simple operation. People involved were all members of a Nashville community, and were easy to contact. He added that it was possible to deal direct with U.S. agents, since most of the acts had no representation here.

Conn will stage a second Wembley country music special at Wembley on March 28, with more space being devoted to the daytime exhibition, "Country Fair," he reported, have been sent to David Houston, Tom Pail and the Glaziers, Roy Drusky, Tex Ritter and Roy Acuff and Wesley Rose.

AUGUSTO MARZAGAO, director of Rio Janeiro's summer festival, with French singer Marie Laforet. Miss Laforet will take part in the festival. THE NEWLY designed stage for the 1969 Rio Festival to be held in the Maracanazinho Stadium.

James Webb: American composer for whom the concert hall was named. He composed the theme music for The Voice of America, and has written over 500 songs, including "I Can't Help Myself," "You're My World," and "I'm In Love With You." James Webb died on October 4, 1969, Billboard
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 A.B.D, French TV, and Austrian TV. Radio networks will replay the music. A U.S. TV and radio network is reported to be planning coverage.

The festival will be held in the Maracanazinho Stadium which normally holds 20,000. The Brazilian audience participants by standing, jeering and cheering.

Marzagao, 38, is president of the International Federation of Music Festival Organizers. "Brazilian intellectuals write poetry," commented Marzagao, but, the rest of the population composes sambas, marchas, bossa nova and anything else that comes into their musical minds. You can see them sitting around sidewalk bars beating out the rhythm on a plastic shopping box in one hand and writing words on a paper napkin's with the other.

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

A World Leader

Andre Marzagao, 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 this festival with the MIDEM event in Cannes, Marzagao said, "Our festival is a competition with prizes for composers first and interpreters, second. Moreover, the competing songs get their first public hearing at the Rio affair. They're new, newer and newest. At the MIDEM, the artists simply present a number from their repertory."

The U.S. is represented by composer Jan Webb, whose new song, "Evie" is being performed by Bill Medley. A number of Brazilian composers have absorbed Webbs ideas but Medley is unknown in Brazil.

Les Reed represents the U.K. with "Love Is All," sung by Madalena, a Canadian. Marcel Gelinas wrote a song for Guy Boucher to interpret. Darryl Cord of France is contributing "No Verses Colines," sung by Frida Becarca, Israel's Rika Gelinas composed "Joue 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 fada singer Amalia Rodrigues, and Spanish bullfighter Luis Miguel Dominguin.

Competitors, guests and journalists will occupy five floors of the Hotel Lyrical which has a magnificent view of Rio's trade center, Sugar Loaf peak. The hotel has an auditorium for rehearsals and vast lobbies and reception rooms for press interviews, meetings and cocktail parties. Last year, the festival was housed in smaller quarters.

Marzagao scotched reports that some artists have expressed misgivings as the result of the kidnapping of the American ambassador. "A couple of European artists asked us to pay their life, travel and accident insurance," he said, "but, anybody that travels gets that kind of insurance in the airport before takeoff. Nobody is going to bother the festival because the people love it and the students take part in it."

Brazil's fans and critics are getting a warm-up before the international part of the festival. The contest to choose Brazil's entry was held Sept. 25 and Sept. 27 with the finals on Sunday (28).

Thirty Writers

Thirty composers are entered in the Brazilian domestic preliminary. Well known Billy Blanco is among them but most are new and coming; there is Jorge Ben, whose music is known to the U.S. through Sergio Mendes' recordings. In addition there are new songs by brothers Marcos and Paulo Vale, brothers Danilo and Dory Caymmi who are sons of well known Dorival Caymmi, and the latest best-selling success Martinho da Vila. Missing are some of Brazil's composers who live abroad.

Tom Jobim, a founder of bossa nova, who won last year's festival with Chico Buarque de Hollanda and a song "Sabia," is composing soundtrack scores for the cinema in London.

