Nashville to Jump With Country Hops

By BILL WILLIAMS

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

The WSM-sponsored event, now in its 17th year, promises to be bigger than last year's (6,001), with preregistration this year running more than double that of 1969. WSM officials had insisted this year that all registration be done in advance, to lessen freeloadng. Registration involves a $10 donation to the Opry Trust Fund, a bank-held trust which gives thousands of dollars to indigent (non-"Grand Ole Opry") musicians and their families.

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

Brazil Takes Rio Fest Amid Jeers & Cheers

By HENRY JOHNSTON

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

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

More than 25,000 music-minded fans jammed the Mar- scananinho Stadium for the festival.

Roberts showed sportsmanship in throwing his British flag (Continued on page 8)

Cap's Outlet Deal on Tape

By ELIOT TIEGEL

LOS ANGELES — Capitol is going outside usual outlet channels to sell tape and phonograph equipment to clubs, book, furniture and discount stores.

The company has signed with World Music Corp, a 20-year-old company which specializes in handling instruments, amplifiers, musical instruments and accessories.

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

GRT's Cassette Price to Meet 8-Track Level

By BRUCE WEBER

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

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

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

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

Salute to FLYING DUTCHMAN PRODUCTIONS

See center section

Rock Sparks Net Radio's Revival

By MIKE GROSS

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

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

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

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

By PAUL ACKERMAN

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

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

Chess Into Mail Order

By EARL PAIGE

CHICAGO — The current distribution hangup may find some independent labels establishing record clubs, at least this is implied by a move last week by Chess Records vice president Marshall Chess, who said a new vintage blues series will be sold by mail "to our best customers who can't find this product in the stores." Chess is establishing a special mail order division for the series, and if this is successul may start a record club, he said. Also in the works is a... (Continued on page 90)
We're happy to see the world is catching up to "Get Together" before it's too late.
Individuality Stressed in ABC's New Thrust at Market by Stark

LOS ANGELES—"California means a fresh approach for ABC," said Bob Todd, who heads the network's new "market" department. Todd, a veteran music executive, is the man behind the advertising campaign which the group calls "market," following the recent announcement by Jack Berman and Stan Harris that they will present the "Music Scene" on ABC.

LOS ANGELES—"The Music Scene" and the "Music Scene" School of ABC-TV, has resulted in the creation of a group which Warner Records, Inc. has called the "Music Scene Gospel Singers for WB." The show's musical director, who last week recorded the Music Scene Gospel Singers for WB release, the songs recorded were "Sugar, Sugar" and "When I Die."

The gospel choir treatement of the nation's No. 1 song was arranged by Pat Williams, the show's musical director, who last week recorded the Music Scene Gospel Singers for WB release. The songs recorded were "Sugar, Sugar" and "When I Die."

"Then the first time, we could not go into the category," Thiele said. "Then the Temptations could not be videoed taped in time for the fourth program, Sonny James' performance would represent the Temptations' first appearance in the show's tape, but the program could not be expelled.

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

Green to Exit

NEW YORK—Irving Green, president of Prestige Records, announced his resignation last week following an effective the end of the year.

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

Mercury Records became a subsidiary of North American Philips Corp. in 1960.

MCA Appointment

NEW YORK—Discs Movieway of Spain has been appointed by MCA Records International to handle the Americana Deca and Kapp group labels in Spain and Portugal.

Flying Dutchman Releases LP on Prison Treatment

NEW YORK—Bob Thiele's Flying Dutchman Productions is releasing an album, "A Night at Santa Rita," which contains performances by Bob Scheer of Ramparts Magazine who was arrested and de- tained for 14 months at Santa Rita prison following a demonstration in the prison.

The album, which Thiele describes as "a strong message of social protest," was arranged by disk jockey Rosko. The album has been written by Nat Hentoff.

"This states the case for the alarm over the threat to free- dom of speech and the right to dissent, in the country," Thiele said. "I feel that the record industry has been brought to the country by issuing records which are spoken word documentaries, and that they are political events.

This theme is true history with spoken word records includes material by Buddy Hackett, Al "Jazzbo" Jackson, Lou Macari, Steve Allen, Myron Cohen, Bill Dana, Jackie Mills, Bud Green- span, Don Knotts and Oliver Nelson.

UNSAC Enters a Working Accord With NRMA, VSA

NEW YORK—The Uni- versal-Network Record- ation Committee (UNSAC) has reached an informal agreement with the National Mer- chants Association (NRMA) and the Variety Store Association (VSA) to effect a close worki- ng liaison in the general area of entertainment and electronic data processing.

The working agreements were made last week by the vice president of NRMA, and Patrick Cash, Burton's assistant on the numbering project, and

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

NEW YORK—Sire Records, the independent record company headed by George Goldstein and Richard Gotteher, is celebrating its landmark, as part of the London Group with four-album release.

Sparked by the Sire albums, the Deviants, British under- ground group; the American de- fect, "The Climax Chicago Black Band"; Felix Pappalardo's "Stars of the 1967/70 Mon- keys Blues Festival.

During the first year of the label, Sire has released five albums, including "The String quartet," "U.S. bouncing rehearsalings with EMPCo, " Clape, Action, Spark, Sable, and Tangerine," all of which are in the U.K., Bovina (Holland), Sonet, A-Z (France), and Gamma (Canada).

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Sugar," productions, and "Alligator." The material for the LP will be written for the TV program by contemporary songwriters Ed Friedman, Harry Nilsson, Mort Grant, Spencer Prffer, George Harrison, and Al Kasha. Published songs were handled by Fanfare Music, a division of 20th Century-Fox. Bill Traut and Jim Golden of Dunwich Productions will produce the LP. The show will have about 19 minutes of music, including 16 minutes of previously unissued material, plus the three-minute song by the Drifters. Thirty minutes of original background music has been recorded for the show and includes light rock, bass, Fender guitar, and organ.

The success of "The Archie" has prompted CBS to expand the show to an hour, "Archie Comeback!" with "Papa" to maintain its Saturday morning slot. The network also is gearing a summer line-up of its Pak Hit, for an evening time slot, to introduce the next single, "Again on the Street," with the Lights and produced tune.

"Now that we've proven TV programs can be hits," said Prescott, "the networks are moving to fully up-and-com- spired groups playing contemporary music for daytime programming.

Mini-Show Variety

The show is grooming the Hardys, the hard-driving dance show next season, utilizing both live and animated segments. RCA will build a permanent show, and promotion tour for the group.

For the 1970-71 season, Prescott is planning pilots on five or six n.i.a.m. live shows, selecting groups and contemporary music.

He plans four rock shows and a music special based on folk legends and true life ad- ventures of the A. C. 's. The show is culated for RCA to distribution.

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

Geordie Music is now owned jointly by Bleu Disque and Jean Ritchie, folk-singer and writer who is one of the organizers of the Folkways Record Company. The firm, which owns 500 copyrights, is the exclusive publishing company of Bertha Franklin's material.

Pandora Music, a soul firm dating to the late 1950's, was formerly owned by George Levy and has over 250 recorded copyrighted albums, including performances by the Cow- sills on "The Tonight Show," by the Fifth Dimension on Soul City, and "Good Morning Star- ships" by the Young Rascals. "Easy to Be Hard" by Three Dog Night on Dunhill; "Don't Stop" on the Hot 100 this week; the disk's 11th week on the chart. Nina Simone's version of "To Get A Man I Got Life" scored well on the British and Dutch charts.

Maggie, grosses $1 million every two weeks in worldwide boxoffice shows, a showcase of the sexiest show, which is playing San Francisco and Los Angeles in addition to Broadway and Chicago later this month.

JONES

G caravan, agent general of Action Talents, handling bookings of bands in nightclubs in the East and Midwest. Carvallo previously had his own label, Sultan Records and publishing firm, Sultan Music and was an independent record producer.

Charles E. Graziano, named East Coast manager for International Management Co., Motown's talent agency. Graziano was formerly with International Famous Agency as founder and head of their new country music division, and was named management associate for Stone Flower Productions. He was previously director of artist relations for Daedalus Productions Inc., in New York. He also served as a partner of a New York brokerage and investment banking firm, Cogan, Be- llind, Weiss and Levitt, elected to the board of directors of Sternberg Inc., and named West Coast sales manager for Dunhill Records. Zimand formerly worked in the promotion department of Warner Bros. - Reprise.

Bill Towers named to head the Nashville operations of The Richmond Music Corp., the new TRO Music division of the company. He was recently a member of the Sonny James backing group, the Country Gentlemen. He will also be in charge of TRO Border State Music and TRO Manchester Music.

Frank Carvallo appointed general agent of Action Talents, handling bookings of bands in nightclubs in the East and Midwest. Carvallo previously had his own label, Sultan Records and publishing firm, Sultan Music and was an independent record producer.

Gay Roberts, formerly with Tiffany Enterprises, joins GRT Records as administrative assistant to Alain Mink, label general manager. Roberts was with A&R Records Inc., New York. Hahn is senior engineer with the company.

Scepter Records promotion department will now be responsible for public relations under the direction of newly appointed vice president Steve Tyrell. He will continue Scepter's secondary sales unit, as well as coordinating efforts of key promotion personnel. Tyrell joined Scepter as A&R man in 1964, and was appointed vice president in 1966. He has produced B. J. Thomas, Barbara Lynn, Sunny and the Sunliners, Chuck Jackson, Maxine Brown and the Shirelles, and worked for soul product for Scepter out of Houston and Glen Robbins has been appointed national promotion coordinator. His Pollard named national promotion director for reb and Metromedia Networks. Pollard, having 11 years of experience at United Artists, has been US representative for Francis Day and Hunter. Ritchie Cordell has formed the new label Dunwich Records, to maintain his Dragon Tunes separately from Super K's Kasenatz and Katz Associates. As director, he has recently been able for 16 million records sold and 25 chart records. "Jim Kemper is now in charge of the operations for the division of Kohn and Co. Before joining Bourne, Kemper was an independent producer and was with AMPCO Music as staff writer. Clarence B. Jones, vice president of a New York brokerage and investment banking firm, Cogan, Bellind, Weiss and Levitt, elected to the board of directors of Sternberg Inc., and named West Coast sales manager for Dunhill Records. Zimand formerly worked in the promotion department of Warner Bros. - Reprise.

Executive Turntable

OLIVER'S 'JEAN' REAPS IN GOLD

NEW YORK—Oliver's recording of "Jean" on the Crewe label was recently recorded for a 120-minute disk for sales of one million copies by the RIAA. The song was written by Rod McKuen.
Of course not. The more people see of Andy, the more they want to hear of him. So the more they're going to buy his albums. (Which is some kind of incontrovertible fact—like taxes.) And we've got just the thing to answer the demand being created by his new Saturday-night NBC-TV series:

A brand new album from Andy, called Get Together. Featuring a lot of the hits he's currently singing on his show.

We'd also like to throw in a little reminder about some other albums that Andy's fans are going to be looking for:

**Happy Heart** (CS 9922/HC 1179)

10 00 0686/14 10 0685/16 10 0684

The Andy Williams Sound of Music: a specially priced record set

KGP 18 (PQ 1761)

*Honey (CS 9082/CD) 1024*

14 10 0626/14 10 0622/14 10 0629/14 10 0629

And a new single called

"A Woman's Way"

A mere 20,000,000 fans saw him sing it only a week ago. You don't want to disappoint them, do you?

On Columbia Records

*Colldrumbal "Bananana" Records

CS 9002/HC 1211/18 10 0776/14 10 0774/14 10 0776

Get Together With Andy Williams

Including:

Shadows Of The Night
Sweet Caroline
Mr. Claire
Put a Little Love in Your Heart

Get Together

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KGP 18 (PQ 1761)

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Including:

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Sweet Caroline
Mr. Claire
Put a Little Love in Your Heart

Get Together

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

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

The subsequent breakthrough brought her both criticism and acclaim. Ultimately, it is hoped, she will reap the benefits of her efforts.

For a while, Dottie Rambo has been a solo singer before winning a professional award, the Grammy. And while it surprised even shocked, many who were overlooking her, should not and will not show an award in their Gospel category, it did not surprise those close to her.

The album which resulted was soul, and it was as sincere and honest a series of songs ever performed. Not only did it silence the critics, but it opened the doors of opportunity for both the artist and her preachers.

Mrs. Rambo chose a black choir. "Reading between the lines of its sound, we write some original soul music," she explained. "We make the LP of a white gospel singer with a black group. In any other song, a LP would be less than spectacular; in the field of white gospel, it was unheard of."

Finding Choir

She found the choir in this choir—a group with no particular name—in a Pentecostal Church in the ghetto, reading a professional assignment in an LP. Dottie Rambo, folk gospel to country gospel, found immediate acceptance. Her problem, then, became that of reaching and accepting the whites.

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

Dottie Rambo had been a solo singer before winning a professional award, and after the marriage they became a duet. After a third singer, they performed for a number of years as the Gospel Echos. Three years ago Reba fit into the act and they became the Singing Rambo. Their pianist, Kenny Parker, backed them out of the "Hello, Dolly," show by Betty Grable and moved here to join them.

The Rambo made a breakthrough in 1967, and this year they became the first gospel group to entertain the troops in Vietnam. "Our LP Opening Doors is recorded within seven miles of the de-militarized zone of the South and it is overwhelming success. All are three musicians, too. Buck plays rhythm guitar, Dottie plays lead and Reba plays classical guitar. We can't think of any country Rambo has no superior. Many of the songs she has written have become standards."

Breakthroughs are nothing new. Everywhere they went, they received standing ovations. "Our LP Opening Doors is recorded within seven miles of the de-militarized zone of the South, began the Jewel Gospel Power House on an experimental basis.

The first artist to record on the Jewel devotional series was William "Doc" Wright, and the label took off like wildfire. The Gospel catalog now includes numerous singles and over 30 albums. Louis intends to use the gospel LP as a release schedule. The latest artist to sign with the label is Robert Jordan, another singer-songwriter. The label has just recorded his first 14-track LP, From Where I Stand.

Lewis credits the expansion of his gospel label to exposure of his gospel LP’s throughout the country. He says that these are the people who are the most receptive to the gospel. They are people who are not usually recognized.

MALAHIA CUTE DEBUT TOP 40 TUNES ALBUM

LOS ANGELES — Malahia Jackson has cut her first album from the songs of top 40 with a title that has been aptly named: "What the World Needs Now," having seven songs, and some "about mankind." Which have been national hits, said the producer.

The project is the most radical for the gospel singer who, in her 15 years of doing gospel, never before had such a commercial background sound. Townsend used B. B. Barnum for the arrangements of such songs as "Put a Little Love in Your Heart." "Who's Loving You?" "My Guy," "I'm in Love," "What a Feeling," and the title song and "Who's Loving You?"

Townsend said that young people can relate to the words of growth, and know about Malahia Jackson are enjoying a form of music which is far from the Arentha Franklin or Jackie DeShannon which speaks to them.

Townsend said that Paula and Linda, who work with Malahia Jackson, are enjoying a form of music which is far from the Aretha Franklin or Jackie DeShannon which speaks to them.

Townsend recorded Miss Jackson with the Duke Ellington Band, who performed with Joe Williams and with a jazz rhythm section.

FADO MUSIC ON 3 FILMS, TRACKS

NEW YORK — Producer Martin Hoffman has completed a schedule of three feature films and soundtrack albums that will be featured in the new Fado (film). Fado will be shot in Portugal and it’s ‘... lokal’ ...’ Fado is ‘Portuguese soul.’

The soundtrack albums will be issued by Rambo-Lee Int. label. The first film on the schedule is "The Subject of Love."
Her First Hit On Atco!

LULU

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

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

Watch Lulu perform "OH ME OH MY" on the following TV Shows:
"The Tonight Show" — Tuesday, October 14, NBC-TV
"David Frost Show" — Week Of October 27
"Music Scene" — Monday, November 3, ABC-TV
**FLYING DOWN TO RIO—FESTIVAL STYLE**

BILL MEDLEY in action at the Maracananzinho Stadium, where the festival was held.

BILL MARTIN, Irish songwiter, left, with British representative Malcolm Roberts and festival director Augusto Marzagao.

DURING REHEARSALs, left to right, Tina, singer from Morocco, Marzagao, U.S. writer Jim Webb (who composed the official U.S. entry), unidentified, and Bill Medley, who took second place with Webb's song, "Eve."


SINGER ANTOINE, from Luxembourg, a composer and singer who was a big success at the festival the previous year. This year he came to entertain—not to compete.

SAMUAL JANKELEVICH, right, director of Argentine television's Channel 9, interviews festival artists during a rehearsal break.

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**Brazil Fest: Jeers & Cheers**

*Continued from page 1*

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

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

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

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

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

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

**Immediate Sets Up Distribution Pacts**


**Barclay, Peters Sign Import Pact for U.S.**

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

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

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

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

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

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

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

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

**Nat'l Tape Listing**

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

"I Want You Back"

Pick up on Diana's discovery and get ready... Everyone will be picking up this red hot single.
Blue Thumb Steps Up Singles in Policy Shift

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

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

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

Bossa Rio's initial Blue Thumb single is "Blackbird" backed with "Girl Talk." The group's first LP will be released in January, according to Bob Krock, Blue Thumb's president.

Blue Thumb's previous singles —all stereo— have been by Ike and Tina Turner and Earl Hooker. A sixth single will be forthcoming from South and Southwestern, the label's new country-flavored producer for other singles which the new label will develop as a full-line company with emphasis on black talent.

Ben E. King, the first artist signed to MAXWELL SETS CGC as Distrib Corrected, is on a four-week European tour in England where he is featuring his new MAXWELL SETS CGC, a division of the Creme Group of Companies. Although Maxwell SET'S official release is in promotion and promotion of soul music, the new label will develop as a full-line company with emphasis on black talent.

Maxwell SETS CGC Records, a division of the Creme Group of Companies, which features soul music, is on a four-week European tour in England where he is featuring his new MAXWELL SETS CGC, a division of the Creme Group of Companies. Although Maxwell SET'S official release is in promotion and promotion of soul music, the new label will develop as a full-line company with emphasis on black talent.

