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


This year, there will be twin conventions. Also meeting at the Washington Hilton Hotel will be soul executives and future executives of the record industry (Continued on page 26).

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

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with albums, strengthened by the imposition of a 55 percent purchase tax on tapes in the 1968 budget, now seem to have been replaced by widespread optimism.

There is no better evidence of this change of heart than the fact that British Decca, hitherto undeniably the strongest opponent of prerecorded tapes, is expected to announce details of its first releases on both 8-track and cassette later this year. The company has already installed Gussa cassette duplicating (Continued on page 74).

U.K. Mounts Major Tape Drive

By BRUCE WEBER

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

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

While courts in California and New York have cracked down on tape pirating by a score of illegal "tape firms," said Earl Muntz, president of Muntz Stereo-Pak, the problem flourishes unchecked.

Mort Nasatir, publisher of Billboard, urged the tape industry to adopt a three-point program to insure its continuing growth:

1. Seek and obtain a tight-en (Continued on page 86).

U.K. Singles Mart Slides

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

Indications are that in 1969 the album will pull substantially ahead of the single. The 1968 output of 49,164,000 albums was only 23,000 units ahead of singles production. But already in the first four months of 1969, album production has exceeded that of singles by more than three million.

(Continued on page 72).

CATV Standoff May Snarl Bill on Copyright Revision

By MILDRED HALL

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

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

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

The Senator pointed out that (Continued on page 46).
New Albums for August

**VICTOR**

- LSP-4203
- LSP-4173
- LSP-4213
- LSP-4219

**VINTAGE**

- LSP-4191
- LPV-567

**RED SEAL**

- LSC-7054
- LSC-3164
- LSC-3158
- LSC-3098
- LSC-3108
- LSC-3080
- LSC-3090

**VICTROLA**

- VICS-1458
- VICS-1435
- VICS-1442
- VICS-1436
- VICS-1453
- VICS-1444

*Available on Stereo 8 Cartridge Tape.*
The "Galveston," discriminatory competitors, 3M Consent
The condition licensing judgment
This paragraph continues with:
(Continued on page 5/)
Records on
The decree, when made, must offer patent licenses for a reason.
United States Supreme Court, the only court that has ever decided the patent licensing terms appealed to. The judgment further provides that 3M must ask, must offer, and must accept any patent licenses on existing, new, or reissued products.

The judgment would terminate the 3M license to Litkei in Danville, Ill., in 1961, just says, when an injunction on criminal charges and some patent litigation was terminated when the record companies filed suit in 1959.

The judgment was also made in 1966 by sale to several courts, primarily as a result of the current patent complaint.

The Senate Copyrights Subcommittees, which deny related to the study by the Library of Congress with the Service economist Edward Knight. The Knight study said available data was too little and too old to decide a fair statutory royalty rate, and it was recommended a study in depth of mechanical, with complete and regular mechanical copyright records.

The music publisher agree that the industry is growing at such a rate that the data concerning it will necessarily be out of date when compiled. (2) no information is available in the present of the music publisher, is that Congress needs more data with which to fix rates, but rather with the data as well as with the rate-makers and Congress, its role in rate-making processes by Congress.

The Library of Congress study pointed out that Senator McGowan on the role of mechanical, not just mechanical royalty rates, and Congress not just rate-fixers, but also rate-makers, which will avoid the necessity of rate-setting processes by Congress.

Legends: Feinberg is setting up an ASCAP publishing firm, Daily Music, and is activating his

MOA Awards to ‘Harper Valley’

In addition to the “Person-to-Person” conference schedule, an additional conference will be conducted at the convention.

The opening business session, a luncheon meeting of the Journal of John Doyle, director of marketing for Columbia Records, who will speak on the automobile after-market, and John H. Trux, manager and general manager of the Video stock exchange, will be held on Sept. 5, with open Alan J. Boyles, president of Trux Corp., who will speak on the convention theme, “Tape—A New Communications Medium.”

Following the keynote address, the player equipment market.

DALLAS — Registration for the 5th Annual Conference has been postponed to Jules Malamud, executive director of National Association of Record Dealers, Inc. The meeting will convene Sept. 5-7 at the Fairmont Hotel.

Because of the large registration, the convention schedule has been changed, and the registration for the conference will be held on Sept. 5, with open Alan J. Boyles, president of Trux Corp., who will speak on the convention theme, “Tape—A New Communications Medium.”

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Sire Raids England—Captures 6 New Acts

NEW YORK—Sire Records' management and production head, Stuart Stein has acquired six new English acts. The deals were set during Stein's recent visit to London. The acts and upcoming albums are:

Ashkan, a blues-oriented group, has already cut 'In The House' for Sire later this year. The group is headed by guitarist/lead singer Bob Weston.

Harmonic to Dig Congo

COLUMBUS, Ohio — Harmonic Records, run by Price Jr., will send a team of engineers to the Congo this month to record and make a survey of the country's musical traditions.

MAM to Buy 4 Cos.' Holdings

LONDON — Management and Advertising is going to buy the entire holdings in its four principal subsidiary companies Tom Jones (Enterprises), Engelbert Humperdinck, G. W. Mills and Joyce Communications and Agency. The 30 percent holdings in these companies have been owned by MAM. Humperdinck and Mills are trying to get Humper- dinck themselves together with some of the MAM directors. As well as their own holdings over these minority interests, MAM expects to earn another $50,000.