Chico Buarque de Hollanda planned to return from Rome for the festival but signed for a tour of Europe with Joao Fernandez Baker instead. Edo 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 every 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 "platanagens" sound. Resurrection of the "toada," a form of rural music, is the latest development and a number of Brazilian entries are derived from it. The resurrection is inspired by Sergio Mendes' presentation of "Sa Marina," a "toada."

Springboard Buys

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

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Lyrics written—

 Singer—

Record & Publishing Company

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1 (3) (4) AMOR
(100)
FREDDY V. FORDHAM, 30-34 PF

1 (1) (3) (9) OH, HAPPY DAY
EUGENI HAMBRO, FODONGRAM, 1105 410

1 (1) (4) (10) DEDICADO A ANTONIO MACHADO, POETA
(100)
LA CHARANGA

COMENTARIO
A SUPERVENTAS

R. P. E. de las Payas, en numero uno, Mundo de

(100)
LA CHARANGA

LOS DIEZ L. Ps. MAS VENDIDOS

1 (1) (4) DEDICADO A ANYOD MACHADO, POETA
Jesse Hunter
Mundo de personas. ZAFIRO, RCA, S.A.,

(100)
ZAFIRO, ZAFIRO, RCA, S.A.

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Serrat (producers), ZAFIRO, RCA S.A.

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81
From The Music Capitals of the World

MADRID

The first sold-out gig of Juan Pardo & Grupo Dúo de Garrucha, "El Chacarito," in Spanish and in the north of Spain. The group has released its first album, "País de Cuna." The album was recorded in Mexico City. The group contains members of the famous Spanish group, "Los Patos."

ENRIQUE ORTIZ

SAN JUAN

Artists appearing in Puerto Rico this month are Lalo de la Cruz, Roberto Bautista, and Los Hermanos Caraballo. The album "El Desafío," which was recorded in Stockholm, is being distributed throughout the country.

CARLOS ALBERTO MARTINS

MANILA

The London Philharmonic Orchestra will be performing in Manila for the second time by impresario Alfredo Lamazan and performed Sept. 20-21 at the Cultural Center of the Philippines. The group contains members of the famous Spanish group, "Los Patos." The album was recorded in Mexico City. The group contains members of the famous Spanish group, "Los Patos."

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mons Te, Calif. — The 12th annual Monterey Jazz Festival opened yesterday, evoking a carnival of swing, with more than 300,000 people filling the Monterey Fairgrounds for four days of music. The festival featured a wide range of musical styles, from traditional jazz to modern improvisation, with performances by some of the world's top jazz musicians.

The performance got off to a great start, with the opening set on Thursday by the Tony Wilson Trio. The trio's music was lively and energetic, with the band playing with great enthusiasm and passion. The performances continued throughout the weekend, with different bands taking the stage each day.

The festival was a great success, with thousands of people attending each day. The weather was beautiful, and the atmosphere was electric. The music was fantastic, and the festival offered a great opportunity to see some of the best jazz musicians in the world.

Overall, the Monterey Jazz Festival was a wonderful event, and it was a pleasure to be a part of it. The performances were amazing, and the festival provided an excellent opportunity to experience the richness and diversity of jazz music.
ARGENTINA

The Last
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BRAZIL

Radio Record (Brazil)

This Week

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BRITAIN

Country Record Retailer

This Week

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FINLAND

Country Radio Veronica

This Week

1.
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HOLLAND

Country Radio Veronica

This Week

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ITALY

Country Monza e Dolete, (Milan)

This Week

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2.
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MEXICO

Country Radio Mil

This Week

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NEW ZEALAND

Country New Zealand Broadcasting

This Week

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JAPAN

Country Original Confidence, Co., Ltd.

This Week

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SWITZERLAND

Country Studio Basel

This Week

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PORTUGAL

Country of W.Q.A.O. Metro

This Week

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SINGAPORE

Radio Singapore

This Week

1.
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SPAIN

Country of El Gran Musical

This Week

1.
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Great Musicians

Continued from page 78

Fabiola and La Greta, consists of illustrated full color booklets along with a LP ticketed at $2 for each. Over 20 composers are covered in the special series.