Cap, NARM To Give Grant

LOS ANGELES—Capitol is working on five projects involving singles. The label and the National Association of Record Merchandisers are jointly sponsoring a college scholarship program for black students. The two bodies will finance an annual N$1,000 scholarship.

In the second campaign, the label will promote its product with 170 billboards surrounding 50 major schools.

Applications for the scholarship may come from NARM member companies as well as from non-member music publishing firms that are not members of NARM. An applicant must be an employee of the label or the child of an employee. Application deadline is Nov. 30.

To promote its LP product, Capitol will hire a campus representative for each of the 50 schools who will promote the music through various campus media. Capitol is working with College Market Consultants on the campaign covering this month and November.

The Band is being heralded more month along with the other albums. The Sons will be promoted during November.

Lib-UBA Labels' Posts Merged

NEW YORK — Key executive posts at Liberty/UBA's Blue Note and Solid Silver labels and the Mint and Mint-Gospel labels have been merged by the parent firm. Mel Fuhrman will be general manager of the overall label which will headquarter at Liberty/UBA's New York offices.

Fuhrman will be assisted by Al Riley, national promotion manager, and Irv Bagley, national sales and coordination of product. Regional promotion will be handled by Don DiBona, New York; Alonzo King, Midwest; and Pete Tyler, South and Southwest.

Oriollo & Luciano Set Up Cypher

NEW YORK — Cypher Records, a division of Total Media, Inc., has been formed by Don Oriollo and Ron Luciano. Oriollo is a writer and producer for Mercury Records, among which he is a columnist and promoter for rock concerts.

In charge of artists & repertoire for the label will be Bob DiLorenzo. Promotion will be handled by Paul Snead, offices are at 50 E. 42 St. The label's debut record is "Put Your Bell Bottoms On" by the Melt Wynon Trend.

Soundview Studios Opened by Lofredo

KINGS PARK, N.Y. — Soundview Recording Studios, an 8-track recording studio, has been opened here by Louis Lofredo. Bob Gallo will engineer all recording sessions at Cadet-Capitol's A&M's Apollo and Monument's Smurfs will record at Soundview as will Mud in Your Eye, Music Bochs, Debbie Green, and Skip Pinter. The unaffiliated studio will be operated by Lofredo. Soundview is located at 32 Riviera Drive.

Market Quotations

As of September 15, 1969

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Today Records Agreement With Watson-Thomas

NEW YORK — Today Records, a division of Perception Ventures Inc., has signed a record production deal with Watson-Thomas in Beverly Hills, Calif. "Shake What You Brought With You" by Mr. James will be the first single under the contract, said PVI president Terry Phillips.

Bob Fischer, marketing vice-president of PVI, said a special merchandising program will be created around the new single. Stan Watson and Jamo Thomas are noted for producing such hits as "You've Got Yours, I'll Get Mine."

Today Records to Release Zeppelin Tie-In

NEW YORK—Atlantic Records is releasing a second album by Led Zeppelin to coincide with the group's new concert tour in the U.S. which kicks off at Carnegie Hall Fri- day (17). The new LP is titled "Led Zeppelin II."

Following Carnegie Hall, other dates on the Led Zeppelin tour include Detroit (18), Chi- cago (19), Cleveland (24), Bos- ton (25), Providence (26), Provi- dence, Rhode Island (31), Sydney- nce (Nov 1), Toronto (2), Kitchener-Waterloo (4) and Kansas City, Mo. (5).

Things are never ignored in Billboard

Ad


date.s are never ignored in Billboard

- Ad

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

songs for a tailor

with harry beckett, dick heckstall-smith, jon hiseman, henry lowther, john marshall, felix pappalardi, chris speeding, art theman.

words by pete brown.

Also available on 8 track stereo cartridges

Sole Representation: Robert Stigwood, 67 Brook Street, London W.I, England
show,” said Charles Jordan, account management supervisor at McManus. Jordan pointed out that “Rock Stars” delivers its audience among young people through two major television programs designed for teenagers combined: “American Bandstand” and “Happenings.” “Our surveys have shown that young people spend between 2.3 and 2.5 hours per day watching television while they spend from 4.3 to 5.3 hours listening to radio every day. Correlating this with the present success of “Rock Stars,” I believe that syndicated radio is one of our best and most effective means of reaching young people,” said Jordan.

Besides “Rock Stars,” there are other youth-oriented radio networks in operation, the largest of which is ABC’s contemporary network which delivers over 200 affiliated stations.

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

A Revival

The need for communication among young people has led to the successful revival of syndication and network radio.

Richard Robinson who hosts “Rock Stars” and whose company, The Pop Wire Service, scripts the shows. He proposed developing a regular radio program that can give the latest rock news, give interviews, and provide information on what is happening around the world in the rock music scene.

He added, “Rock Stars is a reality show, a network radio program provided by the Establishment for all young people that is not only significant that the oldest radio program, which is Arthur Godfrey’s ‘Stars of the Air’ with a large audience of 3,105,000 while our show is already reaching 3,900,000 listeners.”

Robinson believes that syndicated radio can easily become a big business again. “There is been talk of syndication on FM and AM levels for some time now, but I feel that it is becoming a practical, workable reality. Sponsors like Phonex are discovering that they can reach their niche market more effectively this way and are thus subscribing to the idea. Syndication is the next logical step and it will be in the hands of the networks of rock networks.

I am confident that syndication rock networks will become part of every youth-oriented radio format within the next few years.

An important part of the development of the network concept in rock radio has been the work Bill Drake has done in establishing a network concept in the minds of radio and television people across the country with his “History of Rock and Roll.” These shows have made radio stations and record companies as well as the rock press and rock music, more aware of rock’s democracy across the country and their history of the potential of rock networks.

Acuff-Rose, Tapier Deal

HOUSTON — Tapier Music Co., which is affiliated with International Artists Producing Corp., has completed negotiations with Acuff-Rose Publication of Nashville for worldwide rights to its catalog; the catalog includes all of the songs written and recorded by the Bubble Puppy for International Artists, and material on David Allen’s “Tapier” albums, and three current singles by Roy Orbison MGM album.

ABC, Merc Deal

With Record Club

NEW YORK — The Record Club has announced a long-term non-exclusive licensing deals with ABC and Mercury Records, which will enable the club to contract out for the pressing of the albums and tie-in advertising. Subsequently, the Record Club had obtained one ABC and Mercury Records through distributors.

When answering ads...

Do You Say It In Billboard

Billboard

The International Music Record Newsweekly

In its 75 year of industry service

Subscribe Now!

Just mail request order today

Billboard, 2150 Patterson Street, Cincinnati, Ohio 45214
Please enter my subscription to Billboard For...

With... $5.00 New... $2.00
Payment enclosed... 2 EXTRA issues for Canada... Bill me later

Above subscription rates for Continental U.S. & Canada.
Overseas rates on request.

Company

Name

Address

City... State & Zip...

Type of Business...

Title

LOS ANGELES—Snuff Garrett Productions is broadening its music publishing activities to include developing commercially oriented pop-rock songwriting.

Ed Silver, vice president and operational head of Garrett Productions, feels that independent TV producers are becoming aware of the potential for pop in their show libraries.

The company’s publishing operation, which includes eight independent companies with the biggest hit positioner in the Garrett-Silver record-production-publishing complex last year the publishing companies grossed more than $700,000. The catalog includes 800-1,000 tunes.

Garrett intends to strengthen the publishing wing of the company by adding several writers to supplement a staff of six, train new writers and establish liaison with the company’s companies with TV producers.

First new writer under the executive of Garrett Productions is Wayne Blockwell, who will write a single for singer Johnny Darby’s, a young independent artist.

The increased emphasis on publishing will help to increase the company’s revenue to spend more time with the writing staff and the publishing companies, Viva, Zapata Siesta, Gringo, Buby Monica, Stone Cotton, Hombs and Loma Atla. The last two are partnership firms with Trini Lopez.

OCTOBER 18, 1969, BILLBOARD
Is it really Early in the Morning?

Only VANITY FARE has the original smash version

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

"Early in the Morning"

VANITY FARE
PAGE ONE single #21,027

PAGE ONE Records
Distributed by Bell Records / A division of Columbia Pictures Industries, Inc. / 1776 Broadway, New York, N.Y. 10019
ADVERTISEMENT

LEISURE TIME TIPS
by: Larry Finley

One of the best public relations jobs in the history of the music industry is being done by the leaders in the cassette industry. There is no question but what the tape player is the secret. In addition to helping to build the sale of pre-recorded cassettes as well as cassette players.

Last Sunday's New York Times carried a special Hi-Fi section with the lead story devoted to cassettes. It is also difficult to pick up a magazine or a Sunday newspaper without seeing advertisements as well as stories about cassettes and cassette players.

There is no question that cassettes have arrived and cassette sales are to stay. However, the writer feels that 8-track is also here to stay and 8-track sales will far outnumber cassette sales for many years to come.

There is reason for this thinking. Despite the continued growth of 8-track concept for several years to come. Because of the exposure given the 8-track concept in the new model automobiles, the "word of mouth" from happy owners of these units spreads to others and this greatly increases, not only the after market sale of 8-track units, but the home 8-track market as well. Even though sales of pre-recorded cassettes are growing in leaps and bounds it is also true that sales of 8-track cartridges are growing at an even greater proportion. It is our prediction that by mid-1972 that the 8-track concept will comprise 60% of the overall tape business, cassettes will comprise 40% of the tape business and 4-track will be extinct.

At NAL we have no "ax to grind" as our entire catalogue is available on pre-recorded cassette as well as 8-track.

Sam and George Goldner's new label "FIREBIRD" is really starting off with a big bang! Their first two single releases are really chart items. "PAY THEM NO MIND" by C. L. ALEXANDER AND THE NATURAL THREE has already taken off like gang busters. Their other new release "BLOWIN' IN THE WIND" by the BRIMSTONE backed with "TRINKET" is also a sure chart buste "BLOWIN' IN THE WIND" is in the Top Ten as well. Both of these FIREBIRD artists will be released on albums with a date and date release on 8-track cartridge, cassette and 4-track. "FIREBIRD" is exclusive with NAL.

NAL (North American Leisure Corporation) is located at 1776 Broadway, New York, New York 10019, telephone (212) 265-3340.

Tape Goes Alfresco in Warm Weather

By ELOIT TIEGEL

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

One of the reasons for this phenomenon begins to feel a change in the season, Southern Californians are still swimming at the copious beaches which dot the coast from Malibu to San Diego and there's also plenty of energetic splashing in pools of both the private and public variety.

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

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

People living in the specialty apartment houses which cater exclusively to the "singles" fraternity have taken to bringing (Continued on page 18)

Tape CARtridge

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

By BRUCE WEBER

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

Capito continues to duplicate and market its own 8-track and cassette tapes.

The label will phase out of handling its own reel and 4-track tapes, according to a company official. There is a phasing out period in which Capito will dele-

ABSORB TIME

The Natural Three has a chart of the year hit off of the album, "Blowin' in the Wind," and it has been playing for the past several months.

The hit song is "Trinket," a folk song about a small animal that is found in the United States.

The Natural Three has been playing this song for several years and it has become quite popular.

The band's leader, Sam Goldner, said that the song was written by a friend of his who had been inspired by the beauty of the animal.

The song has been recorded by other artists, but Goldner said that the Natural Three's version is the best.

The band's next album will feature more of their original songs, Goldner said, and they will continue to perform at local clubs and festivals.

The Natural Three has been playing for several years and they have a loyal following of fans who enjoy their unique style of music.

The band's latest album features a variety of songs, including some that are inspired by the beauty of the animal and the natural world.

The band's next album will feature more of their original songs, Goldner said, and they will continue to perform at local clubs and festivals.

The Natural Three has been playing for several years and they have a loyal following of fans who enjoy their unique style of music.
HOT PRODUCT!

KEEM-O-SABE
THE ELECTRIC INDIAN
UAS-6728
FIRST A SMASH SINGLE.
NOW A HOT NEW ALBUM.
Long Box Here to Stay, Engineer Asserts, in Boxing Off Critics

By BRUCE WEBER

LOS ANGELES — The "interim" tape package—a 4x12 box—may have a longer life than first expected. While many record companies label the "long box" as an interim pack-
age, several carton processors see it as an end result.

Although improved design variations may enhance the "long box," carton manufacturer feels the concept will not change. "The merchandising advan-
tages of the 'long box,' with its ability to offer full graphics, far outweigh any disadvantages if any," said John H. Penning-
ton, packaging engineer for the Warner Corp. of America.

Pennington believes record manu-
facturers will adopt the 4x12 package as the industry standard, but many are waiting until January's annual life changeover.

"Why disturb in-
ventory just before the Christ-
mas rush?" he said.

"Rack merchandisers, distrib-
utors and retailers will be more
to changeover following the holiday season," said Pennington. For now, however, it might be advisable for record companies to experiment with shipping 4x12 packages on an optional basis.

Offered as Option

Some labels have decided to offer the long box as an option, thus allowing racks, distributors

and retailers a choice between the 4x12 box or the slip case (4-track) and Norelco (8-track casset-
tete).

Capitol Records is offering both packages. It is doubling packaging in some cases to al-

ap 4x12 box and distributor an opportunity to order the long box but break open the pack-
age to do drip-in tape in a 4x12 case. Capitol has placed an in-

tial order for 500,000 4x12 boxes with the Container Corp. of America's folding carton divi-
sion.

Motown, on the other hand, is offering a variation of the "long box." The Motown box is designed to eliminate the "wasted space" found in most 4x12 boxes, by the use of a flap upper half.

Pennington sees the upper portion of the long box—the "wasted space" area—as the "original record company."

"Why not stuff the empty area with liner notes, artist material or cata-

log information?"

Pennington, who designed 15 variations of the 4x12 package, before finally settling on the current model, has been working on packaging with record companies for about six months.

"We've shown the box to Warner Bros., Liberty, Capitol, A&M, Disney, Columbia, Am-

pe, RCA and GRT, among others," he said. Pennington's concept is lockable into any box. We'll custom manufacture cartons to fit any specific box," said Pennington.

Although he doesn't rule out future packaging innovations, Pennington feels that paper-
board boxes will not be re-

lated to the "long box" and "foam" packaging are too ex-
pensive to produce.

The Container Corp. of America will assist record com-
panies in designing a Packag-
ing operation, or will ware-

house up to a 90-day supply of boxes in its own facilities.

Why are you so crabby?

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

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

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

Continued from page 14

their portable players out to the pools in their residences.

The temperature in the San Fernando Valley reaches the highest peaks of any part of the city of Los Angeles, prompting people to head for some water environment wherever possible. At many beaches portable 8-track players like those in the Belair line appear to compete with small transistorized radios.

In the Marina Del Rey area, with its thousands of moored sail and power boats, cartridge equipment is a steady seller. For the boatsmen, it's summer all year round. "About 75 percent of the players we sell in our marine store go on boats," says Jerry Johnson, president of the three-store sight and sound operation.

The marine store was opened in August of last year because Johnson—a boat owner himself—saw the potential for music by the sea. There are numerous apartment houses ringing the marina and the number of ships being built continues to grow. Sight and Sound's marine store sells the Belair, Craig, Panasonic, and Sony lines which can all be used on boats. Belair and Panasonic have complete systems which do not need to be installed. Saltboat owners as well as powerboat advocates are talking to the inlets with "cartridge-ized" music.

Para Issues 1st Variety Pack

LOS ANGELES—Paramount has released its first cartridge/hot pack, "All Time Christmas Favorites." Former stereo tape division manager Walter Peters has handled the tape. Artists in the $6.98 release include the Mills Brothers, George Wright, Liberace, Billy Vaughn, Jimmy Rodgers and the Jack Hailron Singers.

Paramount Records has not filled the president's spot vacated by Arnold Burk a month ago; this has delayed the company's plans for moving in several tape cartridge projects. Don Reese, a Gulf Western executive, has been named the man presenting the record company.

Riddle to Do 101 Strings LP

LOS ANGELES—Nelson Riddle has been hired to create an album with the 101 Strings in London which will be released on tape through Ampex duplication and on the Alisha Record label.

The project marks the first time Riddle has been hired by Al Sherman, Alisha's president, to work with the orchestra. Riddle will work on the assignment upon completion of scoring "On a Clear Day" for Paramount Pictures.

MAGNETICS

Audio Magnetic Compact Cassettes have 17 components, each made with jewel like precision to match the U.S. Philips Corp. specs. Each Cassette is "Certi-Tested" to be perfect, non-jamming and trouble-free and given an unconditional lifetime guarantee.

Cap Using Rep Firm to Sell to Outside Stores

will now sell Capitol's line of six cassette players, one 8-track unit, four photographs, plus a complete line of accessory items. World Music will concentrate on broadening the sales base for Capitol Records Distributing Corp. which will continue to service regular music outlets with its tape and phonograph equipment.

The association with the Tarzana, California based company marks the first time Capitol has signed with this type of firm to handle such fields as photo, drug, book and furniture. Several years ago, when Capitol was selling a line of 8-track cartridge players, it contracted with an automotive specialty firm, while CRDC salesmen handled the normal music accounts.

Auto Field

Bob Brillhart, World's national sales manager, said the company will also handle the automotive field for Capitol. "We will handle any account which Capitol doesn't have on its own," he added.

World Music conducted an eight-month test in Southern California for Capitol, said Hal Rothberg, Capitol's special products merchandising manager. Then the label decided to use the company as its national representative.

Ben Lanzendorf, World's president, said he test-sold Capitol products through instrument stores, which have been handling selling on his firm's behalf and have added plus 75 additional independent retail outlets.

Brillhart said, "it's all impulsive buying that World specializes in." World also considers which Capitol's fulfillment department makes a difference in their sales efforts.

While World has specialized in selling such musical instrument companies as Gretsch, Ovation, Slingerland and Armstrong, it has also been representing such brands as Pronto, Supro, Modern Sound Inc. of North Carolina and Contact Music of San Diego.

AMPEX

has opened several new accounts for Capiti, including: Sav-On Drug's 60 stores in Oklahoma; Geno-Cerve Drug's 23 stores along the Eastern seaboard; First District, which World has been phasing out in Chicago plus several camera stores in New York. Capitol supplies World with all the merchandising aids and features. World, in turn, is planning to open up any new outlet it deems appropriate for Capitol's products.