Mirasond Studios Set Up;
Plans Closed-Circuit TV

NEW YORK — Mirasond Recording Studios has set up operations at 353 W. 57th St., where it will have a closed-circuit studio floor. Already in operation is one studio with 25-track in-

Dealers Urged To Give More Space to Czeches

CHICAGO—Record retailers are being urged to give more business to Czeches, chairman of the German-America National Committee. The group's music is often overlooked by many retailers, yet has a strong following among jazz listeners, music critics and other optimization factors. In addition to (Continued on page 59)

Executive Turntable

Brian Brolly, managing director, MCA Records, in the U.K. will supervise MCA-TV, MCA Development among other duties in the U.K. for the first part of the year. Brolly is currently managing MCA activities in Canada, including Apex Record Deception (Decca, Kapp and Uni) and Leeds Music. F. J. Elmenhorst, head of MCA's U.K.'s London-based subsidiary, will oversee the company's MCA Records, Germany, and other duties. He is also named co-managing director (with Harold Kristen) of Miller International, a new United States subsidiary. Brolly will be based in Toronto to head all MCA activities in Australia including MCA Records and Leeds Music, Richard Miyamoto to head up MCA activities in Japan including MCA Records and Leeds. Issam Hammoud, former management director of Sony's European operation, has also been appointed to MCA's European division.

Promotion Set For Ten New Years After Set

NEW YORK—An extensive campaign on Ten Years After's fourth album is being initiated here and abroad. The set is a follow-up to 1970's highly acclaimed "Who's Sorry Now" and will be led by singer Lee, lead guitarist and vocalist.

The campaign is being handled by the ten-year-old firm of Michael, consumer by U.S. parent, the Manhattan Advertising Agency, Crisispy Management Agency, Inc., headed by Dee Anthony, the publicity manager, and DeNeve-Lesh Publicity.

The quartet continues its U.S. tour this month and will perform at the Rock Bottoms, Saturday (16), Woodstock Festival, Sunday (17), Dallas Pop Festival, Monday (18) and Wednesday's Olympic Stadium, Aug. 31; Chicago's Kinetic Playground, Sept. 5; New York's Fillmore East, Sept. 13-14; and the Westbury (N.Y.) Music Fair, Sept. 14.

Rifkind Tie On Notable

NEW YORK—The Julie Rif- kind Organization will distribute recording of "Papa's Got A Brand New Bag," a subsidiary of Cy Coleman En- terprises. The first release under the Rifkind label is James Brown's "Papa's Got A Brand New Bag" from "Sweet Charity" as performed by Steve Diprima, a noted pianist-composer, and also be piano instrumentals and RCA singles and albums for Notable.

A major promotion is under way in the release of the first release of Notable's Generation label. The selection, a patriotic song, written specifically for the 60-voice New York University Choral Society, was conceived by Coleman and pro- duced by Bob Morgan.

The group will appear on the "Ed Sullivan Show" in Septem- ber, when the students return to school. The release also provides distribution of giant posters and American flag decals.

Chicago Cubs' LP For Quill Release

CHICAGO—"Cub Power," an album featuring the singing of the Chicago Cubs, is the latest in the series of Chicago Cubs and the cheering of baseball fans. It will be released in about two weeks, according to Peter W. Meyer, director of sales.

The album consists of songs and player interviews, cheers, sounds of the stadium and a team rendition of "Take Me Out To The Ball Game." It ex- pects primarily Midwest distribution of the $4.98 record, but "we have no idea if the demand is there."

DOORS RECEIVE 7TH GOLD DISK

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

Mambo Express

AUGUST 16, 1969, BILLBOARD
Kass Sets MGM's Realignment Wheels in Motion; New Staffers

By ELIOT TIEGEL

LOS ANGELES—Ron Kass, MGM Records new president, has initiated his "streamlining" process. He announced that the company has about 12 regional sales and promotion people. It will concentrate on the East, which already has, and will take on a strong California flavor.

Kass, who is moving here by Oct. 1, is operating from New York. This is his decision, he says, as to where the record company's studio property is in Culver City, but Kass admits that getting good work in other than film projects.

For the past nine years Kass has been in the film business. MGM will become the first major company to be situated in New York.

Kass has hired Peter Asher, Apple's former A&R director, to manage the Los Angeles office of the new California company. He will be in charge of special projects. He will be "auditioning and signing talents just like he did for Apple," Kass said. MGM has six staff producers. But it also has a number of yearly and, in some areas near it with MGM, "We have a number of 'producer' centers," he added. Besides the Sunset Strip and other underground areas, he will look closely into today's avant-garde forms of pop music.

He has to create an environment to attract good acts, he says. "I think we will be starting a financial trend within six months." He has reorganized MGM's international department, shifting it from the New York office to Los Angeles. John Natten from New York to Paris. He has hired a new staff producer for the record company, Robert York, formerly with the company, with a background in promotion, in New York. He has a financial trouble shooter, Ed Dolik, as his executive vice president of administration. He has named as executive vice president of the company's branches in the U.S., a former producer of his own.