To coincide with the release, the Royal Philharmonic Orches-
tera of London, one of the orchestras that has recorded the dinks, has scheduled a Canadian tour to promote the series. Dates already set are Toronto Oct. 18, Ottawa (19), Montreal (20).

Initial marketing has been restricted to major Ontario 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 Span-
ish," he said. "The local artist will record "True Grit" in Spanish (via the sound track) when the Paramount film breaks in Spain, and be able to sell it to Spanish-speaking coun-
tries.

Capitol has succeeded with Marino's English, and is now on for

eign language records. Marino will record in Spanish, German, and English. Each artist will make a plan to do their past hits in Spanish, Italian and Portugu-
ese.

Klein said the label even experiments with foreign artists 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.

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"Silver Threads And Golden Needles"

b/w "Love American Style"

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**Spotlight Sings**

**TOP 20 POP SPOTLIGHT**

*This record is predicted to reach the TOP 40 EASY LISTENING Chart*

**TOP 20 COUNTRY**

*Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart*

**BOBBY GOLDSBORO & DELE REFVES—TAKE A LITTLE GOOD WILL HOME**

*Produced by Bob Goldsboro (BMI)*

Powerful duet on equally powerful Jerry Chestnut rhythm material that will hit hard and fast from the start. Should reach top 10 as early as this week. Flips: "The Plans I Still Care" (Unart, BMI). UNITED ARTISTS 5609.

**CHART**

*Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart*

**JOHNNY & JUNE BODDIE—IF I Don't Have You (Nashville, BMI)**

Easygoing, sentimental pop offering that will appeal to a wide audience. Should reach top 20 as early as this week. Flips: "If I'm Not Right" (Charlton, BMI). 20TH CENTURY 2274.

**BART TATKIN—EYES OF A GENTLEMAN** (Columbia, BMI)*

Soft pop with a soulful rhythm and a strong vocal. Should hit the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). Columbia, BMG.

**BARRY WATTS—A LITTLE TIME**

*Produced by Phil Spector (BMI)*

Big pop offering with a smooth, soulful rhythm. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). Columbia, BMG.

**MAYE MUTTON—Everybody's Talkin'** (Third Story, BMI)

STRAIGHT 105

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**JAMES BROWN—LET A MAN COME IN AND DO THE POPCORN (Part I)**

*Produced by James Brown (Beyonce, BMI)*

Currently rating the top 100 on "World Chart". The single’s set to bring in even more potential buyers of "Aquarian 380" (Prod. James Brown). Offered in this update is the "Happy" version of "Aquarian 380", with a new rhythm and altered vocals. The new version will clearly be more appealing to a wider audience. Filmed: "I Really Loved Her" (Beyonce, BMI). Capitol 3627.

**TOMMY BOYCE & BOBBY HART—WILL YOU BLOW A KISS IN THE WIND**

"Windshield Wipers" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**LETTERMEEN—SHANGRI-LA**

*Produced by Hal Davis (Soulful Sounds BMG)*

"Magic Bus" (Soulful Sounds BMG). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**VOGUES—SEE THAT GIRL/IF WE ONLY HAVE LOVE**

*Produced by Dick Glasser (Writers: Maxwell, Sacco)*

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**IMPRESSIONS—SAY YOU LOVE ME**

*Produced by Curtis Mayfield (Writers: Mayfield, Curtis)*

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**IKE & TINA TURNER—RIVER DEEP, MOUNTAIN HIGH**

*Produced by Tom Dowd (Writers: Ike Turner, Ike Turner)*

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**MAHA CASS ELLIOTT—MAKE YOUR OWN KIND OF MUSIC**

*Produced by Steve Barrie (Writers: Maura Popp, Steve Barrie)*

"Epic" (Perfect Music). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**R. B. GREAVES—TAKE A LITTLE MARIA**

*Produced by Hal Davis (Writers: Davis, Davis)*

"Magic Bus" (Soulful Sounds BMG). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**DORBY GRAY—DO YOU REALLY HAVE A HEART**

*Produced by Hal Davis (Writers: Davis, Davis)*

"Magic Bus" (Soulful Sounds BMG). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

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**SPECIAL MERIT SPOTLIGHT**

Spotlighting new singles deserving special attention of programmers and dealers.