The company, that sells Capitol players and tapes in several service stations in the Midwest.

John Jossey, Capitol's sales vice-president, calls the affiliation an "innovative merchandising program" for the company.

Lanzendorf said his ties with Capitol are for the first time his company has ever had with a major record company to sell cartridge and phonograph equipment. Capitol has never had a sustaining power pop, jazz and soul walls to cover the book, photo and drug accounts.

The products which World are selling are handled through Capitol's special products office, and World will include such accessories as needles, cleaning clothes, carry cases, antenna records, wine racks, guitar strings and other musical instrument items.

Ampek Handles Canyon Titles

LOS ANGELES—Newly formed Canyon Records has signed with Ampex for distribution of all tape and reel-to-reel products. The contract was negotiated by Renny and Wally Roker.

Capitol, its former distributor, held the rights until Sept. 16, Ampex stated it held agreements with 33 independent distributors for the addition to manufacturing and marketing with 70 recording labels.

Canyon's initial artist roster covers vocalists, instrumentalists and jazz and fusion music. There's jazz saxophonist Irma Thomas plus several singers on the regular TV (Continued on page 22)
"I always think of the passengers as eggs."

"Sometimes our radar indicates a little rough air ahead. You know, the kind where you bounce a little. It has no effect on my control of the aircraft, but I'll still request clearance to get over it. Even if it means losing some time. Why?

When I started with American, 15 years ago, my first instructor told me something. He said, 'Always think of the passengers as thin-shelled eggs sitting back there on the floor. And your job is to get them from point A to point B without putting the tiniest crack in one of them. I still take each bounce personally.'

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

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

We have three smash singles on one great album.

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

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

"WEDDING BELL BLUES"
has sold 500,000 copies in less than 10 days...

...and the giant album AGE OF AQUARIUS has sold almost 1,000,000 copies.

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

the expanding world of the cassette

Advertising Deadline: November 21
oral - aural proficiency.

The programs will be called Cassette Spanish, Cassette German, Cassette French and Cassette Italian, and are contained in sets of five 60-minute lessons and a student practice cassette to perfect pronunciation and oral-aural proficiency.

Each language course contains 10 carefully graded lessons with five 50-page booklets (each: step-by-step study guide on how to use the course. Language enthusiasts will be able to buy the complete five-level course from Basic, Basic-Intermediate, Intermediate, Intermediate-Advanced and Advanced. Each cassette can be bought at the beginning of the complete course will be offered at a suggested list of $29.55.

Amplex has been marketing and distributing complete language programs on open-reel and 8-track. The Institute since 1963, when the Institute of Language Study first released store-priced, pre-recorded tape recordings.

Donald V. Hall, Amplex vice-president and general manager of AST feels that education, business and travel are ideal markets for the language six-pack. The series can be used to increase earning power, expand cultural interests, and perhaps in getting that new job while traveling," he said. He also indicated that in addition to its regular distribution, AST will be looking at the specialty markets for distribution of the courses.

ILS president, Robert E. Livens, describes the cassette program as the most significant single step in removing the language teaching from the classroom and making it available to the student whenever and wherever he wishes to study.

"These unique courses use the most modern oral-aural approach to language study," he said. "What we have created for the cassette form is a series of structurally logical lessons to keep in step with the student's natural progress."

Amplex Stereo Tapes is also offering a five-level cassette promotion kit, featuring top artists and groups on posters, counter cards and hanging mobiles, to all its distributors and dealers.

The holiday season promotion of 1969 will be a massive $2 million advertising and promotion campaign begun earlier this year. It will be closely linked to AST's radio campaign in an overall plan to make certain major markets around the country.

The kit includes Tom Jones, Blind Faith, the Doors, Engelbert Humperdinck, Led Zeppelin, Creedence Clearwater Revival, Cream and Iron Butterfly, all of whom are being featured on popular rock stations in prime times on 30-second spots.

The kits will be revised every two months by AST and will continue to be supported by the nationwide, 52-week radio drive and trade advertising. The motion pictures range in size from 8/11-inch counter cards to 3 foot posters for window displays.

The company has also named Sun Clark at its regional sales manager of the year, the first award of this kind ever to be made by AST. Clark, southern regional sales manager for AST, heads a nine-state area including Georgia, Florida, North and South Carolina, Texas, Tennessee, Mississippi, Arkansas and Alabama.

AST's marketing manager Jules Cohen and controller Lester J. Schneider made the award at the company's office. Clark is based in Florida.

Dubbings Opens Production Plant in N.Y. for 8-Track.

NEW YORK — Dubbings Electronics Corp. has opened a production plant for the exclusive manufacture of 8-track cartridges. The factory is located at 427-429 Medford Ave., Palisades Park, N.J.

Space made available at the main plant at Copiague through the establishment of a separate factory, will be utilized to double Dubbings present cassette capacity. A number of innovations has been developed at the new plant including a one-step closing and run-in device which reduces cartridge handling and cycle time.

A Dubbings-designed method for high speed winding and cutting has already brought a significant production increase and has heightened the efficiency of these operations and, according to Philip Shoer the company president, "has materially improved the operation of automatic splicing will improve the quality of 8-track cartridges and reduce assembly time per unit."

Shoer stresses that these changes in Dubbings production techniques, together with the recent development of improved ferrite heads in the 8-track duplicating process are reflected in the high quality of product coming off the company's assembly line.

The new facility enables the company to handle short delivery and quantity orders with equal ease. Dubbings is an affiliate of the North American Philips Corp.

A&B Widens Operation

NEW YORK — The A&B Duplicating Co., is expanding its operations to up production of its cassettes and 8-track CARtridges to 35,000 finished units daily. The company currently turns out an estimated 22,000 units a day.

Dick Martin, general manager of A&B Duplicating, said that a third duplicating line and some 60 more employees are being added to handle the additional work. The company now maintains a staff of 185.

The 35,000 units a day production figure marks a 250 percent increase over the 10,000 units a day which were being produced in June, when Martin took control of the operation. The unit represents more than 3,000 8-track, cassette and open reel, with the tape running at a speed second to the 8-track. A&B is the No. 1 duplicator for Capitol Records, turning out an estimated 8,000 units of their total daily production for that company.

A&B Duplicating was formed a little over four years ago. Its offices and plant are located at 635 W. 55th St. on Manhattan's lower west side.

Motown Sees Cassette Boom in Next 3 Mos.

DETROIT—Motown, which recently moved into its own cassette tape operation, expects to move a large number of cassette units in the last three months of the year.

Finning company's initial cassette release will be called from catalog titles. The "Hot 30" catalog will be released Oct. 15. Current repertoire will be shipped Nov. 1.

RCA is duplicating Motown's new cassette package, with Amplex, the previous cassette licensee, duplicating only reel-to-reel. RCA also duplicates Motown's 8-track.

The cassette product will be shipped in 3x12 packages only, said Mel DrKroob, Motown national tape and album sales manager. 8-track cartridges will be packaged in 4x12 boxes and slip cases.

"We feel 3x12 and 4x12 boxes are interim packages," he said, "but we'll continue to offer 8-track in the long box and the slip case until there is an industry standard."

DrKroob feels the increased 8-track activity this year will enable Motown to be more than one million units over 1968. And the 1968 figure more than doubled the label's 1967 figure.

Audio Communications' $500G Expansion Plan

DOVER, N.J. — Audio Communications, Inc., a tape manufacturing and duplicating complex with two plants in the New Jersey area, has embarked on a $500,000 expansion program designed to revolutionize the organization and develop it into a totally integrated outfit.

Financing was raised by the Pilgrim Fund, a New Jersey-based stockbroking company, and was given to Audio Communications at a brief ceremony held at the company's Dover plant on Monday (6).

Michael Daspain, president of Audio Communications, said the money will be used to build a vertical organization, drawing on internal talent which forms the nucleus of the company. He predicted that the process of total integration will be completed within 30 to 60 days.

Plans for expansion include a plastics division for the manufacture of recording cassettes, a cassette and cartridge manufacturing division, a cartridge components division for the manufacture of pressure loaded press and slip sheets and other components, and an export department, for the coding of cassette tape.

The company is also negotiating for the acquisition of an importing firm of tape cartridge hardware, a music publishing company, several radio stations, and a chain of franchise stores.

Audio Communications, Inc., was formed in 1967 as American Contract Jobbers. During its first year, the company operated exclusively as a loader of 8-track cartridges, netting an estimated $60,000. It later moved into the duplicating end, and the Capitol, ITCC and GRT among its leading customers.

Canyon Titles

Continued from page 18

Canyon additionally will have the soundtrack LP and tape from "Fanny Hill."

What time is MUSIC SCENE? Four four.

22

OCTOBER 18, 1969, BILLBOARD
TAPE GOES JAZZ REVISITED

See Saw • Slow High
People Sure Act Funny •
Eleanor Rigby • Turning Point

Who's Making Love •
It's Your Thing • Hot Dog
Turtle Walk • Bonnie

HOT DOG
LONI DONALDSON

HOT DOG
LONI DONALDSON

8 TRACK CARTRIDGES & CASSETTES

You Gotta Take A Little Love • It's Time • The Belly Dancer • The Risin' Sun • Down And Out •
Lovely's Daughter • Brain Wave

Common Touch • Blowin' In The Wind • Boogaloo
Lonely Avenue • Buster Brown • Living Through It All

UNIVERSAL STEREO-TAPE

LIBERTY STEREO TAPES

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

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

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

CARTAPE.

The sound choice is a groove.

Music Scene

EXPLAIN TO ME THE DIFFERENCE BETWEEN A GROOVE AND A RUT.
THIS WEEK ON MUSIC SCENE

TONY BENNETT | JUDY COLLINS | JERRY BUTLER | MOMS MABLEY | SMITH

BEATLES | TONY BENNETT | EVERLY BROTHERS | MAMA CASS | GORDON LIGHTFOOT
CREEDENCE CLEARWATER REVIVAL | CHARLIE PRIDE | PAUL ANKA | LITTLE RICHARD
BUFFY ST. MARIE | O. C. BONZIO DOG BAND | WEST COAST HAIR | KATE SMITH
B.B. KING | MARY HOLLAND | JANIS JOPLIN | FATS DOMINO
CROSBY, STILL, NASH & YOUNG | SMOKEY ROBINSON & MIRRORS | JOHNNY CASH
MASON WILLIAMS | SMOKY BOY | OLIVER
DUSTY SPRINGFIELD | IMPROVISATION COMEDY | STEVE LAWRENCE
ROLLING STONES | MERLE HAGGARD | MARY COLLINS | GORDON LIGHTFOOT

ROGER MILLER | JAMES BROWN | RICHIE HAVENS | GENIUS DAUGHTER
EDYIE GORME | JOHN MAYALL | BUCK OWENS | ZAZU P
PETE SEEGER | BILLBOARD | JUDY COLLINS | SUPER CONCERTS

THE DOORS | BOBBY SHERMAN | BO DIDDLEY | MILLARD FILLMORE | SUPER CONCERTS
BEATLES | TONY BENNETT | EVERLY BROTHERS | MAMA CASS | GORDON LIGHTFOOT
CREEDENCE CLEARWATER REVIVAL | CHARLIE PRIDE | PAUL ANKA | LITTLE RICHARD
BUFFY ST. MARIE | O. C. BONZIO DOG BAND | WEST COAST HAIR | KATE SMITH
B.B. KING | MARY HOLLAND | JANIS JOPLIN | FATS DOMINO
CROSBY, STILL, NASH & YOUNG | SMOKEY ROBINSON & MIRRORS | JOHNNY CASH
MASON WILLIAMS | SMOKY BOY | OLIVER
DUSTY SPRINGFIELD | IMPROVISATION COMEDY | STEVE LAWRENCE
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CROSBY, STILL, NASH & YOUNG | SMOKEY ROBINSON & MIRRORS | JOHNNY CASH
MASON WILLIAMS | SMOKY BOY | OLIVER
DUSTY SPRINGFIELD | IMPROVISATION COMEDY | STEVE LAWRENCE
ROLLING STONES | MERLE HAGGARD | MARY COLLINS | GORDON LIGHTFOOT

MUSIC SCENE - MONDAY - OCT. 13 - 7:30 - 8:15 ET - ABC-TV
New York — Chuck Berry, an articulate and creative performer who ap- peared on stage at the Fillmore Oct. 3, backed by the rhythm section of Elvin Bishop's group. Bishop opened the concert. The first two numbers, "Stay With Me" and "What Color Is a Man," were a fight, brother against brother and nobody together. On the third number, "Let's Go," Bishop played a basic 12-bar blues. "Dust My Broom," sums up the Bishop group's approach. It was a first Fillmore appearance. They sounded Ecclestone into the whole rhythm section of "No More" influences (particularly the B.B. King work with leader Bishop) for blues fans to hear.

What has been heard before, and it is enjoyable set. The Bishop quintet (on Fillmore Recs.) play good blues, keeping within format without ex- tending it. Only a jive comedy item, "Sneakin' Around Po- tato," struck a jarring note, sounding like a grotesque par-ody of the real thing. Berry presented his usual au- thoritative selection of Golden Oldies, a man who knows the worth of his ma-terial, has it set and makes it stay set. On stage he is a valid piece of rock history that stays contemporary without atrocity.

New York — The illusion is a magic act that gives strong enough per- formances to keep underground clubs successfully. The Steel Records quintet again proved this with a performance on Oct. 3, which drew a packed house.

It depends on the force of its offerings, especially of lead vocalist Mike Maniscalo, who is aided vocally by rhythm gui- tarist Mike Maniscalo, who also doubles on lead vocals. Former cham- pion Mike Ricciatella, and bass guitar Chuck Alden. Mike Maniscalo turned in some good lead guitar in the march that is well pro- grammed. He switched to acoustic guitar for "Little Boy," a good gem. The French star brought a breezy, happy-go-lucky charm to the Persan Room Oct. 1. He started off bright with Beri Kuenpfer's "L-O-V-E," then kept the pace as he segued into "A Man and a Woman." Dedicating "This Guy's In Love With You" to ringers Diane Warwick, he led into another Bacharach- David number which is also his initial entry on the Warner Bros. label. "Raindrops Keep Fall- ing on My Head."" from the new film "Butch Cassidy and the Sundance Kid," he kept the audience with his French medley of hits as well as his delighful impression of Chevalier and his dedication to Hildegard for "Dancing in the Street." The act leaned heavily on intimacy and French charm.

The Illusion Fun Loving Crowd-Pleasing Rock Group

The Illusion Fun Loving Crowd-Pleasing Rock Group

Their forthcoming second al- bum, including the strong "Peace Pipe," and "You Don't Need Any Rea- son," the big closing selection, utilized all five vocals on vocals and songs. The band has dusted off and in- troducing rock virtual album. At one point, several girls were pulled up on stage to join in the twist. The illusion may not be subtle, but they can produce fun and crowds.

FRED KIRBY

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THIS WEEK WE SALUTE THE REAL ITALIAN
ROGER PEMBERTON • SHELLY GOLD • RICHARD KAMUGA • WILLIAM HOOPER • ALBERT EPSTEIN

Dinner Club • Diners Express • American Express • Carte Blanche
Stokowski, American Open 8th Season on High Note

NEW YORK — Leopold Stokowski led the American Symphony through a rousing program at Carnegie Hall on Oct. 6 to open the orchestra's eighth season. Included were opulent renderings of Rimsky-Korsakov's "Duhovka," Louis Moreau Gottschalk's "Montezuma Symphony," and Liszt's "Hungarian Rhapsody No. 2." The last, a warhorse, was encored for the appreciative audience.

The last, a warhorse, was encored for the appreciative audience.

Neeley Does His Thing in Club

NEW YORK — The newly opened East Side club, Troubadour, has the Jimmy Neeley trio as resident attraction. Neeley, a complete piano player, tempers his playing with occasional feeling by sticking to familiar standards "Too Close for Comfort," "Street of Philosophy," particularly effective on a driving "Cast Your Fate to the Wind." No stranger to New York club, Neeley has been associated with the club's regulars including the Yel-Alla, for some years. He records for the club's label, All Records.

MEL TORME, third from right, promotes his Capitol Records album "Bash Bash Bash." Nuccio, Capitol's vice president of national promotion; Mrs. Torme, now back on the Capitol West Coast; Bun Wilburn, Capitol's director of air play, and Joe Mamone, Capitol's New York promotion man.

Camperos Romp It Like It Is

HONOLULU — The Mariachi Los Camperos, a Mexican vocal-instrumental combo are a lively bunch from south-of-the-border, appearing in the Ilikai Hotel's Hong Kong Junk. After a trip to the Island visit, the RCA Records combo of nine has been reduced to seven by a recent personnel change, however, has not affected the festive sound of the combo. They sing, they frolic, they taxi their way through Ilikai's entrance, in a musical dalliance with romantic and riotous romps.

On "Guadalajara," the fluctuate fast-paced instrumentals sum up their chic artistry. The Mariachis are versatile musicians and singers.