Among the analysis studies facing Kass are what to do with the Brill Building, and how to handle "pop/folk" acts which MGM operates.

Although the record company will have a number of its own acts, MGM will be listing in Los Angeles, Kass points out that the Big Three publishing companies in New York, where it has traditionally worked.

Canopy Sets Europe Arm

LOS ANGELES — Canopy Productions will open an European office in November to establish and market foreign-published affiliates of the Jimmy Webb company. The London office will promote the group's 60 acts which are released on Dunhill, Howard Golden, Canopy's vp of international, is responsible for the office. The London office will open this week for the office opening.

18 ESP Albums In Window Promo

NEW YORK — ESP-Disk, the independent record label, is setting up a major retail window promotion for its 18 artists in support of the Har-You Percussion Group produced by Montejo, Eric, Mitch, and Mitch, and their Octopus, and a two-LP set of the National Youth Jazz Festival. This will include the previous albums by the Fugs and Pearls Before Swine, along with a New York record, is being handled by Peter Internation- al's New York office.

The music business dreams of dressing up and going public on Wall Street, its waking hours are also spent dreaming of the obedient dollar begging to be taken in for rock records. The music business is still in its infancy, and the industry's understanding of the market is still developing. The problems of supply over demand that will result in a profit margin of 10% is creating a license for new records. The music business is still in its infancy, and the industry's understanding of the market is still developing. The problems of supply over demand that will result in a profit margin of 10% is creating a license for new records.

Excess Kills

With a rock record for anyone who will buy one, the industry has over-reached itself. A million rock albums—some good, most bad and all passed off with the same surefire formula. The idea that rock will be in for a long time is a joke, however, as well as those picked too clean and lean—are the trade shows. The idea that rock will be in for a long time is a joke, however, as well as those picked too clean and lean—are the trade shows. The idea that rock will be in for a long time is a joke, however, as well as those picked too clean and lean—are the trade shows. The idea that rock will be in for a long time is a joke, however, as well as those picked too clean and lean—are the trade shows. The idea that rock will be in for a long time is a joke, however, as well as those picked too clean and lean—are the trade shows.
CONGRATULATIONS TO NATRA

FROM THE FIRST FAMILY OF THE BLUES

B.B. King

Jimmy Witherspoon

John Lee Hooker

Brownie McGhee

Sonny Terry

Earl Hooker

Johnny "Big Moose" Walker

Little Andrew "Blues Boy" Odom

WHO LIVE AT BLUESWAY RECORDS
Record Shack Makes Bid For a Public Offering

WASHINGTON — Record Shack Corp., of New York has filed to register 135,000 shares of common stock and 67,500 shares of Series A Preferred to be offered for public sale in units of two common and one preferred, Securities and Exchange Commission reports.

Organized in June, the company acquired a predecessor corporation known as Record Shack 2nd Avenue Corp., which was organized in 1963. Record Shack distributes and sells phonograph records, stereo tapes and tape cassettes, 8-track cartridges, black tape and related merchandise to various retail outlets. Of the net proceeds of its stock sale, $30,000,000 will be used to expand inventory of records, tapes and other merchandise; and $100,000 as first year salaries for additional personnel, with remainder to be added to the company's working capital. Record Shack has 200,000 common shares outstanding, of which Edward Pomroy, president, owns 97.8 percent.

Decca to Build New Coast Tape-Disk Pressing Plant

MIAMI BEACH — Decca Records will construct a new tape-disk duplication and pressing plant on the West Coast, it was announced by William P. Gallagher, executive vice-president, announced by the July 23, Aug. 3 sales and promotion meeting in Miami Beach. Vice-President Jack Loetz, attended by the distributors, said that sales were up 75 percent this year over last year. This includes 8-track cartridges, up 67 percent, and cassettes, up 440 percent. Four-track is down 60 percent, said Loetz.

Lebby Goes Nationwide

WEST COLUMBUS, S. C. — Lebby Records is being rejoined by the firm, which was formed last week by Jimmie Stewart, president. The firm, which was formed in 1962, has been largely a regional record label, but now Stewart is reported as going national. The firm, which is named for the firm's parent company, the Bennett Brown Productions company, is named Bennett Brown, the Cool Air Production firm, three publishing companies, and a new record production firm.

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

1st Quarter Big For Wurlitzer

NORTH TONAWANDA, N. Y. — First quarter results for the Wurlitzer Co. were over $1.0 million this year, up 75 percent for the same period, according to chairman of the board R. C. Ded, sales for the quarter were $12,042,741, and operating costs were $1,974,000, or nearly one-third of the highest in any quarter in the company's history. Net earnings for the quarter were $47,292, compared with a loss of $91,962 for the same period last year.

Market Quotations

As of Closing Thursday, August 7, 1989

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Cap Industries Income Rises

LOS ANGELES — Capitol Industries, Inc., reported June 30, net income of $6,132,000, or $1.51 per common share on sales of $1,312,000,000.

For the previous year the company reported net of $2,804,000 on sales of $733,104,000.