**THE CHARLES RANDOLPH DREAM SONGS—Jumbo, Music Box**

"Magic Bus" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**R, B. KING—Just a Little Love** (Produced by Bill Spector (Writers: King)

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**EDDIE CORREIA—Til You'll Say I'm a Prayer** (Produced by Don Daiut (Writers: Remi

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**DEAN MARTIN—One of Happiest** (Produced by Jimmy Bowen (Writers: Knight)

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**JOHNNY TILLOTSON—I Am the King* (Produced by Johnny Tillotson (Writers: Watts, Watts, Watts)

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**RICKIE MARTINS—Rocky Road** (Produced by Rickie Martin (Writers: Watts, Watts)

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**NANCY WILSON—Can't Take My Eyes Off of You** (Produced by David D

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.

**SYLVIA SIMMONS—Look at Me** (Produced by Sylvia Simmons (Writers: Simmons, Simmons)

"Soulful Sounds" (Screen BMI). Offers a great deal of appeal to a wide audience. Should reach the top 20 as early as this week. Flips: "I Love You" (Columbia, BMG). EDDIE PEPPIE 2051.
"HOW DOES IT FEEL?"
FAR OUT.

TRY IT. YOU'LL DIG IT.
"HOW DOES IT FEEL?"

THE ILLUSION
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www.americanradiohistory.com
HIT SINGLES: ATLANTIC

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<td>CARRY ME BACK</td>
<td>27</td>
<td>12</td>
<td>11</td>
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<tr>
<td>The Rascals (2664)</td>
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<td>SHARE YOUR LOVE WITH ME</td>
<td>31</td>
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<td>Aretha Franklin (2650)</td>
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<td>SOMETHING IN THE AIR</td>
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<td>Thunderclap Newman (Track 2656)</td>
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<td>DOIN' OUR THING</td>
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<td>MY BALLOON'S GOING UP</td>
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<td>Archie Bell &amp; The Drells (2663)</td>
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HIT SINGLES: ATCO

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<td>Clarence Reid (Alston 4575)</td>
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<td>DON'T FORGET TO REMEMBER</td>
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<td>Bee Gees (6702)</td>
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<td>R. B. Greaves (6714)</td>
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COMING UP: ATCO

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<td>LOOKY LOOKY</td>
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COMING UP: COTILLION

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<td>Steve Duboff (44051)</td>
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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 20% lower than the companies as-signed to the line. Observers view the price war as arising out of the competitive distribution picture.

Several of Transcontinental's eastern companies service RCA as a subcontractor. Ray Avery of Rare Records in Glendale, reported that duplicator distribution setup locally has begun to affect his buying ability. He tried to buy some Jimmy Rodgers records from Music West, but was told not to have the vintage recording in stock. "I hope eventually they will order this kind of merchandise," he said. Avery's specialty is selling collectors, but he said he is having trouble getting the titles from RCA.

Avery also said that Pico Boulevard Sales, a one-stop, has raised its price 10 cents to $2.60, following the RCA assignment of its line to Music West.

One record label owner, Jack Loverke of Vuelti, feels that multiple distribution cannot work for the little companies. "The rack-distributor doesn't have the manufacturer's outlook," he said. "The independent distributor has always been close to the manufacturer and has, therefore, been interested in new product and expanding existing product. This is something the rack has not done. His main concern is selling the hits."
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☐ Please have a sales representative call to discuss
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☐ Send data on Celanar film.

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Company _______________________

Address _________________________

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My father is a singer--O. C. Smith--and he travels all over the country to give concerts.

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"Didn't We"
"San Francisco Is a Lonely Town"
"The Learning Tree"
"My Cherie Amour"
"Can't Take My Eyes Off You"
"Clean Up Your Own Back Yard"
"If I Leave You Now"
"Sweet Changes"

*4-track reel-to-reel tape
*5-track stereo tape cartridge

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