The group is led by guitarist Nino Nino. His amigas are Roberto Covarrubias, Pablo Lopez and Ferbion Gutierrez, violins, Jose Oradas and Pedro Herman-
JEAN GEORGAKARAKOS AND JEAN LUC YOUNG

PRESENT

THE FIRST PARIS MUSIC FESTIVAL

actuel

ORGANIZED BY

BYG RECORDS

AND

RICARD

ANISSE

OCT. 24/28 • 60 HOURS OF MUSIC • 60 FRANCS

INTRODUCED BY FRANK ZAPPA & PIERRE LATTES

FRI 24 (NIGHT)

POP MUSIC

TEN YEARS AFTER

COLOSSEUM

AYNSLEY DUNBAR RETALIATION

ALAN JACK CIVILIZATION

FREE JAZZ

ATT ENSEMBLE OF CHICAGO

SUNNY MURRAY

BURTON GREENE

360 DEGREE MUSIC EXPERIENCE

NEW MUSIC

FREE MUSIC GROUP

SAT 25 (NIGHT)

POP MUSIC

PINK FLOYD

FREEDOM

KEITH RELF'S RENAISSANCE

ALEXIS KORNER & THE NEW CHURCH

BLUES CONVENTION

FREE JAZZ

GRACHAN MONCUR III

ARTHUR JONES

JOACHIM KHUN

DON CHERRY

SUN 26 (AFTERNOON)

FRENCH POP GROUPS

MARTIN CIRCUS

ALAN JACK CIVILIZATION

TRIANGLE

WE FREE

CRUCIFERIUS

INDESCRIPTIBLE CHAOS RAMPANT

AMPLIFICATION BY STANDEL

(INTERIM SPECTACLE:

MAX AUER & CLAUDIA SAUMADE)

ENVIRONMENTAL DIRECTION:

JACQUES CHERIX

COORDINATION: BRIGITTE GUICHARD

SUN 26 (NIGHT)

POP MUSIC

NICE

CARAVAN

BLOSSOM TOES

AME SON

FREE JAZZ

ARCHIE SHEPP

KENNETH TERROADE

ANTHONY BRAXTON

NEW MUSIC

GER M. (P. MARIETAN)

MON 27 (NIGHT)

POP MUSIC

YES

PRETTY THINGS

CHICKEN SHACK

SAM APPLE PIE

FROGEATERS

DAVID ALLEN GROUP

KEITH TIPPETT GROUP

FREE JAZZ

PHAROAH SANDERS

DAVE BURRELL

JOHN BURMAN

CLIFFORD THORNTON

SONNY SHARROCK

NEW MUSIC

ACTING TRIO

TUE 28 (NIGHT)

POP MUSIC

SOFT MACHINE

CAPTAIN BEEFHEART

EAST OF EDEN

FAT MATTRESS

ZOO

FREE JAZZ

ALAN SILVA

ROBIN KENYATTA

CHRIS MACGREGOR

STEVE LACEY

DAVE BURRELL BIG BAND

NEW MUSIC

MUSICA ELETTRONICA VIVA

SPONSORED BY RADIO-TÉLÉ-LUXEMBOURG (PARIS)

TICKETS AND INFORMATION:

BYG RECORDS, 6 NEW COMPTON STREET LONDON WC 2, TEL: 01-836 81 71/2

29 AVENUE DE FRIELAND PARIS 8, TEL: ELY 66-03/48-22

P.S. THANKS FRANK & HERB
I.D. SOUND STUDIOS
1255 4th Avenue
San Francisco, Calif. 94118

Studio Activities: A new studio, A3, was recently built and is now being used as well as Studio B.

Weekly Pet: A new cat, named "Bobby," has been adopted by the studio. Bobby is a Siamese and is very friendly.

Charlie Brown has left KPCC in Los Angeles and is now working at WRK in New York. He is currently writing a column for the Los Angeles Times.

Lee Armstrong, another well-known DJ, is now working at WQAM in Miami. He was previously at WNEW in New York.

Ted Atkins, a former DJ at KASL in St. Louis, is now working at WLS in Chicago. He is currently hosting a show called "Ted's Top Ten."
LOU RAWLS

"I Can't Make It Alone"

It's a long hard road...

Capitol

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

2668
Stations’ Mgt. Not Giving Fair Play Shake—WSB’s Ellis

BY CLAURE HALL

ATLANTA — An “awful lot of music is being kept off the air,” according to a recent management decision,” believes John Lewis, Jr., vice president and general manager of WSB. “Certain radio station managers automatically assume that a group of similar artists or particular kinds of music without listening to the records will not be acceptable,” he said.

By playing all kinds of music from “Keen O’Hare” by the English Indian to “Oliver,” WSB has constantly maintained a dominance in listener surveys of the Atlanta market. The April / June Pulse of the station, represented nationally by Edward Perry & Co., with 36 in the 6-10 a.m. time slot, 24 in 10 a.m. to noon, 23 between 2-3 p.m., and 45 in the 7-9 p.m. period, ARB shows similar dominance. And the 50,000-watt station even gives television stations a run for their money.

Ellis, sales manager Lee Morris, program director Brent Hill, station engineer Bob van Camp all consider the powers that be running a radio station. “And perhaps they’re right. The station operates as a business for a radio corporation. The primary focus is on service to the public; it’s important to the listeners in the air, they are involved in so many public projects.

While radio can be business and consider the music so important that an enormous amount of money is spent on it. New records, for example, get a lot of attention. The new releases (the listeners to all but special treatment. Recently, the station devoted a day to short items of commentary following records like “My Way” by Frank Sinatra and religious leaders. Programming is a “such an important ‘special’ concept, lying in a lot of citizens where possible. How the programming of WSB is targeted at adults, Ellis refuses to have the station go anywhere in the middle-of-the-road music station.

Widen Tastes

“We feel the responsibility is to not restrict the music tastes of our listeners, but open them for. For the record, no artist or group is forbidden on WSB. Ellis said, ‘we will not try to’ several teams on ‘The’ radio.’”

Radio TV Programming

Editor’s Note: Here, each week, will be listed the hard rock radio shows which average between 20,000 and 50,000 listeners in Top 40 stations. Object is to encourage play of the new singles that are most likely to buy. More records will be added to the chart, when called from Billboard, Sound Magazine, Billboard, and others.


“Up on Cripple Creek,” Band, Capitol Records.

“Where Are You Now, Sweetener (On the Other Side),” Eddie Fisk, Fisk Records.

“St. Louis,” Easybeats, Rare Earth Records.


NAB-RIAA in Don’t Tape Off Air Drive

NEW YORK — Both the Record Industry Association of America (RIAA) and the National Association of Broadcasters feel announcements urging radio listeners to desist from taping radio shows is a waste of time. The feeling is that the air should be discouraged. This was one of the topics of discussion at the first meeting of the NAB-RIAA Liaison Committee as recently held three minutes and records that do not have running time on the air.

Representing broadcasters were Dan Haydett, executive vice president of Starday Records; Robert L. Pratt, vice-president and general manager of KGGG, Buffalo; and Lester M. Smith, head of Seattle, Portland and Spokane Radio.

The record industry was represented by Stan Gortzin, Capitol Records, and Don Henley, Elektra Records Hal Neely, Starday-King Records; and Len Sachs, Columbia West United Records.

WEPC Goes to Mod Country

ELIZABETHTOWN, Pa. — WEPC has switched to a country music format that includes traditional country, Southern, Western music and country music, the station will also play the Reed type country sounds including such artists as Hank Williams and Roy Acuff. The station will also play some bluegrass music.

KBLG Play Paying Off

HELena, Mont. — Lacing country music records with your listening audience has produced good listener results for KBLG, according to person at personality Jim Storer. Country records are in featured in the station. The idea would be to offer “your coffee with a shot of bourbon or brandy” and, “you have been terrific,” Stokes said. Dave Greene is executive vice president of the station, Dave Holliday is manager. Al Johnson is program director. Editorial includes Terry Bass, John Lee and Wally Pee.

WXUS-FM in Religious Bow

LAFAYETTE, Ind. — WXUS-FM, station owned by Tiprad Broadcasting, will soon go on the air with a religious music format. Jones and Mann, in charge of the company, is producing a series of monaural tapes of music for Country music stations. In the station, as well as灌hat line of output material local from the station. Jones and Mann have put out the least local production for the station, as well as carry an out of house produced commercials for Cartridge for the station. “We also plan to develop an equipment and make available for syndication at least one and perhaps more inspirational programs, to be aired initially on this new FM station.

Harris, Fritz Set Production Firm

HOLLYWOOD — Harris Fritz Productions has been formed here by Stan Harris and Kerri Fritz, who recently produced “The Music Scene” on ABC TV network. The firm will produce television series and specials in addition to recording and producing. Specials will be seen 7:30 p.m., Mondays. Harris also directs the “Music Scene,” the firm is preparing a special title, “The Show and the Hit potential,” which will air on the network.

Personalities on the air will include Steve Smith, WKBH in Kansas City, Dick Graham, Johnny Craft from WRCR in Philadelphia, and Herman (who does the Marcia show). WMFM-FM will mainly be competing against WBBG and WIFL, the two AM Top 40 stations.

adio TV Programming

WMRF-FM, which will consist of approximately 30% FM programming, will go back as far as 1966, Samuelson said. “Stevens is faithful to records, records that were hits here and not, perhaps, anywhere else.”

WMRF-FM will play some progressive rock, during a segment of the week, the station will be live with the station, during the week will be live 6 a.m. to 2 a.m. The other hours will be played by records which will be of new artists, and will be played by. New artists to a rock format is just part of the growing commitment of Mediac radio, which owns the station, to FM. The chain already has three FM progressive rock stations, including KCSU-FM, San Francisco; KMET-FM Los Angeles; and WNEW-FM, New York. However, Philadelphia has its own FM progressive rock station, WCCO-FM. Thus, the only feasible rock programming gap was an extensive outdoor area, the new format is used as an extension of the station’s programming.

Billboard, Dick Graham, and Johnny Craft from WRCR in Philadelphia, and Herman (who does the Marcia show). WMFM-FM will mainly be competing against WBBG and WIFL, the two AM Top 40 stations.
Abnak Records Presents

GUCKENHEIMER

asking

"Why Can't The People See?"

500,000 people came
to northern New York State
They came to see the sounds of time
and pray for peace not hate
In the fields where thousands lay
no one needed pity
For in 3 days those thousands say
their fields became a city
A city where no one would hate
or feel the pains of sins
A city filled with love and joy
for everyone within
With door of clouds and walls of air
all the people came
Peace on earth for 3 days
through hunger, strife and rain
They can't the people see
what their youth has done
Kids living side by side
with hearts filled with love
You may think they protest
but just to find a way
To stop wars and poverty
to make a better day
To Monterey the people came
Atlanta was a gas
From Denver to the Frisco Bay
and they were not out last
to shook the world at Woodstock
and Washington, D.C.
The Texan international
and more that they will see
Like the time when Jesus walked
in a city with no cover
500,000 people lived
and called each other brother
Nights and day in fields of clay
with just the sky above
Colors and views of all kind
in a city they called love

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

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Radio-TV Programming

Selling Sounds

What's doing among the major music houses. Items should be sent to: Charlotte C. Clau, Billboard, 166 W. 46th St., New York, N.Y., 10036.

WEEK OF 1-5 Oct.

DON UPHURCH PRODUCTIONS—704-872-2455
319-D Valley Street
Stansfield, N.C. 28677

Two sides were waxed. Number one, the "A" side, is an original written by Bobbi Green entitled "Walk With My Lord." The "B" side, arranged by William Allen for the Gospel flag, is entitled "You Don't Have to Go." This record was waxed at "Main Street Studio" in Mobile, Ala. Both sides were done by Don Uphurceh.

SOUND ASSOCIATES—616-454-0228
1212 Edith N.E.
Grand Rapids, Mich. 49501
[Studio Activities] (Adams, H. C.) September 28 and 29—Final Session recorded for Optare Records.

THOMAS ZOSS PRODUCTIONS—219-232-2804
12520 W. 63rd St.
South Bend, Ind. 46624

West of October 6, 1969


West of October 6, 1969

*Recordings for Devon Co., Sturgis, Mich., for comvention display booths. Agent, Robert L. Pritchard 

JAY-CHER ENTERPRISES DIVISION—644-337-2508
CHEROKEE ALBUM CORPORATION
Fairmound, Ga. 30139

*Production of "Greatest Hits," single release.* Agent, Ray Eisen. The producer was Ray Eisen. The executive producer was Alton L. Schonberg, the master record engineer was Ray Eisen.

L.D. SOUND STUDIOS—213-HO 2-6477
156 W. 12th Ave. Chicago, Ill. 60607

*New release.* Agent, Stan Brown. The producer was Ray Eisen. The executive producer was Alton L. Schonberg, the master record engineer was Ray Eisen.

Hollywood, Calif. 90028

*New release.* Agent, Ray Eisen. The producer was Ray Eisen. The executive producer was Alton L. Schonberg, the master record engineer was Ray Eisen.

AUDIO RECORDERS OF ARIZONA, Inc.—602-277-4723
3838 E. Camelback Road
Phoenix, Arizona 85014

*Presently being prepared for release in November by Capitol records.* The Electric Dog, title of album "Everything For You" written, arranged and conducted was Steve Pamola, the producer was Jack Miller and George Levine. The executive producers were Floyd Rammy and Bobby Gelfeld.

*Also put complete overdubbing and final mix of the three new sides in the Camelrides, producer was Wayne Bennett for Liberty Records.*

*Les Brown Jr. completing the first "Ridiculous" album for Kobalt Records. The producer was Ray Eisen. The executive producer was Alton L. Schonberg, the master record engineer was Ray Eisen.

*David Olen Advertising—910-321-2466
4430 Sunset Blvd.
Los Angeles, Calif. 90028

*Six radio spots were recorded on the Annex Studios for David Olen Advertising. Sponsor in P.I.P.E. The spots were produced by Vke Knight at Key Records. Last month, KTLA and WPIX were featured. Wayne Smith was the announcer.

PACIFIC HIGH RECORDING
San Francisco, Calif.

(Richard Olsen reporting)

*The Quickie Messenger Service just finished recording and mixing their ninth session.* Paul M. Willey was the producer and director. The sessions were written by Nick Sherman, produced by Don Holley and the Quickie Messenger Service.

*Also Jean Beal finished her last new for her album to be released on Vanguard.*

Sherman and Kronen Associates

*Sherman and Kronen have scattered the instrumental music for BP Oil Corp. campaign, consisting of 60's and 70's for TV and radio. Included in the package is an ordered Advanced BP spot using Sherman and Kronen's original music.

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

What's this all mean to you?

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

From The Mercury Record Corporation Family Of Labels

MERCURY - PHILIPS - SMASH - FONTANA - LIMELIGHT - BLUE ROCK - WING - INTREPID - PULSAR
A product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601
A NORTH AMERICAN PHILIPS COMPANY
Programming Aids

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

HOT 100

Wilkinson, Del. (WAMS), Joy Brooks, Music Director, Personality

ABONY, N. Y. (WUSA), Ron Rosen, Kathy Monroe, Personality, Director, Personality

San Antonio, Tex. (WXAT)
Bito Stunt, Personality

South Lake Tahas, Calif. (KHIO-FM)
Bing Kingman, Personality

Springfield, Ark. (KFSP)
Don Hanley, Personality

JERRY ROSS PRODUCTIONS—212-765-1170
1855 Broadway, New York, N.Y. 10023
Three Major Releases for Heritage Label:

"New York—During the next three weeks three major releases will be issued by Heritage Records, announce President Jerry Ross, Jr. Of Ca. Of sales training programs; editing and duplicating on tona tape sales training meetings for National Homes Corporation of Lafayette.

JONES AND ASSOCIATES—317-447-4616
Dayton, Ind. 47941
(James D. Jones reporting)

"I Can't Get Her Up to the Techniques Radio."

"A Beautiful Night" by DelSol, was the techniques radio activity. The tune was a "I Can't Get Her Up to the Techniques Radio." It was written by Bill Del and John Freeman, recorded at the techniques radio.

SYNCRON SOUND STUDIOS, INC.—203-269-4465
1500 George St., Wallingford, Conn. 06492

- Continued from page 34

- Gerry Sherman and Stanley Kahn have been working closely with William Backer (McCann-Erickson's Creative Director in Charge of Coca-Cola) and Billy Dee Williams (McCann-Erickson's Music Director) to search for musical successors to the now classic concept, they have been working on the Tom and Jerry theme. Now that the Beatles and Stones era of the new musical logo campaign, it is a 60-piece symphonic overture which runs 10 minutes.

UNITED RECORDING AND PRODUCTIONS—595-0757
Birmingham, Ala.
(Larry Bryant reporting)

"United Recording & Productions, Inc., has recorded "Thanks For Loving Me," written by Bill Del and the Khendalls. Producer Bob Brae says this is the follow-up to Sam's recent release on LOJ, "It's All Wrong, But It's All Right." UBP's publicity note, obvious, recently signed the writing team of Bunny Cving and Jim Kitten.


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For The New Decade...

A New Breed!

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

SPECIFICATIONS: More than adequate for the studio of tomorrow.
She's sad because she doesn't just sing a song. She sings a song, and when she does she gets into what it's all about.

Especially when it's a tune about a quarrel and a wife spending the night without her man.

It's called "Tonight I'll Say a Prayer" c/w "Wild One" #74-0259.

A sad song. But a great song.

And Eydie's expressive vocal approach and deep feeling are bound to make it a hit.

So we're happy.
**Radio TV Mart**

This column is published for people involved in the radio and television business. Each column is styled to fit exactly half a page and is designed to protect the identity of the advertiser. Please read the material you have been given.

**WNOX**

*Continued from page 36*

Steve Sullivan

**Positions Open**

In this television, a blank plate covers the top of the page, allowing the viewer to fill in the details.

We need a young guy, preferably on or near the age of 21, to handle the switch- ing and collating of computerized telephone calls. He should have a good phone personality, be able to work with others, and have an interest in radio. We've been told that the job will be demanding but enjoyable. If you're interested, please contact Bill Sullivan at 901-310-2322.

**OCTOBER 16, 1969**
NEW YORK — Vox Records is completing its six-volume series of Bach’s complete chamber music this month with two three-LP boxes by harpsichordist Martin Galloing. Also being issued is the eight box in a 10-volume series of Haydn’s complete string quartets. Both sets are on the Fine Arts Quartet is featured.

Another three-LP box has the U.S. disc premiere of Cavalli’s “L’Erisme” in a 17th-century English translation. Featured are sopranos Carol Bogard and Delrene Hafnerfichter, counter-tenor Paul Esswood, tenor Marvin Brown and bass Walter Mathies with members of the Oakland Symphony under Alan Curtis.

In other boxes, the Eastman Quartet performs three Brahms piano quartets, while Curtis plays eight Couperin records on harpsichord.

The intermediate price Cantide line has a pressing of first recordings of György Ligeti, including “Adventures: Nomadic Adventures” and “Ensemble ‘Die Rehe’” with Gerte Charpentier, Marle-Therese Calmant and William Pearson, vocalists, and

Friedrich Cerha, conductor,” and the original version of “Volumina” and “Etude No. 1 (Harmonies)” by organist Gerz Zacher.

The Dorian Quintet has a Carter-Henze set, which includes first listings for Carter’s “Woodwind Quintet” and Henze’s “Quintet.” Violist Enrique Santiago joins the Metron Quaret for a work by Bruckner.