The report includes for the first time operating results of Music Enterprises, Inc., 99% owned subsidiary, Merco's sales for the year totaled nearly $15 million.

During the third quarter, Capital's share of net income of common stock in TM Management resulted in a non-recurring gain after taxes of $670,000, or 16 cents a share.

Greene Forms Coast Firm

LOS ANGELES — Entertainment Trust Corp., a firm with interests in recording artist management, music publishing and production, has been formed by Charles Greene, former president of York-Pala Films, Inc.

Affiliated firms are Elektra Records, Elektron Music (BMI), over 16,000 artists and 20,000 musical compositions. Charles Greene will be president of the new corporation, with Gary Wallis as managing partner, assisted by Joseph Belandier.

Robert Lefebvre and Patrick Bergothy will serve as publishing directors. Stan Moss will be art director. Greene will be advised by Gayle Ehrlich, executive assistant. Legal counsel will be David Greenberg and Jack O'Rourke in Los Angeles, and Robert Casper in New York.

Bally Mfg. Obtains Cicero Cabinet Co.

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

Green Manufacturing Co., Cicero, Ill., for an announcement of $3 million, manufacturers of coin-operated equipment.
AROUND THE WORLD
YOU CAN HEAR THE MANY
RECORDED REASONS WHY-
TOMMY JAMES
IS THE
COMPOSER
OF THE
YEAR
1969/’10

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

SIDE ONE
CRIMSON & CLOVER
T. James—M. Yale—Big Seven Music Corp.—841
KATHLEEN McARTHUR
T. James—M. Yale—Big Seven Music Corp.—841
I AM A TANGERINE
T. James—M. Yale—Big Seven Music Corp.—841
DO SOMETHING TO ME
J. Gafney—M. Neumann—N. Management-Patrician Music Corp.
Kalamazoo Tapes, Inc.—841

SIDE TWO
CRYSTAL BLUE PERSUASION
T. James—M. Yale—Big Seven Music Corp.—841
SUGAR ON SUNDAY
T. James—M. Yale—Big Seven Music Corp.—841
BREAKAWAY
T. James—M. Yale—Big Seven Music Corp.—841
SMOKEY ROADS
T. James—Big Seven Music Corp.—841
I’M ALIVE
T. James—P. Lucas—Big Seven Music Corp.—841

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

WWW.AMERICANRADIOHISTORY.COM
MUSIC FROM THE MAN IN THE

Presenting the Sound of the Seventies.

With new releases that are out of this world.

From the Music Man in the Earth. Columbia Records.

PACIFIC GAS AND ELECTRIC

Includes:

RONNIE / ALABAMA / DOWN RIVER - 2 LP

RIVER AMDERLY / ELEKTRUM / O.K. TIDE

Percy Faith

Songs from

Love Theme from

"Romeo and Juliet"

Featuring

"A Night in Tunisia"

"A String Is Missing"

"Dancing in the Rain"

"One"

PAUL REVERE & THE RAIDERS

ALIAS PINK PUZZ

FEATURING: JAY RAME

Including:

There's One You Indian Wood

Footprint Side Steam Lubnae Helume

Paul & Lindsey

Tony Bennett

I'M GONNA BE ME

PLAYING FOR

WHAT THE WORLD NEEDS NOW IS LOVE

From "The Best Little/Theme from "What's It Do?"

When You Are Loved Me

Tony Bennett

I'VE GOTTEN BE ME

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WHAT THE WORLD NEEDS NOW IS LOVE

From "The Best Little/Theme from "What's It Do?"

When You Are Loved Me

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Highlights of Columbia convention

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

GODDARD LIEBERSON, John Hammond and Clive Davis exchange smiles.

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

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

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

NORT HOFFMAN seals the bond between Epic and its new Columbia distribution network.

Highlights of Decca convention

SIMON AND GARFUNKEL entertain the conventioneers.

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

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

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

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

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

Owen Bradley, third from left, head of Decca's Nashville operation, joins artists Bill Anderson, Jan Howard, Jeannie Seeley, and Jack Greene, and Harry Silverstein, Nashville A&R executive after the country show.

MAZE JONES, left, of the Atlas Artist Bureau, Goodlettsville, Tenn., meets with Jack Greene, Jeff Sizable, Detroit branch manager; branch manager Mario Dall'aggo, and Jeannie Seeley.

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

Owen Bradley, third from left, head of Decca's Nashville operation, joins artists Bill Anderson, Jan Howard, Jeannie Seeley, and Jack Greene, and Harry Silverstein, Nashville A&R executive after the country show.

AUGUST 16, 1969, BILLBOARD
CORRECTION

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


Actually, "Everybody Knows Matilda" by Duke Baxter (V740) isn't #32 yet, but it did jump to #52 with a bullet, so save those wires.

VANCE MUSIC CORPORATION
Suite 804, 6922 Hollywood Blvd., Hollywood, California 90028
(213) 463-4181
Their new album "Hurt So Bad," has the sounds that are The Lettermen, the nation's #1 college attraction:
with more consistent chart action than any other group.
ST-269  Produced by Al de Lory

The Lettermen
Portrait of my Love
ST-2079

THE LETTERMEN
Put Your Head On My Shoulder
ST-147

The Lettermen
Have Dreamed
ST-202

AVAILABLE ON RECORD AND ON TAPE
PLANNED TAKEOVER OF MUNTZ IS CALLED OFF

SAN FRANCISCO—Negotiations for the purchase of Muntz Stereo-Pak by the Whittaker Corp. have been terminated, said Earl Muntz, president.