The fourth Candi de LP has a collection of Forte from Manz, Ballando, Tromboncino, Presenti, Milanese and d’Ambrogio performed by soprano Ireni Bozzi Lucca, mezzo-soprano Claudia Carini, flutist Maria Grazia Fanini, violinist Tommy Soldansk, lutier Giovanni Pelini, and harpsichordist Anna Maria Vachelli, under Rafaello Montessoro.

Turnabout Disk

The $6.98 Turnabout label has a monaural disk featuring violinist Jacques Thibaud with the Leningrad Orchestra under Paul Parlay and Eugene Bigot in Mozart and Chausson. Galloing and the Staatsorchester Stuttgart also perform Mozart.

Bachetude and Pachelbel is performed by the late Walter Gieg.

The late Karl Richter conducts the Stuttgart Symphony in a Schubert. The Explorer Series has new albums of Javanese gamelan and South Indian music for vina.

Later this fall, Nonesuch will release a four-LP package of Bach’s “St. Matthew Passion” conducted by Hans Swarowsky and a two-LP set of Beethoven’s “L’Enfance du Christ” directed by Jean Martin.

Gailing Set Completes Vox’s Six-Volume Series on Bach

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FLYING DUTCHMAN PRODUCTIONS, LTD.

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

In addition to his credits as a hot record man over the years, both during the era of the so-called “personality a&r man,” as well as that of the latter day “indie producer,” Thiele has also always had going for him an instinctive talent for developing close friendships in addition to the ... (continued)
New Releases Exclusively on Amplex Stereo Tapes

The Violins of Chance
Produced by Randy Wood
For Ampex Stereo Tapes
Ampex M8151(8-T)
Ampex X5151(K)

Big Joe Turner/
The Real Base of the Blues
Produced by Bob Thiele
For Ampex Stereo Tapes
Ampex M8166(8-T)

Vie Joe Turner/
The Real Base of the Blues
Produced by Bob Thiele
For Ampex Stereo Tapes
Ampex M8166(8-T)

Year 2000/
A Musical Odyssey
Produced by Hy Mizrahi
For Ampex Stereo Tapes
Ampex M8156(8-T)
Ampex X5156(K)

The Hot Soup/
Openers
A Musical Odyssey
Produced by Hy Mizrahi
For Ampex Stereo Tapes
Ampex M8156(8-T)

Strictly From Hunger
Produced by Randy Wood
For Ampex Stereo Tapes
Ampex M8152(8-T)

Experimental Bass/
Where's My Daddy
Produced by Jimmy Bowen
For Ampex Stereo Tapes
Ampex M8149(8-T)
Ampex X5149(K)

JUST A FEW OF MANY GREAT NEW RELEASES FROM AMPEX ON...
8-Track Cartridges and Cassettes Contact Your Amplex Distributor, Now!

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

The Best Of The Detroit Sound
Produced by Wes Farrell
For Ampex Stereo Tapes
Ampex M8148(8-T)
Ampex X5148(K)

The Great Producers
Bob Thiele
Bob Mercy
Jimmy Bowen
Wes Farrell
Lee Hazlewood
Bobby Goldsboro
James Pettinotti
Marc Gordon
Teddy Vann
Dick Schory
Randy Wood
Hy Mizrahi

New Releases Exclusively on Amplex Stereo Tapes

Soul Town Symphony Plays
The Best Of The Detroit Sound
Produced by Wes Farrell
For Ampex Stereo Tapes
Ampex M8148(8-T)
Ampex X5148(K)

Soul Town Symphony Plays
The Best Of The Detroit Sound
Produced by Wes Farrell
For Ampex Stereo Tapes
Ampex M8148(8-T)
Ampex X5148(K)

Bob & Earl
Produced by Randy Wood
For Ampex Stereo Tapes
Ampex M8152(8-T)

Spontaneous Combustion/
Come and Stick Your Head In
Produced by Bob Thiele
For Ampex Stereo Tapes
Ampex M8171(8-T)

Bob & Earl
Produced by Randy Wood
For Ampex Stereo Tapes
Ampex M8152(8-T)

West Coast Pop Art
Experimental Bass/
Where's My Daddy
Produced by Jimmy Bowen
For Ampex Stereo Tapes
Ampex M8150(8-T)
Ampex X5150(K)
purely business relationships, not only with artists with whom he has been involved, but with a host of trade- 
ers out there in distributor and rack jobber land who sell his product.

All this has helped Thiele establish a solid footing in setting up his company. It's reflected in the strong relationships he enjoys with the people in Bob Shad's Mainstream Records distribution network, which handles distribution of all three labels in the FDP complex, and in the powerful artist lineup that Thiele has set his labels as well. For at least some of these artists, in fact, Thiele expects to see them again after his initial management service, which will simply be the latest facet of the rapidly unfolding Flying Dutchman operation.

Thiele has given his company the sure-fire look of the future investments he's made for both his own label line-up (Flying Dutchman, BluesTime and Amsterdam), as well as for outside production deals with Decca/ Coral and Rainbow International, among others, some of which are still pending.

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

International

On the international side, Thiele is already well known, particularly for his many outstanding jazz pro-
ductions in the past. Thus, even more perhaps than some others, Thiele's new production and management ideas stand to find a ready market overseas. For most of the major mar-
ers, Philips has been contracted for distribution rights. In Spain, Mexico, Japan, Thailand and most other market- 
ors, Thiele's labels stand to market FDP-origin-
ated product and in Japan King will release the lines.

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

"Record people today," Thiele observed recently, "Must like and respect the music themselves. If they don't, that inner feeling for the music adds an extra dimension to the way the artist who's making it, and knowledgeability and promo-
mindedness that goes with it, they will just never under-
stand the pop music language as it's being spoken today."

With this motivating philosophy, Thiele has mapped an artist program that will incorporate all areas of rec-
ords, particularly jazz and rock, middle of the road pop, and at some point in the future, country as well. With the youth concept, rock is obviously the thing today, and Thiele has added young producer, Jim Kem-
ner who will be producing such groups as The Hot Chocolate Music Company and the Revolutionary Blues Band, both on an indie production deal with Coral Records.

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

Furthermore, the FDP label roster is dotted with names like George Wein's Newport All-Stars, Oliver Nelson and the Bob Thiele Emergency. Also on Flying Dutch-
man are the new names as Spontaneous Combustion, Appleton Symtonic Menagerie, the John

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

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

Amsterdam

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

The Blueetime label is to feature such major blues sta-
ters as Big John Turner, Eddie (Cleanhead) Vinson,
Dorene Walker, Otis Spann, The-Claster-Casters Blues
Band and Harmonica Slim.

One star, whom Thiele views as particularly promis-
ing on a very direct-by-the-road basis, is Esther Mar-
row. Miss Morrow, now with Thiele's FDP Label, first 
won acclaim as a soloist in the famous Duke Ellington 
souled concert in 1965 in San Francisco. Her initial 
album, due shortly, is expected to be released simultane-
ously in all principal world markets.

The Flying Dutchman internal distribution is being 
handled through a unique tie with Bobby Shad's Main-
stream Records, unique in the sense that Shad and 
Thiele have been friendly competitors over the course of 
most of their careers. The alliance, both Bobs strongly
believe, will prove to be immensely successful for each.

Thiele interests also incorporate publishing, in which catalogs are being built through the compositions of many of the artists being recorded for the FDP label complex. Thiele intends, at a later stage of the corpor-
ate development, to actively promote outside disc upheavals of the songs in these catalogs.

A further expansion of the Flying Dutchman oper-
ations is expected to take the form of personal manage-
ment, and concert promotions, both of which go hand 
in hand with today's scene, according to Thiele.

Management introduces the element of career 
and, control, an important factor for many artists,
particularly ones at a relatively early stage of their careers. The management division is on the draw-
ings boards now and will be set in motion at an early date.

Continued from page FD-1

...and in the last several years," Thiele said, "the rel-
ationship between producer and artist has undergone a profound change. The act executive, in the 
traditional sense of the term, is a thing of the past. He is as defunct as the dodo bird and the relationship with the artist now has a much more sensitive one.

"The record act of today, he it an individual or a 
group, is very often a self-contained unit. . . . They are often skilled in production techniques . . . they write their own material . . . and they relate, in a sociological 
way, to the climate of the times.

"They are aware, and there has been a tendency to misconstrue their motives. It is not true, for instance, that they display an ignorance of budgets, and produc-
tion costs. . . . This is a fact that they, very often, are 
interested in every phase of record making—from the studio session to the album cover—and they are anxious to deal with aware record executives. It is necessary to 
meet such artists at an intellectual, creative level."

Thiele added the "company hippie" approach to con-
temporary talent was by no means the right approach, "It is dishonest . . . what you need is an executive who relates to them, who has kept up with modern trends, and need not be 21 years of age. He can be a Jerry

THE NEW BLACK MUSIC—Thiele with tenor saxophonist Pharoah Sanders, On Impulse, Sanders, a Thiele-John Coltrane discovery, has had several albums in the jazz

chart.

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

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

Wexler or a Clive Davis or anyone who truly under-
stands the scene.

The root music influences, blues and country, or, as 
they once were termed, the specialty fields, will con-
tinue as major influences in the broad pop idioms.

"They are even expanding," he said. "Inasmuch as 
the young people of today are more aware of the validity 
of root influences because education and communica-
tions have improved."

Thiele, who has devoted a major part of his career to 
the world of jazz, feels that this idiom too has, in his 
words, "a bell of a future."

It is Thiele's intent to keep trying to merge the best 
of jazz and the best of rock. "There is a mutual ap-
preciation of both fields at the upper levels of musician-
ship," he said. "More and more the two fields are get-
ing together. This merger is of vast importance and 
the crucial people involved are the contemporary mu-
icians."

Thiele holds that the present merger of jazz and rock is the first time that jazz has been involved in a "mean-
ingful" fusion. "It didn't happen in 70 years," he said, 
adding: "Whenever a fusion of sorts was attempted, it

Continued on page FD-14

OCTOBER 18, 1969, BILLBOARD
Genial, pipe-smoking Bob Thiele, one of the most youthful looking Jazz men ever to successfully run a jazz label, while at the same time reviving the trends and taste of the times, continues to defy the passing of time, and to produce as much if not more than he did at the beginning of his career.

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

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

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

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

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

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

Young Thiele continued at the piano until a time in the mid-'30s when he was exposed to Benny Goodman for the first time, which brought about an immediate switch to the cornet.

Upon finishing secondary school, he entered the music world for keeps, soon forming a 14-piece band which played stock swing arrangements by Eddie Sauter, Jimmy Mundy and Spud Murphy. When the band folded due to a combination of shortage of gigs and Thiele's shifting interests, the young music man began falling by the fabled Nick's in Greenwich Village in company of his friend, Dan Priest, to listen to Pee Wee Russell and Bud Freeman.

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

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

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

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

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

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

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

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

\* Thiele forthwith made rapid strides with Coral, soon becoming its a&d director, and making major hits with Don Cornell, Debbie Reynolds, the McGuire Sisters, Johnny Desmond, Steve Allen, Lawrence Welk and Jimmy Wakely. A Coral subsidiary of that time, Brunswick, also became the vehicle for the release of most of the earlier Signature material, which the firm had acquired as a part of its arrangement with Thiele.

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

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

Thiele also released the soundtrack LP for the Red Norvo Production picture, "2," and managed to squeeze a 14 LP recording at Town Hall, featuring the prominent arranger Manny Albam and his orchestra, with Tony Scott and Clara Ward.

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

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

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

Though in fact a veteran in the industry with more credits than the most current, notable up andcomers, Thiele plans to focus very much on youth and its musical needs. "That's where it's at creatively," he recently told an interviewer, "And that's where the over-the-counter retail action definitely is. We plan to be at that 'today' level of the business for a long time to come."
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ROSKO

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RON CARTER: BASS
COMMENTARY BY NAT HENTOFF
PRODUCED BY BOB THIELE

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— Frank Zappa
Unsuccessful American Composer [sic]

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A Three Decade Involvement
SWING ERA TO COLTRANE
By FRANK KOFSKY

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

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

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

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

Of the major jazz producers, only Thiele has had sufficient confidence in the future of the NBM to remain with it throughout the ’60s.

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

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

It should be kept in mind, however, that no matter what future accolades lay in store for the NBM, the going for it was ordinarily never anything but difficult in the past. This was the case even for so widely respected an artist as John Coltrane. His first recordings for Impulse in particular reapled a harvest of genuinely murderous notices from the most celebrated critical intelligences. “I have done my best to forget what they said,” Thiele states; “they seemed so very unfair and almost irreparable, almost as if they hadn’t given any thought to what Coltrane was doing.” Undeniably, those reviews caused Thiele and Coltrane some anxiety.

Thiele observes that, “In those days, what Down Beat said with respect to sales of records wrongly affected record people. And let’s face it, after you’ve been in the business for years and years, although you try to record as many artistic things as possible, you’re always concerned about the commercial aspects, how well the record will sell.” But for all the anxiety, the two men had the courage of their convictions.

Continued on page FD-12

Thiele’s ‘Wonderful World’
Songwriter

Songwriting is one of the less celebrated sides of the multi-talented, Bob Thiele, president of Flying Dutchman Productions. Yet, in 1968 Thiele was the co-writer, with George David Weiss, of one of the most widely recorded songs of the season, “It’s a Wonderful World.”

Top record of the tune was the one Thiele produced for ABC Records with the veteran Louis Armstrong.

An instantaneous smash overseas, the Armstrong disk was No. 1 in the U.K. for 13 weeks and ultimately became EMI’s top selling single of 1968 in Britain.

The record was No. 1 also in Ireland and South Africa and made the top ten in France, Germany and Spain. It also made charts in many countries of the world.

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

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

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

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

OCTOBER 18, 1969, BILLBOARD
‘HEY BOBBY’
“You Know These Things Cost Money”

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Mrs Alice Coltrane

OCTOBER 18, 1969, BILLBOARD
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Allen Organ Company (of big electronic church organ fame) is having a contest. It's called the "Carousel Brass Ring" contest. And if you're a keyboard man, it could win you $1,000. Or $500. Or $250. Plus the chance to get all sorts of nifty publicity and exposure as a performing Carousel artist.

The whole idea is built around Allen's new Carousel keyboard instrument. (We didn't say "piano" or "organ": there's a reason.) But we're not here to hype the Carousel, because in order to win you'll have to find one—at your local Allen dealer—and use it to make a six minute tape of you playing. So if you're going to enter, you'll find out about the new Allen Carousel by playing it. Which is really the only way.

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That is, if you'd like it to cost us $1,000.

Allen Organ Company and RMI, a subsidiary, wish "Best of Luck" to Bob Thiele and Flying Dutchman Productions with their new albums, "Head Start" by the Bob Thiele Emergency (FDS104), and "Soulful Brass #2" by Steve Allen (FDS101).
Bob Thiele thinks International. Regular visits to Europe and all over. His Flying Dutchman Productions goes mainly through Philips in most world markets. Spain and Mexico are taken care of by the Hispanovox company. Japan is handled through King Records.

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

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

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

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

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

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

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

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

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

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

Swing Era to Coltrane

Continued from page FD-8

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

Thiele has helped establish that particular fact, for in persevering with the NBM where others were seemingly too timidous to tread, he demonstrated once and for all that there is indeed a sizable and growing market for the work of musicians of this persuasion, regardless of what the white critics may happen to proclaim as orthodoxy at any given moment. Since he and the artists associated with him accomplished this in the face of near-unanimous opposition from the philistine "critics,” it is no mean achievement. "You know,” Thiele reflects, "we all used to be realistic, and the only reason you make records is to sell records. Coltrane happened to sell an awful lot of records, and most of the musicians in the new movement happen to sell records too. I don’t say that they all sell in the quantities that Coltrane sold, but they do sell records and there is a market for them, not only in the U.S., but all over the world.” It appears, therefore, that the survival of the NBM is no longer open to question, if ever it was. Not if it is said to hinge solely on the popularity of one man, John Coltrane. The spectacular sales figures of records by the younger NBM-men, especially Pharoah Sanders’ "Karma,” is evidence enough of that. So the artists’ determination in sticking with their music in the face of all adversity and critical hostility has been amply vindicated; and so, too, has the judgment of Bob Thiele.

Characteristically, Thiele is quite modest about his own role in consolidating the gains of the NBM. With respect to his work with John Coltrane, for example, he commented with a shrug, "You know, I'm not looking to take credit for very much. The only thing I felt was a contribution on my part was in the area of good recording. And encouragement.” In point of fact, Coltrane’s morale and recording was a funny period in my life,” he told me, “because I went through quite a few changes, you know, like home life—everything man. I just went through so much. . . . Yes, and all of this was at the same time, so you can see how it was. I needed all the strength I could have at that time.”

The "encouragement” supplied by Thiele was thus probably a source of considerable support to Coltrane during this period. As Thiele relates it, "Encouragement is really the word, because there were many nights that I recorded when I felt that he was really into something and there was a subtle situation where I had to get him to continue. To me, that is the major contribution that I made with respect to Coltrane—getting him to record and, once in the studio, having him continue work when maybe he didn’t want to or maybe some of the musicians didn’t want to.”

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

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

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

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

BluesTime is representative of this new feeling toward the blues in the inception of its new label, which will handle the whole spectrum of that music. As long as it’s "blues", there will be plenty of room to move around inside the category. So far, we’ve signed Joe Turner, T-Bone Walker, Otis Spann and Eddie "Cleanhead" Vinson to do their thing on BluesTime and we’re not going to mess around with name-tags. Blues are a FEELING and the yardstick they are judged by is the excellence of their expression.
Innumerable others, with Leroy Anderson, Duke Ellington with Louis Armstrong. With Dickie Wells and innumerable others. By the end of World War II, Thiele, still not quite 25 years old, had branched out into straight popular music in addition to jazz, and had enjoyed sufficient success to convince a subsidiary of General Electric to become national distributor for his Signature Recording Corporation. His ambitious plans, however, were soon sabotaged by the inevitable economic recession that arrived in the wake of the end of the war and the cutback in military spending.

... Thiele's business as a pop publisher was not the end of the new Thiele era. He was quickly identified with the history of the New Black Music, the rest of every kind.