The acquisition of Muntz reportedly was to be made for $6 million in cash and stock. The arrangement also was to have included an exclusive distribution contract for Muntz, founder of the tape cartridge company.

"We just couldn't reach a final dollar and stock agreement," said Muntz. "All talks are over."

Whittaker denied the talks took place. "We can't confirm or deny that negotiations have been discussed, but we can say there was no agreement and none are being discussed," said a company spokesman.

Tape Happenings

Bell & Howell will begin to manufacture blank cassette and reel-to-reel tape under its own name. Currently, Greenpoint Electronics, a blank tape manufacturer and a division of Bell & Howell, produces products under the parent company's name. A new process is introduced, offering a possible solution to the cassette piracy problem. The system is available free. Fits on the bottom of pre-recorded cassettes displayed in the company's revolving merchandising unit. Concord is introducing two music systems, a portable stereo system (F-650) at $250 and another (HES-50) at $50. The high-end model includes a 40-watt stereo receiver, a one-inch recording deck and a Garrard four-speed record changer. The F-650 includes

COMPACT Cassettes

REEL TO REEL

by BRUCE WEBER

The revolution in tape product technology during the 1960's will pale in comparison with what is to come, delegates learned while attending the third Bill-Board Tape Cartridge Forum Aug. 3-4 at the Mark Hopkins Hotel.

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

• A home video tape recorder.
• Video playback devices utilizing economically priced cartridges.
• New techniques in sound reproduction on tape.
• A continuous loop cassette, automatic reversing cassette recorders and cassette units with Starr systems changed.
• Electronic terminals capable of one of the greatest educational and entertainment information in

the home in both audio and video form.

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

• Retailers are concerned over an abundance of hardware flooding the market. The idea that more hardware is damaged and praised these days, and the consequence is obvious: retail problems bloom as 8-track and cassette customers are getting

• Record manufacturers are becoming increasingly alarmed at the widespread disregard for the law by "tape pirates," and are prosecuting illegal duplicators.

• The packaging dilemma remains unresolved, with record companies, tape accessory firms, wholesale — distributors and the retailer searching for improved methods to display tape.

• Tape duplicators and record companies are viewing "off-the-aisle" recording with new concern, and are asking cassette manufacturers to supply market

its players with any reference to "off-the-aisle" recording. By all means, even the industry's biggest dilemma—and it remains unresolved—is the 8-track vs. cassette configuration competition.

The end of the cassette has added substantially to the great confusion that characterizes the tape industry. Today, the multiplicity of competing cartridge systems—differing mechanically and in the area of music they will hold—have battled for supremacy in the marketplace.

Debate Continues

The 8-track vs. cassette debate continues to spread to radio, seminars, informal discussions and in hospitality suites.

Work for a obviously has the glimmer (simpler to operate, more compact and more foot- proof than the cartridge), the 8-track system is established.

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

But retailers are finding the industry shifting to cassette. Long-range thinkers, though, are more inclined to believe a machine will be devised that will take both 8-track and cassette.

Also, advocates of 8-track are bridging the configuration gap by moving into cassette areas once considered off limits as mass electronics importers are flooding the U.S. with a variety of cassette home and auto recorder players.

• A home video tape recorder.

(Continued on page 79)

by ELLIOT TIEGEL

LOS ANGELES—Cautious concern is being expressed by traders over the entry of Japan, U.S. of record numbers of cartridge and cassette players. The concern is that these new products with their large numbers of players will erode the dollar level of many instruments that will fall below acceptable standards.

Generals and Cartridge executives are fearful that the plethora of players entering the country won't last and will result in an over-supply similar to that marked the market exodus of portable JapaneseRadios: cheaply manufactured goods which worked for a brief spell and then fell apart.

Executives at record companies among numerous duplicators are hoping that quality levels of the players will not drop too severely and cause negative criticism among people who are becoming the magic of cartridge tape.

There is no reason that a good quality product, built in the $49 price range, sated Sash Kohnstein, national sales manager of Greenpoint Electronics, the specialty company which manufactures blank tape for both 8-track and reel-to-reel products.

There are some cynical opportunists who will manufacture without any regard for or responsibility toward the industry they're involved in. And this applies to the manufacturers of tape—this continued disregard for the consumer is short-sighted and can only end in disaster for the individuals who want to play that game. In 1970 it will make more difficult for the rest of us."

SEAS Dumping

Earl Muntz, too, has been watching the invasion of machines into the U.S. which is both American and Japanese in character. "We have had too many models," Muntz says. "They're coming into the country like buckshot."

As a result of the heavy input of players, Muntz foresees a "sea" of cartridges. "It raises hell with price," he said. Some companies are already selling off tape players at low prices, Muntz included during promotions. The Akorn Chain in California has been selling cartridge players for $28, picking up on the mechanism and featuring it in its newspaper advertising along with other enticing items of a non-musical nature.

There are over 20 Japanese companies making cartridge players for the American market, according to Muntz. So it really doesn't matter which brand the stores sell at a low price.

Muntz acknowledges that all the machines are not "junky." But the concern which traders are expressing is that as more and more equipment floods the pipeline, price will get lower and lower. And with low price, the public tends to equate poor quality. The component high fidelity industry, for example, has successfully indoctrinated people that quality in sound recording equipment automatically means high ticket equipment.

Tape players selling for below $50 are doing nothing toward enhancing the quality image of cartridge equipment.

COMPATIBLE UNIT SALES

JUMP 15% AT MUNTZ

LOS ANGELES—More than 50 percent of Muntz Stereo-Pak's players sold are in the compatible field. Last year the percentage was 33 percent. In Muntz' eyes, the outlook is "excellent." He believes, "there is no question that it's going compatible.

Muntz claims to have a machine which can play cartridges and cassette, but he is not embarrassed about whether to put it on the market. He has been toying with a cassette machine in his lab, but his sales have been weak for that configuration.

His compatible series covers both cars and home, with the model 1269 a leading car item at $59.95. The home market for Muntz players continues to peak at around 30 percent of his total sales.

(Continued on page 79)
Three Dog Night Pounds Out Rock Story — In Sharp Detail

NEW YORK—Bill Graham's extra-long playing version of his own Fillmore East late show stretchers, all of which are among the high points of the R Home and Duniheid Records Three Dog Night won heartily over novelty tunes via Sh-Na-Na, a spoofed Cartoons Heat and management's that, Santana. When it was all over, a style of fingerprints was acknowledged that led into a frenzy wondering upon the evening's vague beginnings.

Three Dog Night, a West Coast combines of singers Cory Wells, Danny Hutton, Chuck Negron and a crack rock core of musicians led by guitarist Mi-

Connection Connects With Strong Punch

NEW YORK — The Rotary Connection, with its steady r&b beat, gave an exciting first set at the Cadet Crane group's opening at Ungo's on Aug. 4. It was a triumph of musicianship, which draws in the unit's gui-

Woodstock Disk Set for Shankar

WHITE LAKE, N. Y.—Ravi Shankar's Woodstock Festival performance on Friday (15) will be recorded by the world famous Pacific Records. The Woodstock appearance will be the first time Shankar has given a Middle-Eastern and Eastern Euro-

Frank Loesser Dead at 59—Wrote for Films and B’way


Rascals' Fine Homecoming

NEW YORK — The Rascals had an ecstatic homecoming Aug. 1. Their long career as one of the most popular rock bands of all time in America's favorite rock 'n roll group. The youthful simplicity, the group's appeal, their electrifying new group's unique sound, which has been described by critics as "The Voice of America." The group's homecoming on Aug. 1, was the high point of the evening. Dino Danelli is still in the only deinemulc good mel, but finally pounds out his famous beat.

Holmes' Organ Technique Higths Very Stimulating

LONDON—One of the most striking features of the plane of organists Richard (Ro o o) Holmes, who opened for the Friday night session at Ronnie Scott's Club, July 28, is the dexterity of his left foot. The world Pacific artist comes closer to simulating the lines of a string bass than any other organist, often breaking up the four-voicing into two fives. His solo work is free flowing and he has an engaging trick of hitting on a phrase and varying it by giving the notes different values.

Frank Loesser wrote "Where’s Charlie?" in 1946, which included such songs as "In Love and Out of Love," "Tell Me," "I’ve Got Spots," and "Swingin' Jingles." He also wrote "The Righteous Brothers" a hit in 1964. The hit songs in the show were "A Man and a Woman," "You Make Me Feel Like a Man," and "I’ll Be Around." (Continued on page 25)

LITTLE ANTHONY AND THE IMPERIALS were featured at a backyard party of the west coast house where they played "Shake, Rattle and Roll." The group was toasted by Bob Skaff, left, Liberty/United Artists vice-

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August 16, 1969, Billboard
**NEW YORK**

Raphael performs at the Feld Forum, Sept. 5-6. . . Smokey and the Miracles are featured at the Fillmore East. . . Bobby Darin will appear at the Heros Scholarship Fund Show in Philadelphia on Sept. 5. . .

**Bernstein** will conduct and compose the music for the film of the Pulitzer Presentation, "Cannon for Corduroy." . . . Bob Crew will produce a television special for Metro-Record Distributors. MGM's New York distribution is in Manhattan at 48-28 Sth Ave., Maspeth, Queens. Dave Siefert is Metro's manager. . . William Goldenberg will compose the music for the Universal-International release, "Habah," which stars Elvis Presley and Sandra Dee. . .

**Vanguard's Joan Baez** will be featured in the Blossom Music Center's special radio program Sept. 1, with prices of $2 and $3. . . The New York Times. . .


**The Longhorn Jazz Attracts 7,500**

**HOUSTON** — The Longhorn Jazz Festival was presented last month at the Houston Coliseum. Larry Bobbitt, the four-hour concert.

The festival also was held at the Memorial Auditorium in Dallas. Some 8,000 attended. The event was held in Austin, too.