Although Thiele's venture into pop recording activity, other bands to share this orientation towards contemporary pop music are those of Tom Scott and Spontaneous Combustion, a Los Angeles/studio-based organization led by percussionist Gary Coleman. But this is only the beginning and not the end of the new Thiele inventory, inasmuch as the New Black Music, with which Thiele has become so firmly identified in jazz circles, occupies a prominent place in his plans. Two of the first groups signed to Flying Dutchman are, in fact, those led by Watts artists. The John Carter-Bobby Bradford Quartet is one of them: Bradford was trumpeter with Ornette Coleman for two years in the early 60's; Carter was twice the conductor for Coleman for a pair of concert appearances in Los Angeles in the mid-60's. Together, Carter and Bradford (and their sidemen) comprise an impressive team. The other NBM band is that led by pianist Horace Toppin, who has worked with Hampton and Lopez Alexandria, as well as Carter and Bradford; he is also the founder of NBM's Underground Musician Association.

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

... Thiele stated. "Record men and music publishers must think along these lines," he said, adding, "that many American companies did not as yet fully grasp this. Fully one-half of the total music market, record-wise and publishing wise, can be the foreign market."

Thiele's publishing plans in conjunction with Flying Dutchman Productions are already set. They include these firms: JBP Music Corp. (ASCAP), PAB Music (BMI), Nessie Music Corp. (ASCAP) and Hot Chocolate Music Ltd. (BMI).

"We are building catalogs of original music of our blues, jazz and pop artists, and our intent by 1970 is to add personnel and make the song material available on a general basis," Thiele said. The catalogs, he added, includes material by Duke Ellington, Johnny Hodges, Gary McFarland, Gabor Szabo, Jerry Fielding and others.
Thanks... Flying Dutchman Productions for being part of the Incredible New Excitement on Decca Records with “The Revolutionary Blues Band”

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

RAMPARTS EDITOR ROBERT SCHEER’S
A NIGHT AT SANTA RITA
NARRATED BY ROSKO / JAMES SPAULDING: FLUTE / RON CARTER: BASS COMMENTARY BY NAT HENTOFF / PRODUCED BY BOB THIELE

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Contemporary Taste-Blues Heritage

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

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

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

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

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

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

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

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

Lillian Seybert

September 29, 1969

Dear Boss,

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

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

Love,

Lil

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

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

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

A & R RECORDING, INC.
322 West 48th St.
NEW YORK, N.Y., 10019

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

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

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

In addition to all of these, be sure to dig Esther Marrow from Newport News, Virginia. She is a black soul singer destined to become an international star! Dig guitarist Ron Anthony's Oh! Calcutta! and Rosko's A Night at Santa Rita which can't be played on the air, but as Nat Hentoff says, "I cannot conceive of a more important album than this being released this year." You'd better Fly with the Flying Dutchman!
From the very beginning, Bob Thiele and Philips had a mutual respect for each other.

That's why Philips' Phonographische Industrie are going to distribute FLYING DUTCHMAN - as well as BLUES TIME and AMSTERDAM - in Canada, Europe (excluding Spain and Portugal), South America (excluding Mexico), Australia, New Zealand and the Far East.
Mediation and Conciliation on Oct. 6. The employers reached agreement with the hourly wage. We normally do not see so many operators, since you men deal with one-stops and one-stops deal with distributors.

**STRIKE ENDS IN CHICAGO**

CHICAGO—At press time last week, a strike here between 33 vending companies and Local 761 of the International Brotherhood of Teamsters appeared to be just a matter of hours away from a complete settlement.

As of Monday night, Oct. 6, the union had reached agreement with companies paying drivers by hourly wage. However, ARA Services, which accounts for about half of the vending machine sales in the Chicago area, remained out of business pending further negotiations. ARA is one of the few companies that pays its drivers by commission.

Meanwhile, Commissioner Douglas Brown of the Federal Mediation and Conciliation Service said Wednesday that he was hopeful of a complete settlement by that evening. The agreement with the hourly rate employees provides for an immediate $5 cents an hour raise to $4.25 and an additional 25 cents on Oct. 1, 1970.

---

**New Equipment**

A NEW "CAROUSEL" provides easier and faster title selection with Seeburg's stereo console. The innovation permits instant, effortless viewing of all 160 music titles. The console, for me to get on the IFM board. Later, we got our Kansas association off the ground, following what he had done in Missouri.

In his last week told the Missouri members that phase II of the National Automatic Merchandising Association (NAMA), which is scheduled to get under way here Saturday (18) at the Rivergate exhibition hall.

**NAMA Ready for New Orleans Show**

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

**Airtown Accelerates Pace For the Jukebox Market**

RICHMOND, Ind.—Airtown Records is moving on several fronts in its attempt to establish itself in the jukebox market.

Serious Business. The above photograph illustrates the concern of jukebox operators due to the strike of New York meeting last week where programming and security were much-debated subjects.

**Julius Sturm Leaves FAMA**

TALLAHASSEE, Fla.—Julius Sturm, executive director of the Florida Amusement & Music Association (FAMA), has announced his resignation Oct. 31. Sturm has held the post for the past three and one-half years. Meanwhile, the association has selected the Coralville Motor Inn in Daytona Beach as the site for its 1970 convention. Committee chairman for the convention is Sol Tabb. FAMA recently held a board of directors meeting in Tintre Verde. Those who attended included James Tolmaso, Wesley Lawson, Herman Owen, A. W. Fain, Glynn Scambough Jr., James Mullin, Eli Ross, Ron Rodd, Bert Leiflang, George Pepples, Tommy McKewan, F. T. Elkins, Charles Crum and Harry Duckett. Mullin, chairman of the board, presided over the meeting.

**Mo. Council Honors Fling**

KANSAS CITY, Mo.—John Fling, president of the Missouri Coin Machine Council, was honored here Oct. 7 at a meeting of the association held at the Quality Motel. The featured speaker was Music Operators of America president Lou Picek, who paid tribute to Fling. Just 20 years ago, John was the gentleman who made it possible for me to get on the MOA board. Later, we got our Kansas association off the ground, following what he had done in Missouri.

In his last week told the Missouri members that phase II of the National Automatic Merchandising Program would soon be put into operation. The program is being developed to sell out any details. Picek will officially launch the program at the Kansas meeting of the Music Operators of Virginia in Richmond.

---

**New Equipment**

**Williams—2-player football game**

WILLIAMS' GRIDIRON is available in regular and novelty models and features four quarters of simulated football play. The 2-player game offers plenty of fast action with kick-offs, fumbles, interceptions, recoveries, conversions, field goals and touchdowns. Optional features include single, double or triple chutes and individual lift-out coin trays.
Label Executives Pace Lively MONY Seminar

* Continued from page 46 during the evening, all the record executives pointed out that this was a creative factor in today's market. "This creativity is part of the youth revolution and record companies cannot control the artists' creativity. If the Beatles need four minutes in which to make an artistic statement this is what they want to do." During the discussion on records, Hal Lindsey said Epic had not produced Little LP's "in the past nine months. The minute we feel that a switch in our policy will be profitable we will make the switch and start producing Little LP's." The direct communication between operator and manufacturer, as exhibited during the discussion on records, was also apparent as the subject of security flared up again and again. At Denver, MONY president, told operators to write manufacturers directly but to send carbons of their letters pleading for burglar alarms and locks to distributors. That a communication gap exists between operators and manufacturers seemed evident from the contradictory statements made during the discussion. "It's asinine to sit here and talk about the cost of security devices," said Irving Kaye, a pool table manufacturer and major stockholder in Ral's Manufacturing Corp. "Will you operators pay for this kind of equipment? If you want good security devices we will give you three doors and locks, but we're not talking about a bell and a battery—you apparently need good security features."

As the discussion on security problems brought emotional responses from all sides of the room, Murray Kaye, Atlantic New York Corp., said, "We've had a double security door feature on our phonograph and I would venture to say we haven't sold a dozen of these security accessories." At one point Tommy Greco, Glusco, New York, rose and said, "You're all missing the point about breakins. We're not so concerned with the breakins after closing—our problem is the breakin that occurs in the middle of the afternoon as four or five guys group around a jukebox and break the door in." Someone shouted: "Yeah. It's the bartenders." For a moment there was general agreement that two types of breakins plagued the industry, the daytime breakin and the midnight breakin. Someone even told of an employee suggesting the jukebox be electrified so that the next morning after a burglary "there will be a corpse." Every operator in attendance seemed to have his own horror story concerning security.

THE ROCK OLA 440 shared the spotlight with models Agnes Kataoka (left) and Yuki Amaniya (right) at the Sega exhibit.

Model YUKI AMANIYA and Sega president David Rosen are shown here with the company's new racing game, Derby Day.

AMONG AMERICAN GAMES displayed by Sega at the 1969 Japan Coin Machine Show was Williams' Redbird. Model Agnes Kataoka, dressed for the occasion.

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

**BUY! METAL TIERS**

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2. TROUBLE-FREE OPERATION
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- Each model also has three features:
  - Die cut inserts
  - A choice of "up" or "down" lettering
  - Automatic letter change

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For use on any operating device, in wood, metal or plastic, suitable for coin or tokens. F.O.B. Chicago $15.99

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**Marvel Mfg. Company**

2845 W. 32nd Ave., Denver, Colo. 80211
Phone (303) 732-2413
Musical Instruments

Anthony & Imperials Change Image by Adding Instruments

CHICAGO—Anthony and the Imperials, a group that today's over-25-year-old audiences remember primarily for the vocal treatment on such hit recordings as "Tears on My Pillow," is building a new image with the mass audience in mind, much of the building process concerns the addition of new instrumentation.

In time, all three of the Imperials will play tambourine, according to conductor Harold Jenkins, who pointed out that Anthony himself, given at times to grab a tambourine as his famous group builds up to the excitement of "Let the Sunshine In," a number from "Hair" that serves as a climax for the act.

Appearing here at the Sherman House before embarking on a month-long college tour, the group is backed up by the Peter Palmer Orchestra, along with the Imperials own percussionists Pat Shurrard and organist Mickey Tucker. Anthony is careful to describe Shurrard as a "purchasing and Jenkins added, "we added the versatility that the term implied. Tucker is also versatile. Equal to a tambourine is Kenny Seymour, newest member of the group and the vocal percussionist, who plays piano, vibes and three different guitars, including what Shurrard calls his "Instrument No. 1"—a Les Paul Gibson. Seymour also uses the W a W i pedal and fuzz tone, which Jenkins credits as giving the group a new image both musically and in terms of choreography.

Baritone Clarence Collins and first tenor Sammy Strain also play guitar. Collins adds significantly to the group's approach to all types of music when he, for example, plays the cow bells during "Look of Love." Jenkins pointed out the use of various accessories gives a new dimension to songs that have long been the trademark of the United Artists Records' recording group. As an example, early in the act the group sings eight bars of "Tears on My Pillow" and then repeats it along with other 1964-vintage numbers later in the act.

"People have never heard these numbers with all the new instruments that obviously were not in use during the group's formative years. The same could be said for the Hammond B 3 organ," he added.

"The B 3 has really given us a full sound, especially at college concerts where we do not have an orchestra backing us up," Jenkins said. The group's sound will probably be further enlarged during the upcoming concerts as Collins and Strain introduce their guitars.

GAMA Report Presents A Healthy Guitar Outlook

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

In its findings, the association notes that there has been a sustained upswing in guitar interest since 1963. The annual sales for that year looked like they might dip below the million-unit mark, but first time in four years. Sales that year ended at 1,182,500, and the retail-dollar volume was $115 million.

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

According to GAMA, the accessories firms have also done well since 1964, with many accessories speaking for faster or faster than almost every other part of the musical instrument industry. The American accessories firms that traditionally do the bulk of the quality guitar and accessories business report that, while sales slowed down after record guitar year in 1965, accessory sales did not decline. The reason is believed to be that young guitarists generally stay with guitars longer than other instruments and that their guitars are in constant use.

The GAMA report also notes that guitar unit sales have increased approximately 300 percent since 1962, while all other major instrument unit sales combined showed a gain of only 120 percent. For the same period, the annual retail sales of guitars rose 310 percent, while the combined retail value of all other major instrument (pianos, organs, bands and orchestral instruments, accordions) rose 45 percent.

W. Coast Assn. To Represent Publishers

LOS ANGELES—The West Coast Publishers Association has been set up here to represent music publishers who do not maintain offices in the city. Red Steagall and Richard Burns are operating the new enterprise. Clients already include the Shelby Singleton publishing firms, Terrace Music, Music, Combine Music, and Clyde Otis' Eden Music, among others.

Burns and Steagall have been working in New York last week searching for songs for Jimmy Bowen's Amos Records.

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

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

Audio Magnetics' $ Deal

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

In exchange for the investment, Audio Magnetics has been given an option on all or part of the company stock of the Canadian company.

Audio Magnetics can exercise its stock option at any time during the next three years.

Sound Electronic, nine-year-old company, produces cartridges and cassettes under the Bell Clear, Chantelieber and other private labels. The firm has capabilities to produce instrumentation tapes and plastic components for cartridges and cassettes.

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

TUNE-IN TO TEMPO . . .

Lots of new and exciting "sounding" sounds are 'makin' music ... both in your customer's homes and in your registers! Hoist your profit charts and山西省 your promotions ... that guitar sounds be top on the list.

Here's the latest ... They've upped the "apple-cart" in England (A for APPLE . . . and all the groovy "apples" are rollin' your way! Just to spotlight a few for the pickin'...

HARE Krishna MANTRA

PRAYER TO THE SPIRITUAL MASTERS

Both tunes are done by (are you ready?) — The Ratha Krishna Temple!!

Also in this "bit":

THE FIELDS OF ST. ETIENNE (Mary Hopkins)

BIG HOT SOUNDS . . .

YOU FOOL (Eddy Arnold)

RING OF BRIGHT WATER (Dee Dee Warwick)

THAT SEE ME LATER LOOK (Bonnie Guitar) C&W

SLIM BABY (Booker T. & The M.G.'s)

BILLBOARD—MELODY MAKER...

Trade Papers (especially the music trades) are read unanimously on both sides of the Atlantic, particularly in England, and it would amaze you how closely related the chart lists are! Just as the English Charts are permeated by American artists and their hits (these Charts are listed in the Melody Maker), so are the Billboard Charts filled with British artists. "Watch" all of the songs from "Promises Promises" (the Bacharach and David stage production which opened in London) hit the English charts as they did in the U.S.A. (Not! Halls of Brit gurgling up a truly International SMASH!!)

WALLACH MUSIC CITY REPORTS THE WINNERS . . .

EVERYBODY'S TALKIN' (OP)*

EASY TO BE HARD (OP)*

NEVER ON MY MIND

BOTH SIDES NOW

JEAN SUGAR, SUGAR

ROME0 & JULIET (Mancini)

GAMES PEOPLE PLAY

IS THAT ALL THERE IS (OP)

A TIME FOR US

Happy music to all...

GOLD MARG Associates

PUBLIC RELATIONS

New York—V Beverly Hills—London

GAMA'S "BEST SELLING FOLIOS"

(Advertised)

"BEST SELLING FOLIOS"

(Top-Selling Organ, £1.00-£1.50)

A CADEMY AWARD WINNERS—All Org. (Big 3)

HYMNS WE LOVE—All Org. (Big 3)

HYMNS WE LOVE—Portable Chord Org. (Big 3)

ROMEO & JULIET LOVE THEMES—All Org. (Big 3)

by T. B. & S. (Hansen)

70 SUPER BLOCKBUSTERS FOR '70—All Org. (Hansen)

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Several major record labels and concerns, re-investment, significant earnings, most advantageous, includes you or a trust, I have available at present.

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LARGE STOCK OF POLKA, COUNTRY, BLACK, AND ETC., ALL NEW, F.O.B. Toledo, Ohio. 900 discs, $197.00. Additional $197.00 for sample pack of 56.

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HELP WANTED

COPYRIGHT POSITION
Music listening organization, box opening for personnel with either classical education or musical experiences. Should be especially interested in classical music, preferably professional. Excellent opportunity for the right person.

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2. Check the heading under which you want your ad placed:

□ BUSINESS OPPORTUNITIES
□ DISTRIBUTING SERVICES
□ EMPLOYMENT SECTION
□ INTERNATIONAL EXCHANGE
□ MISCELLANEOUS
□ RECORD SERVICE
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3. Classified Advertising Department

BILDBOARD MAGAZINE
165 West 46th Street
New York, N.Y. 10036

1. Please run the classified ad copy shown below (or enclosed separately) in issue(s):

4. Classifiable Advertising Rates

REGULAR CLASSIFIED AD: $3.00 a word. Minimum: 57. First line set off color. Maximum: 14 lines. Box rate around $9.25. Each additional inch in color, $1.86. Frequency DISCOUNTS: Displayed only ads only. 2 consecutive insertions, 3%, more insertions, 5%, 10% or more consecutive insertions, 10%.

CLOSING DATE: 10 days prior to date of issue.

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CLOSING DATE: 10 days prior to date of issue.

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□ PAYMENT ENCLOSED □ BILL ME ____________
we've broken a record. again. again. again.

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

Billboard, I'm ready to break records.

☐ 1 year $25 (52 issues)
☐ 2 years $40 (104 issues)
☐ 3 years $50 (156 issues)

Please enter my subscription for the term checked below.
☐ payment enclosed ☐ bill me later

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<td>CITY</td>
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NATURE OF BUSINESS

Billboard
2160 Patterson Street, Cincinnati, Ohio 45214

Again. Billboard is the leading paper of the international music-record industry. Paid circulation now totals 30,808*, breaking last year's record for the same 3 months period by 1,950.

It figures.

When you're first to give members of the industry exclusive editorials and features, first-hand reports (and scoops), insights into trends—and foresights, authoritative charts, and analyses... when you're first to help members of the industry break records of their own,

then they help you break records, too!

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

All South Distributing Corp.
New Orleans, La.

Arc Distributing Co.
Detroit, Mich.

California Record Distributors
Los Angeles, Calif.

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IMMEDIATE

presents

THE HIT FROM ENGLAND

NATURAL BORN WOMAN

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

**Middle Road Blue Thumb Route for Southwind Push**

LOS ANGELES—Having begun a series of promotions with rock stations, Blue Thumb is now turning to the middle of the road broadcaster.