Included among the musicians were Nice, Young-Holt Unlimited, Nina Simone, Hugh Masekela, B.C. King and Blood, Sweet & Tea.

**Reno Date to Follow Irish Rover Tour**

RENO—Decca Records Irish Rover begins a two-week engagement in Reno, Aug. 15-Aug. 29. The group will open at the Reno, Sept. 5. The tour will close at the Windor, Ontario, Aug. 1 and closer at Syracuse's War Memorial on Aug. 3.

**Rock Story in Detail continued from page 18**

**From the Music Capitals of the World**

**San Francisco Artists In Wild West Festival**

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

Only San Francisco groups will be featured with rock music emphasized, but plans call for jazz and folk music to play major roles.

About 150 groups are expected to perform throughout the three-day festival. Amplified stages will be constructed in three areas of the park, though the entire three-mile-long park will be at the disposal of San Francisco Music Council, the non-profit corporation sponsoring the event which is expected to draw 100,000 people a day.

The tentative line-up includes:

Rock—Ace of Cups, A.B. Skhy, Aum, Big Brother, Blue Cheer, Clove, Dan Hicks and His Hot Licks, Grateful Dead, It's A Beautiful Day, Jefferson Airplane, Moby Dick, Steve Miller, QuickSilver Messenger Service, Santana, Spy & The Family Stone, Sons of Champlin, West, Ween, the Youngbloods.

Folk—Cleanliness and Godliness Skiffle Band, Munk Spooner, Matilda Reynolds, Paul Arnold, Jesse Fuller.

Jazz—Vince Guaraldi, Peter Walker Sextet, Fourth Yard, and Richie Crabtree Trio.

Classical— Celestial Concerto, pianist Bob Lemb, chamber groups of the Symphony, members of the San Francisco Civic Light Lyric Paleo.

Wally Reider's recording studio is sending a full crew to record the shows, through plans for any releases are still to be worked out. Bay Area radio stations including KSAN-FM, KMKX-FM, KSD-FM, KHRC and others will send numerous time spots to advertise the event.

(Continued on page 24)

**Longhorn Jazz Attracts 7,500**

**NEW YORK**—Pig Newton and the Wizards from Kansas City made their New York debut at the Cafe Au Go Go on July 24. The launching of the group was together musically, and in Bob Crain showed a vocalist in the style of the group himself. The group should have a bright future.

Crain also played fine 12-string bass in the new Ron Sander's excelled at lead guitar and electric piano. Rhythm guitarist Ray Pierce handled his lead vocals well and contributed to the solid rhythm section of Pig Newton's group, Bob Meneder and drummer Marc Caplan.

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(Continued on page 24)
Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — The great gypsy guitarist Django Reinhardt has been dead now 16 years, but his music makes him more famous in 1970's than he was as a prolific recording artist whose career was cut short when he was killed in a Paris air disaster. The last time Michael Golden, the man who discovered Reinhardt's career, interviewed him was in 19,45, when he recorded the album "Duke Ellington." The Ellington recording, made in 1945, was released posthumously.

Eight of Reinhardt's guitar albums are still available today in this country, most of them cut while he was living. The most famous of these is the album "Reinhardt and His Gypsy Kings," which was released on Verve Records. The album sold over a million copies worldwide.

Django was 43 when he died in 1949, in a Paris air disaster. He was married to a Mexican actress, and the couple had two children. The children were raised in France by their mother, who is now a famous actress.

Django Reinhardt was born in a small village in France, and he learned to play the guitar at an early age. He became a professional musician in his early 20's, and he soon became known as the best gypsy guitarist in Europe.

His music has influenced many other musicians, including Django's younger brother, Stéphane Reinhardt, who also became a famous gypsy guitarist. Stéphane was killed in a car accident in 1953, but he left behind a large body of work that continues to inspire musicians today.

Other musicians who have been influenced by Django Reinhardt include Django's niece, Béla Fleck, who is a gypsy jazz guitarist, and Django's niece's son, Martin Paris, who is a gypsy jazz guitarist as well.

Django Reinhardt's music has been featured in many films and television shows, including the film "The Man With The Golden Arm." His music has also been used in music videos, including the video for the song "Eleanor Rigby" by The Beatles.

Django Reinhardt was inducted into the Rock and Roll Hall of Fame in 1991.

The music of Django Reinhardt has continued to inspire musicians around the world, and his music remains popular today.
NEW YORK—The one song that had more impact on the commercials market this summer than any other song, believe Bob Nash, was "Up, Up and Away," the theme song of the "Up, Up and Away" animated series. Nash, who was then a vice-president and executive producer of the ABC TV Network, said that the song brought in more viewers than any other theme song that he heard on his stations this season.

He worked in the orchestra at Radio City Music Hall and has been a musician for many years. He said that he landed a job as a composer and writer of radio WPAT. This led to his joining WABC's program department. His next job was with the radio company's music department, and from there he moved to the swinginest jingles houses in New York. He said that Bobby Walker took him under their wing and "I give them credit for some of the songs I've heard today." With Paulson, Nash wrote the song "Up, Up and Away," and even played trombone on the sessions. He later joined William Esty & Co. under senior music director Don Devor whose theme song was "Hey, You're Cold Beer!"—has just been reissued by Len- doners. As the song neared the end, he remembered the day when he worked on the commercial. It was a radio spot recorded at A&R Recording.