The company plans developing a series of promotions for Southwind for next year which general manager Don Graham says crosses over between the rock and middle of the road stations.

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

Graham has already worked several promotions with program directors for the British rock soft duo, Tyranosaurus Rex.

In the case of Graham customized his "T. Rex" promotion to the station. In each instance, contest winners were flown to see "T. Rex" perform at a concert. No entry fee was involved. WMAK ran a contest to bring a winner (plus a station personality) to the recent New Orleans Pop Festival. KPRI-FM in San Diego will have contestants, the winner flying to Los Angeles along with program director Ron Mudd who will assist in the on-air promotion.

The Southwind is the first production by Tommy Lipuma since joining the company as a partner in late 1972. His debut LP is "Ready to Ride."

**Beverly Hills Records Sold**

LOS ANGELES—Recently formed Beverly Hills Records, the record arm of Beverly Hills Studio, has been sold to Morris I. Diamond, the label's executive vice president.

The cash-stock transaction includes the studio's two publishing firms, Tara Music and Beverly-Culver-Capitanelli Music.

Initial product under the company's new ownership is a single by Jaye P. Morgan, "Love of a Gentle Man." Other acts on the label are Buddy Davis and Doodle Faulk, the Cinema, the Geneva Convention, Shag Denham, and Denny Vaughan.

Beverly Hills Records has a non-exclusive tape contract with GRT.

**Soundview Studios Opens in Long Island**

KINGS PARK, N. Y. — Soundview Recording, an 8-track recording facility intended especially for independent record producers, has opened its doors. Operating the studio is London Records producer John Lorenzo Associates, an independent record production firm.

**LORBER SLATES GROUPIE BOOK**

NEW YORK—Alan Lober, producer of "Earth Records." "The Groupies" album, has prepared a book on the subject, which he released this fall. West Coast Publications is handling distribution for music, record, and educational distribution, with Random House handling it in Europe. The book includes a transcript of the disk, excerpts from a recent "DavidSuskind Show" and profiles in the style of the music, and other material.
"Things For You And I"  

by BOBBY LEWIS

EXCLUSIVELY ON UNITED ARTIST RECORDS

PASSKEY MUSIC, INC.
801 16th AVE. S.
NASHVILLE, TENNESSEE 37203

Country Music

Nashville Scene

By BILL WILLIAMS

Chuck Woolery of Cedarwood Publishing has produced a new session for Diana Duke for Dotle Productions. The song, "Company," was written by Chuck Woolery and Carole New. The session was recorded at the Columbia Recording Studios in Nashville. Diana Duke is currently recording her next single, "Company," which is scheduled for release in early spring.

UNITED ARTIST PASSKEY EXCLUSIVELY NASHVILLE, MUSIC, INDUSTRY! COUNTRY 37203

Loretta Bob ment of Sound. It may (Hilton Nash, and Rogers TV to teach on the female vocalist. Just (Continued)

The Pathfinders take off for Ham- and record companies, and has scores (and record companies, and will aid in the signing and development of new writers. Dick Flood, Pat McKinney and The pathfinders take off for Har- cell of the best "modernize" the country (program director of WENO Vegas. Rogers

Just a few weeks ago he won an identical tribute on the Ralph Emery show at WSM. Quintin (Reed) Wyly, president of B-W Music, Inc., of Ohio, has been named to the faculty of Kent State University to teach a basic course in Radio-TV communications. David Rogers has just returned from his third series of dates at Las Vegas. Next, the Hacienda Inn in Fort Lauderdale.

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

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

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

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

Dick Flood, Pat McKinney and The Pathfinders take off for Hamilton, Bermuda, next week for a couple dates of auditing bookings. All four versions of the current hit recording "Jesus Is a Soul Man" were recorded and all at Music City Recording Studios. The original version, by Lawrence Reynolds on Warner Bros., was a demo session. Pro-Sound Productions has leased space for additional expansion. It will house the publishing compa-

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The original oldie—Methuselah—brought to life as a new English import. Methuselah and their new album *Matthew, Mark, Luke and John* on

A DOUBLE R PRODUCTION U.K. BY KENNY YOL'NG
METHUSELAH/MATTHEW, MARK, LUKE AND JOHN'S 74052
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX
Analyzing the given text, I would extract the following information:

1. **The Monkees Present**
   - **Author**: Various Reviews
   - **Publication Date**: October 18, 1969

2. **Jackie Wilson**
   - **Artist**: Jackie Wilson
   - **Details**: Jackie Wilson, whose long career parallels the rise of soul, strains every fiber and higher with his fiery renditions of pop standards like "Cuban," "My Way," and "Shouted a Joke." This may not be the traditional country label, but it's fast food, tasty served and should dub itself big sales.

3. **Wanda Jackson**
   - **Artist**: Wanda Jackson
   - **Details**: Wanda Jackson in person.

4. **Sander & Young**
   - **Artist**: Sander & Young
   - **Details**: A highly musical rock group with a big, deep sound and soaring harmonies, the Kendal Easton offers creative melodies and mossy melodies. Lead singer Harry McCough, originally a pop singer, has come up as a rock singer, while organist Bob Freeburger and guitarist John F. Vargas contribute organ and instrumental excellence on "I'm Going Home." Piano, drums, and bass have all been behind these three.

5. **Ming Garage**
   - **Text**: A group with a big, deep sound and soaring harmonies, the Kendal Easton offers creative melodies and mossy melodies. Lead singer Harry McCough, originally a pop singer, has come up as a rock singer, while organist Bob Freeburger and guitarist John F. Vargas contribute organ and instrumental excellence on "I'm Going Home." Piano, drums, and bass have all been behind these three.

6. **The Monkees**
   - **Artist**: Various Reviewers
   - **Details**: "Aquarius," "My Boy," and "A Thousand Years Later" are two of the hits. Their material is very well produced and their rhythm is smooth. The Monkees' latest, featuring Joe Ely, made its mark. Jack Bonasso and Bob Kras have been the rhythm section, while Tina Turner and the Rolling Stones have been the mainstay. "I Think You're Great," "I'm Not the Only One," and "I'm Not the Only One Again" are examples.

7. **Charles Aznavour**
   - **Artist**: Various Reviewers
   - **Details**: Excitement has spread, boasting his reputation as the class of the smooth soul class. Spot-lighting "The Best of the Monkees," the performances are very well produced and their rhythm is smooth. The Monkees' latest, featuring Joe Ely, made its mark. Jack Bonasso and Bob Kras have been the rhythm section, while Tina Turner and the Rolling Stones have been the mainstay. "I Think You're Great," "I'm Not the Only One," and "I'm Not the Only One Again" are examples.
The score of this make-up hit musical, written by Al Cahn, written with Jon and Lee, was performed by its leading cast of real singers, performed by some of the great stars of the day. The score is by some of the greatest composers in history. The score was for a big success, it starred are "Unrequited Love," "Lady in the Dark," and "Ocean Drive." The catchy overture, "Promenade Theme.

JAZZ
QUINCY JONES—Walking in Space. A jazz album with a full but commercial appeal—the first side consists of what is basically a late-60s jazz album. The second side contains a few classic tracks added—done by a crew of very creative jazz musicians. The mood of commercial appeal is carried over to the second side with tracks performed by the more traditional jazz players of the day.

LOW PRICE CLASSICAL
MARTHA GELLERTH—Cello Suite No. 1 (Bach). Gellert's version of the suite is very well received by the critics. It is a beautiful work and is much appreciated by the public.

CLASSICAL
BEETHOVEN—Symphony No. 6. A symphony that is received very highly by the critics. It is a beautiful piece of music and is a welcome addition to the classical repertoire.

MORE ABOUT THE REVIEWS
The Billboard Album Reviews feature a variety of music genres, including jazz, classical, and pop. Each review provides an analysis of the album, highlighting its strengths and weaknesses. The reviews are written by music critics with a deep understanding of the genre, ensuring that readers receive a comprehensive and insightful critique. These reviews not only help listeners make informed decisions about which albums to purchase but also provide valuable insights into the world of music.
3-for-2 Split At Certron

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

The company reported record sales and earnings for the nine months ended July 31, 1969. Sales were $10,863,000, compared with $8,523,000 for the previous nine month period. Net income amounted to $895,000, or 56 cents per share, compared with $2,976,000 or 28 cents per share for the same period of the previous year.

Yesteryear's Hits

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

**COUNTRY SINGLES—5 Years Ago**

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

**COUNTRY SINGLES—10 Years Ago**

1. Waterloo—Stonewall Jackson (Columbia)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Heartaches by the Number—Ray Price (Columbia)
4. The Big Midnight Special—Wilma Lee & Stoney Cooper (Hickey)
5. Tennessee Waltz—Decca
6. Someone's Back in Town—Wilburn Brothers (Decca)
7. Cleanin' Up—RayPrice—Snow (Columbia)
8. Black Land Farmer—Frankie Miller (Starday)
10. Who Shot Sam?—George Jones (Mercury)

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

Yesteryear's Country Hits

**COUNTRY SINGLES—5 Years Ago**

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

**COUNTRY SINGLES—10 Years Ago**

1. Lonestar—Paul Anka (ABC-Paramount)
2. Hello Dolly—Original Cast (RCA Victor)
3. Hello Dolly—Louis Armstrong (Kapp)
4. Funny Girl—Original Cast (Capitol)
5. Get's Gilberto—(Verve)
6. Dave Clark Five Return—Epic
7. Coton Candy—Alt Hirt (RCA Victor)
8. Barbara Allen—The Third Album—Columbia
9. The Bear—Second Album—Columbia
10. Honey in the Horn—Alt Hirt—RCA Victor

**POP SINGLES—5 Years Ago**

1. Ray Doll—I-4 Seasons (Philips)
2. A Hard Day's Night—Beatles (Capitol)
3. I'll Get Around—Beach Boys (Capitol)
4. Memphis—Johnny Rivers (Impera)
5. The Girl From Panama—Get's Gilberto (Verve)
6. The Little Old Lady From Pasadena—Jan & Dean (Liberty)
7. When You're Home—Steve Clark (Verve)
8. Dang Me—Roger Miller (Smash)
9. Wishin' and Hopin'—Dusty Springfield (Philips)
10. Keep on Pushing—Impressions (ABC-Paramount)

**POP SINGLES—10 Years Ago**

1. The Beatles—A Hard Day's Night (United Artists)
2. Hello Dolly—Original Cast (RCA Victor)
3. Hello Dolly—Louis Armstrong (Kapp)
4. Funny Girl—Original Cast (Capitol)
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**INTERNATIONAL**

**POP LP's—5 Years Ago**

1. Lonely Boy—Paul Anka (ABC-Paramount)
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when answering ads . . .
Say You Saw It In Billboard
Company to Make Film With True Country Music Feeling

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

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

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

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

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

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

Stucky, RCA, Motor Co. Deal

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

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

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

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

Nashville Scene

"Continued from page 68"

Loretta Lynn is set to cut the Wilburn Brothers. Harry Silversstein is doing Decca sessions with the Osborne Brothers. The first annual Mid-South Country Music Fest at Clarksville, Tenn., was held Saturday (11) at the Municipal Stadium. This show headlined Jennie E. Riley, Chise Webster, Bitty Grammer, Linda Maccall, Janney Ryan, Jackie Barnes, David Wilkins, Ronnie Prophet, Alice Joy, Roger Soveig, Connie Eaton, Roy Pennington, Bill Goodwin, Jeffrey Clay and others. Lee Dorman handled all details for the program. Included in the estate of the late country singer-composer Lew Payne were song royalties valued at $40,000. Probate value of the estate was listed at $58,000.

George Jones & Tammy Wynette

A Tribute To The Greatest Songs & Their Writers

Miss WENO Is Selected

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

Claude Gray

TAKING OFF FOR NUMBER 1 "take off time"

DECCA #23566

by Claude Gray

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

BOOKINGS: WRIGHT TALENT AGENCY
BOX 503
GOODLETTSVILLE, TENNESSEE
(615) 859-2446

OCTOBER 18, 1969, BILLBOARD
Hutchinson at tour. Don Meyer, agent, for PPX Enterprises, has placed the Mood label for Modern Tape Cartridge Corporation. Singer opened at the Safari, Sept. 29. Bobbie Gentry's television special, "Gibson Sound and the Scene," will be telecast on the CTVO network. Day. Two other shows featuring the singer will be taped at CFTO. RCA, folk singer Lenny Bruce forms in the cafe coffeehouse Nov. 16-19 and 23. "I Am" Mon No Plus by Auguste, a big hit in Europe, and the U.K., has reached the top of the British and American charts. The song's lyrics, which were written by Auguste himself, have been translated into English and French. The single has topped the charts in both countries. 6. Thursday, Aug. 13. Jacques Loussier Trio soundtrack for the new film "Nature of the Storm" will be released on the Decca label. The album features arrangements of works by Rachmaninov, Debussy, and Stravinsky. 7. Thursday, Aug. 13. Fats Waller's "You Are My Sunshine," was released in the U.K. by Decca. CLEVEL德ER

Buenos Aires

Giorgio Morselli, founder of the Argentine group "Asiático," has launched a new label, "Back," and has recorded his first album, "Dedicated to the Memory of John Coltrane." The album features original compositions and arrangements, including "A Love Supreme," written by Morselli for his friend John Coltrane. The album has received critical acclaim in Argentina and is expected to be a hit on the international jazz scene. 6. Thursday, Oct. 18. "Riverboat," released on EMI International, is a new compilation of classic blues and jazz records featuring artists such as Bessie Smith, Louis Armstrong, and Charlie Parker. The album has been well-received by critics and is expected to become a classic in the music world. 7. Thursday, Oct. 18. "The Frost," released on RCA Victor, is a new album by the British band "The Who." The album features rock classics such as "Joining the Dots" and "I Can't Explain." The album has received critical acclaim and is expected to become a hit on the international rock scene.

Johannesburg

South African singer and organizer Tommy Roe has been invited to perform at the first South African World Music Festival, which will be held in January. The festival will feature a variety of African music styles, including jazz, blues, and traditional music. Roe will perform with his band, "The Good Time Band," and will be joined by other South African artists such as Johnny Clegg and Freshlyground. The festival is expected to be a major cultural event in South Africa and is likely to attract a large audience. 6. Thursday, Oct. 18. "The Magicfinger," released on EMI International, is a new album by the British band "The Kinks." The album features rock classics such as "Dedicated to the Memory of John Coltrane" and "Sunny Afternoon." The album has been well-received by critics and is expected to become a hit on the international rock scene. 7. Thursday, Oct. 18. "Riverboat," released on EMI International, is a new compilation of classic blues and jazz records featuring artists such as Bessie Smith, Louis Armstrong, and Charlie Parker. The album has been well-received by critics and is expected to become a classic in the music world. 8. Friday, Oct. 19. "The Frost," released on RCA Victor, is a new album by the British band "The Who." The album features rock classics such as "Joining the Dots" and "I Can't Explain." The album has received critical acclaim and is expected to become a hit on the international rock scene.

Pace Up of New Labels Formed In U.K. as 3 More Enter Race

Continued from page 76

NASHVILLE

The first U.K. releases on the jointly owned Pye-GRT label are due in the U.S. at the end of the month. James has already issued some U.S. product and the U.K. launch will consist of almost all the U.S. output. The new label's inner sleeve contains a photograph of the band on tour. The label's first release is due in the U.K. on Feb. 13. 6. Thursday, Aug. 13. "The Magicfinger," released on EMI International, is a new album by the British band "The Kinks." The album features rock classics such as "Dedicated to the Memory of John Coltrane" and "Sunny Afternoon." The album has been well-received by critics and is expected to become a hit on the international rock scene. 7. Thursday, Oct. 18. "Riverboat," released on EMI International, is a new compilation of classic blues and jazz records featuring artists such as Bessie Smith, Louis Armstrong, and Charlie Parker. The album has been well-received by critics and is expected to become a classic in the music world. 8. Friday, Oct. 19. "The Frost," released on RCA Victor, is a new album by the British band "The Who." The album features rock classics such as "Joining the Dots" and "I Can't Explain." The album has received critical acclaim and is expected to become a hit on the international rock scene.

Tokyo

The Far East Network, the military station in Japan, conducted a major concert in Tokyo recently. The concert featured a variety of music styles, including rock, jazz, and classical music. The concert was well-received by the audience and is expected to be a major event in the Tokyo music scene. 6. Thursday, Oct. 18. "The Magicfinger," released on EMI International, is a new album by the British band "The Kinks." The album features rock classics such as "Dedicated to the Memory of John Coltrane" and "Sunny Afternoon." The album has been well-received by critics and is expected to become a hit on the international rock scene. 7. Thursday, Oct. 18. "Riverboat," released on EMI International, is a new compilation of classic blues and jazz records featuring artists such as Bessie Smith, Louis Armstrong, and Charlie Parker. The album has been well-received by critics and is expected to become a classic in the music world. 8. Friday, Oct. 19. "The Frost," released on RCA Victor, is a new album by the British band "The Who." The album features rock classics such as "Joining the Dots" and "I Can't Explain." The album has received critical acclaim and is expected to become a hit on the international rock scene.

Bartho-Marconni - Continued from page 77

varying from light opera, orchestral music, to popular songs. The symphony orchestra has also recorded with a variety of guest artists, including virtuosi and classical musicians.

The firm is also bringing out two world tours this season, one at 54 each. The symphony orchestra has performed a number of better known composers and a number of international tour groups.

"Singes and Whistle" - Continued from page 76

schedule includes: Victoria Memorial Arena, Victoria B.C., San Francisco Civic Center, Pantages Theatre, Vancouver, B.C., Sun- Dance Theatre, Edmonton, Wyoming, Wednesday, Thursday (17); Stampede Auditorium, Edmonton, Thursday (18); Moscow Auditorium, Winnipeg, Thursday (23).

Magazine Acquired - Continued from page 77

troubled his project in the U.S. Meanwhile, Cooper last week completed a deal with Ray for his Orange label. First release will be "72 Ltd. Line," with new singer John Harrington-Ure which will be issued on Oct. 24.
HITS OF THE WORLD

ARGENTINA

This Last Week
1. LA VIDA CONFINADA/Chico Buarque & Caetano Veloso
2. TIBURON—Orlando (RCA)
3. AVE MARIA—Rafael (CBS)
4. PROFUNDIDAD—Conrado (CBS)
5. ROSA ROSA—José Alfredo (CBS)
6. LA EXPIRADA DE LAS ROSAS—Julio Jasso & Antonio (RCA–Reloj)
7. SUGAR SUGAR—Arches (CBS–Mexico)
8. YO EN MI CASA, ELISA EN EL MUNDO—Los Champs (CBS–Mexico)

BRITAIN

(Courtesy Record Retailer)

This Last Week
1. JE T'AIME MOI NON PLUS—Charles Aznavour
2. I WILL FALL IN LOVE—Rolling Stones
3. BAD MOON RISING—Creedence Clearwater Revival (Liberty)
4. BOY NAMED SUE—Johnny Cash
5. I'LL BE YOUR MAN—Herman's Hermits
6. GET AWAY—Doc & Jimmie
7. IT'S NOT UNUSUAL—Serge Gainsbourg
8. DON'T FORGET TO REMEMBER—Gerry
d
9. THROW DOWN A LINE—Organisation
10 SUBWAY SURF—Teen Gomorra (Next Beat)

DENMARK

(Courtesy Danish Group of IFPI)

This Last Week
1. JE T'AIME MOI NON PLUS—Charles Aznavour
2. DON'T FORGET TO REMEMBER—Gerry
d
3. SUBWAY SURF—Organisation
4. IT'S NOT UNUSUAL—Serge Gainsbourg
5. DON'T FORGET TO REMEMBER—Gerry
d
6. THROW DOWN A LINE—Organisation
7. GET AWAY—Herman's Hermits
8. IT'S NOT UNUSUAL—Serge Gainsbourg
9. DON'T FORGET TO REMEMBER—Gerry
d
10. SUBWAY SURF—Organisation

GERMANY

This Last Week
1. IN THE YEAR 2525—Zager & Evans (RCA)
2. HAMBURG—Johnny Young (MGM)
3. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
4. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
5. IN THE YEAR 2525—Zager & Evans (RCA)
6. HAMBURG—Johnny Young (MGM)
7. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
8. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
9. IN THE YEAR 2525—Zager & Evans (RCA)
10. HAMBURG—Johnny Young (MGM)

HOLLAND

(Courtesy Radio Veronica)

This Last Week
1. BLOODY MARY—Tony & Dick (Philips–Dayboy)
2. DON'T FORGET TO REMEMBER—Gerry
d
3. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
4. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
5. IN THE YEAR 2525—Zager & Evans (RCA)
6. HAMBURG—Johnny Young (MGM)
7. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
8. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
9. IN THE YEAR 2525—Zager & Evans (RCA)
10. HAMBURG—Johnny Young (MGM)

ITALY

(Courtesy Music Delta, Milan)

This Last Week
1. DON'T FORGET TO REMEMBER—Gerry
d
2. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
3. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
4. IN THE YEAR 2525—Zager & Evans (RCA)
5. HAMBURG—Johnny Young (MGM)
6. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
7. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
8. IN THE YEAR 2525—Zager & Evans (RCA)
9. HAMBURG—Johnny Young (MGM)
10. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)

MALAYSIA

(Courtesy Radio Malaya)

This Last Week
1. I DON'T WANT TO BE NEGLECTED—La Extranja
2. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
3. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
4. IN THE YEAR 2525—Zager & Evans (RCA)
5. HAMBURG—Johnny Young (MGM)
6. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
7. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
8. IN THE YEAR 2525—Zager & Evans (RCA)
9. HAMBURG—Johnny Young (MGM)
10. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)

PHILIPPINES

Denotes local origin

This Last Week
1. EVERYDAY PEOPLE—St. & The Family Scope (Epitel)
2. SOMETIMES—PM (RCA–Victor–Filipinas)
3. THE rice—PM & Evan ICA Victory
4. LOVE THEME FROM PERICLES—PM (RCA–Victor–Filipinas)
5. THE stirring—PM & Evan ICA Victory

PORTUGAL

(Courtesy R要在 El Mundo)

This Last Week
1. T'VE LORRADO—Marco Antonio Vazquez (Pezet)
2. MAKE IT—CONTRIGO & Roberto Carlos
3. AZUCAR AZUCAR (Sugar & pills)
4. HERID—*Donald & Dick (Philips)
5. AMOR DE ESTUDIANTE—Lyric (Polydor)
6. EL MODESTO—José M. Santos & Tears (CBS)
7. LA GUITARRA—Carlos & Pino (RCA)
8. TE COMPRENDE—Sergio Alecxander Winter (Epled)
9. MIA DAPPLE OCCU—Echoes (CBS)
10. OJERREJOGE YO SE—Carlos & Pino (RCA)

SPAIN

(Courtesy El Grano Musical)

This Last Week
1. MARIA ISABEL—Los Parnalos
2. IN THE YEAR 2525—Zager & Evans (RCA)
3. HAMBURG—Johnny Young (MGM)
4. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
5. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
6. IN THE YEAR 2525—Zager & Evans (RCA)
7. HAMBURG—Johnny Young (MGM)
8. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
9. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
10. IN THE YEAR 2525—Zager & Evans (RCA)

SOUTH AFRICA

(Courtesy Record Manufacturers & Distributors)

This Last Week
1. SAVED BY THE BELL—Jan & Joseph (Universal)
2. PUT A LITTLE LOVE IN YOUR HEART—Jack De Riviere (Columbia)
3. IN THE YEAR 2525—Zager & Evans (RCA)
4. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
5. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
6. IN THE YEAR 2525—Zager & Evans (RCA)
7. HAMBURG—Johnny Young (MGM)
8. WHERE IS YOUR MOTHER—Micky & Sylvia (Capitol)
9. STOP SILENCE, IN DEMOS & OLYMPUS—Gerry
d
10. IN THE YEAR 2525—Zager & Evans (RCA)

OCTOBER 18, 1969, BILLBOARD
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<td><strong>ARTIST</strong></td>
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<tr>
<td>3</td>
<td>RYAN ROTHANNACH</td>
<td>Warren Bros. / Dell (5000)</td>
<td>43</td>
<td>37</td>
<td><strong>SOUNDTRACK</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>25</td>
<td>BREVITY</td>
<td>Columbia (CS 9090)</td>
<td>70</td>
<td>64</td>
<td><strong>JETHRO TULL</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>30</td>
<td>BARRY GRIFFIN &amp; THE RAIDER</td>
<td>Capitol (S 1000)</td>
<td>75</td>
<td>70</td>
<td><strong>SOUNDTRACK</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>7</td>
<td>ROLLING STONES</td>
<td>Recorded by the Rolling Stones</td>
<td>71</td>
<td>66</td>
<td><strong>BAND</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>19</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>76</td>
<td>70</td>
<td><strong>JERRY BUTLER</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>17</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>81</td>
<td>75</td>
<td><strong>HERB ALPERT &amp; THE TUBANIA BAND</strong></td>
<td><strong>Columbia</strong></td>
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<td>21</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
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<td>RAY CHARLES</td>
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<td>86</td>
<td>79</td>
<td><strong>ROSEMARY WEST</strong></td>
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<td>88</td>
<td>82</td>
<td><strong>TERRY ANGLE</strong></td>
<td><strong>Columbia</strong></td>
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<td>29</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>91</td>
<td>84</td>
<td><strong>THE BANFORDS</strong></td>
<td><strong>Columbia</strong></td>
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<td>31</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>93</td>
<td>86</td>
<td><strong>THE BAND</strong></td>
<td><strong>Columbia</strong></td>
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<td>33</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>95</td>
<td>87</td>
<td><strong>THE BAND</strong></td>
<td><strong>Columbia</strong></td>
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<td>35</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>98</td>
<td>89</td>
<td><strong>THE BAND</strong></td>
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<td>37</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>101</td>
<td>92</td>
<td><strong>THE BAND</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>39</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>104</td>
<td>94</td>
<td><strong>THE BAND</strong></td>
<td><strong>Columbia</strong></td>
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<td>41</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>107</td>
<td>96</td>
<td><strong>THE BAND</strong></td>
<td><strong>Columbia</strong></td>
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<td>43</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>110</td>
<td>98</td>
<td><strong>THE BAND</strong></td>
<td><strong>Columbia</strong></td>
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<tr>
<td>45</td>
<td>RAY CHARLES</td>
<td>Atlantic (SD 1129)</td>
<td>113</td>
<td>100</td>
<td><strong>THE BAND</strong></td>
<td><strong>Columbia</strong></td>
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**Notes:**
- **TOP LPS** is a weekly chart published by Billboard magazine that ranks the top albums in the United States.
- The chart is based on album sales data provided by Nielsen SoundScan, a company that measures sales at retail outlets and online retailers.
- The chart is updated each week and published on Billboard magazine's website.

**Additional Information:**
- **ARTIST:** The name of the recording artist or group.
- **TITLE:** The name of the album.
- **LABEL & NUMBER:** The label that released the album and its catalog number.
- **STARTS:** The week the album first appeared on the chart.
- **TO:** The week the album was last on the chart.

**Additional Features:**
- **STAR PERFORMER:** A special feature highlighting a performer or album.
- **FOR WEEK:** The week the chart is being published.
- **TAPES AVAILABLE:** Information on tape packages available for sale.

**Notes to Readers:**
- **For the Week Ending Oct. 18, 1969:** The chart is for the week ending October 18, 1969.
- **Artists and Albums:** The chart includes a variety of artists and albums, including Ray Charles, R&B, soul, folk, country, and rock.
- **Sales Information:** The chart provides information on album sales, including sales figures for each week.

**Additional Resources:**
- **Billboard Magazine:** The official source of the chart.
- **Nielsen SoundScan:** The company that provides sales data for the chart.
- **Online Resources:** Billboard magazine's website provides additional information and resources related to the chart.
MAKE NO MISTAKE!
THIS IS THE BIG
ORIGINAL VERSION

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

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

KAPP RECORDS * A DIVISION OF MCA INC. * MF'D BY KAPP RECORDS, N.Y.
Jackie De Shannon is one of the few ladies of song to record a million selling single. That's something special. Now, Jackie has a new album. "PUT A LITTLE LOVE IN YOUR HEART" LP-12442. From this love filled album comes her newest single: "LOVE WILL FIND THE WAY" #66419

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

"Put a Little Love in Your Heart"

Jackie De Shannon

This album also available on eight track cartridges and cassettes.
Spotlights Predicted to reach the top 20 of the HOT 100 Chart

**JERRY BUTLER-A BRAND NEW ME**
(Prod. Clarence Williams, Burt Bacharach) (BMI).-The boss is back and he's got a brand new tune. Butler's last hit, "Cryin' In The Rain," was a huge seller, and this one has all the hallmarks of a potential hit. The simple, soulful melody and Butler's smooth vocals make it a sure bet for top 20 status.

**BILLY DYLAR-’TILL YOU’LL BE SLEEPING IN THE CEMETERY**
(Prod. Alex Balon, Barry Mann) (BMI).-This song is a heartfelt tribute to a loved one, and it's sure to appeal to fans of the hit-making duo. The catchy melody and sweet lyrics make it a strong contender for top 20 status.

**JACKIE DeSHANNON-LOVE WILL FIND A WAY**
(Prod. Burt Bacharach, Don Black) (BMI).-This tune features DeShannon's signature blend of soul and pop, and it's sure to be a crowd pleaser. The catchy melody and strong vocals make it a strong contender for top 20 status.

**NITY GRITTY DIRT BAND-SOME OF SHELLY’S BLUES**
(Prod. Active, Michael McDonald) (BMI).-This tune is a great showcase for the band's unique sound, and it's sure to appeal to fans of country music. The catchy melody and strong vocals make it a strong contender for top 20 status.

**JIM FORD-Dr. Hook’s Sherry**
(Prod. John Mc Dowell, Tony Brown) (BMI).-This tune is a great showcase for Ford's smooth vocals and the band's unique sound, and it's sure to appeal to fans of country music. The catchy melody and strong vocals make it a strong contender for top 20 status.

**BILLY EDD WHEELER-Here Comes The Rain Again**
(Prod. Johnnie and Doris Wells) (BMI).-This tune is a great showcase for Wheeler's smooth vocals and the band's unique sound, and it's sure to appeal to fans of country music. The catchy melody and strong vocals make it a strong contender for top 20 status.
THE BOOKER T. AND THE M.G.'S

FUNKTION

YOUR SUPER SALES FUNCTION FOR OCTOBER/NOVEMBER

BACKING THIS SIX-WEEK NATIONAL CAMPAIGN WILL BE:

(1) FULL-COLOR POSTERS FEATURING THE THREE ALBUMS FOR IN-STORE USE.

(2) LARGE "BOOKER T. AND THE M.G.'S FUNKTION" BUTTONS FOR IN-STORE USE BY CLERKS.

(3) COMPLETE SETS OF EASEL-TYPE DISPLAYS ON ALL THREE ALBUMS.

(4) A SPECIAL ONE-SIDED ALBUM OF "BOOKER T. AND THE M.G.'S GREATEST HITS" FOR IN-STORE USE.

(5) ADVERTISING IN THE TOP 30 COLLEGE NEWSPAPERS WITH FOUR INSERTIONS TO REACH NEARLY 4,000,000 COLLEGE STUDENTS.

(6) FOUR CONSECUTIVE FULL-PAGE INSERTIONS IN JET MAGAZINE.

(7) FULL PAGE IN THE NOVEMBER ISSUE OF EBONY MAGAZINE, ON SALE NOW.

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

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, A G&W COMPANY.
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Laura’s delightful album contains not only the smash hit, “Wedding Bell Blues,” but these other big ones. “Goodbye Joe,” “Billy’s Blues,” “And When I Die,” “Stoney End,” “Lazy Susan,” “Hands Off The Man,” ”Buy And Sell,” “He’s A Runner,” “Blowin’ Away,” “I Never Meant To Hurt You” and “California Shoe-Shine Boys.”

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

Two sure sellers.
Walden to Bow Capricorn, Rock Label; At Distributor

MACON, Ga. Phil Walden, partner of the late Otis Redding, will launch Capricorn Records, a new Atlanta Records will distribute the label which will concentrate initially on progressive rock music. The first album will feature the Allman Bros. Band revolving around guitarist Duane Allman. Allman has performed on many hit releases, including Aerea Franklin and Wilson Pickett sessions. Johnny Jenkins, one of the members of Otis Redding's band, will also be on an early album. Chicago Cubs starting pitcher, Kerry Wood, is also a member of the band.

Frank Fentner, formerly head of the Otis Redding operation, will be general manager of the company. "OTIS" will be the label for the Allman Bros. Band, and together with the new band, The Roadmasters, will form a strong approach to the material and product manager. The new band, comprised of Wood, Tom coworkers. Cowles has been brought in from England to handle public relations. The new label goes hand-in-hand with a new 8-track recording studio just completed by A. & M.

The roadmasters will be produced by the Allman Bros. Band and will release their debut album soon. The band is comprised of Wood, John Wood and Duane Allman, all of whom have extensive experience in the recording industry.

GRT Hits Cassette Prices In Keeping With 8-Tracks

related to the production and manufacturing of music products are going up, and industry trends point to the 8-track cassette as the format of choice for both 8-track and cassette. Several RCA, Columbia, and Capitol Records labels, which include the Bluebirds, Carole King, and others, offer a variety of price points on their respective 8-track and cassette releases. It is important for the tape buyer to understand that the price difference between 8-track and cassette releases is a question of the label and the product being offered.

Anthony Davis, manager of Wallach's Music City, a large retail operation, recently quoted the price of an 8-track release as $5.95 for a single release and $9.95 for a double album. The price is based on the number of copies sold, the promotional support, and the demand for the release.

At the end of the year, many of the 8-track releases will be distributed in small towns and rural areas, where cassette players are not as common. The 8-track market is still relatively young, and it is expected to grow in popularity as the technology advances. Overall, the 8-track market is expected to grow in the next few years, with increased interest from both consumers and retailers.

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

NEW YORK—Arlo Guthrie's "Alice's Restaurant" is continuing to spread out of its original disk format. Now that the film version is on release, Doubleday is negotiating to publish a paperback version. A Harper & Row release followed. In addition, MGM has published the "Alice's Restaurant Cook Book" by Alice Brock and is investigating a franchise of chain Alice's Restaurants.

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

The previous best-selling LP was the earlier cartoon book version of "Alice's Restaurant" published by Grove Press.

The film, which is being distributed by United Artists, was produced by Harold Leventhal, Guthrie's manager. Fred Heller was musical supervisor on the film and artis & repertoire supervisor for the soundtrack album.

head singer of a new showband, The Gamblers, who will be hosted here on Oct. 10. They have been associated with such stars as Du- benz, and the Stardust in Cork, and "Fierce Battle" in the Main Street. The National band, The Ranchers, will take to the roads. The showband's enthusiasm for interest in country music is growing more than ever. The company is looking toward record sales...Eleanor Dodwell and the Michael O'Callaghan Showband, with "Sail on Cuba," was withdrawn earlier this month. An unauthorised English translation has been made, and they hope to get the permission of the publishers, Robi- belli, and associate. The managing director of the Demence Recog- Ro, has bought a 49 per cent interest in Fren- Studio.

CHESM: Mail Order

* Continued from page 1

special college book store distri- bution system. Additionally, the mail order catalog, "Chesm: Mail Order," will be sold at the same time as the catalog for the Telesend communications system. He succeeds John Boyer who resigned.

Jim Stevins has been promoted to midwest district sales manager for the Chess Producing Corp. Stevins, who was previously in charge of inventory control for the company's distribution operations, will be responsible for sales work in Chicago, Milwaukee, Minneapolis, Detroit, Cleveland, Pitts- burgh, Memphis, Nashville, Norfolk and Louisville. William Carpenter has been named product manager for the Ampex Corporation educational and industrial products division of the company. Anzo has been appointed eastern regional sales manager, Mi- chael Rego has been named key accounts manager for the Los Angeles area, and Fred Seger has been appointed zone sales manager in the San Francisco Bay area.

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