Waltham, MA—Bill Belding, "New Long You Make It?" for Wally Esty & Co. John Belding, a "politician" in radio, was working on the commercial. It was a radio spot recorded at A&R Recording.

Clueless Cologne for Men "Numerus Uno" for Coca-Cola, Cantel & Belding. This commercial was a hard sell. It was a radio spot recorded at A&R Recording.

Nospace Shoe Cream "Take It Off" for Wally Esty & Co. Gordon Rothm did the voice work on the commercial. It was a radio spot recorded at A&R Recording.

S. A. PRODUCTIONS, INC., New York—750-9048 (Stan Applebaum, President, reporting)


Bendix, a new coffee from GM for Benton & Bowles. Two TV spots.

CQ Whip for Benton & Bowles. Two TV spots.

Hostess Twinkies for Ted Bates & Co. One TV spot.

coffee, a decaffeinated product from CGI for Ogilvy & Mather. One 30-second TV spot symptomically scored.


Gulf for Young & Rubicam, Inc. Six versions of new musical concept for presentation.

Lyd Pump for TSSC. One TV spot for spray deodorant.

Pull Mail for TSSC. One 30-second background track.

All of these commercials were composed, arranged and produced by Stan Applebaum.

GRANT & MURATHA, New York—581-4000 (Pat Geisinger, Administrative Assistant, reporting)

Chevrolet "Chevelle" for Campbell-Ewald. Pete Kemple was the agency producer. It was recorded at Studio A of Grant & Murath.

MBA MUSIC, New York—MU 8-2474

Luxury Beancounter (for J. Walter Thompson: Paul Mees was the agency producer. It was recorded at National-Edition. The arranger was Tommy Newson.

Buggies for Mackey, Wynne-Williams, Street & Fenney, Inc. Paul Field was the agency producer. Tommy Newson was the arranger. It was recorded at Fine Sound.

LOU GARISTO PRODUCTIONS, New York—759-6310 (Frank Garisto reporting)

IKA for J. Walter Thompson: Ed Kols was the producer. There were three TV spots recorded at National-730 5th Ave.

Nutrament for Will Graham Co.; Marie Gordan was the producer. It was a radio-TV spot recorded at National-730 5th Ave.

John Hancock for McGregor-Erickson; Leo Maddox was the producer. It was a 60-second TV spot recorded at National-730 5th Ave.

DAVID LUCAS ASSOCIATES, New York—581-3970 (Herbert Reubel reporting)

The original music for a 30-second animated TV spot for La France Poo Pou was composed and produced by David Lucas through the McGregor-Erickson-Archie Goodwin agency. Michael Reubel was the art director, and Judy Rojas was the copywriter.
Almost seven years have elapsed since KRAK began to nourish the interest in country music in northern California into its modern essence.

Prior to embarking upon country music, KRAK had been a middle-of-the-road operation treading water in the ratings and the billings. An intensive market research study indicated that the area was ripe for a sound that was not being featured in the market at that time — country music. We investigated all possible sources and took a great deal of bad press and much of the sound as time permitted. Chief among those interviewed were two individuals whose early days were Joe Allson.

Our station philosophy has always been to provide the most marketable radio product with the same kind of background as our original staff of deejays: I was able to contribute completely directly out of her unfamiliarity with the product. I felt, though, that my musical background would stand me in good stead — and it did. The concept of country was abandoned within months and it's been that way ever since. Every piece of product comes across my desk and I listen, and to the station, the label, the songwriter, the publisher. The only reluctance that just means that there is something that is inaccessible.

After a time, an individual can discern the level of what is the station the purveyor and be attuned himself to that element. Balance of material is perhaps what catches my ear. The station will come to nearly any piling at a time. If you load it up in any one direction, it's...

CONTINUED ON PAGE 41

NATRA — Soul & Education

Continued from page 1

industry — an organization just founded called the Fraternity of Recordmen by chairman Warren Lanier of Venture-Maverick Records. With the emphasis to be placed on education in 1966, the NATRA convention is being held under the theme, "The Time Has Come... Let's Work Together." Shields pointed to the need for records being paid back, but casting our eyes to a future where the defensive posture will be taken, one of a strong effort for the rights and dignity of all our program associates in the two industries.

Fostering of an organization of associate members of NATRA, whose main purpose is to train and teach music director Ron O'Brien in the importance of the growth and development of the organization membership without worrying and working on the problems of associate membership. Other officials, besides Lanier, also include Allan Douglas, i.e., former president, radio station, vice-chairman; Carl Proctor, Columbia Records; secretary; Charles Frazier, Mercury Records; treasurer; Dave Clark, Duke-Peacock Records; and chairman; the Board members are Buddy Darby, Star-Your關係., Bob Phillips, Pacific Western Records; Joelle Lambert, A&M Records; Jimmy Wray; Sue Records; and Bunkie Cross, director of the A&M Records.

Meetings of the two groups will be held concurrently on Thursday and Friday (see schedule). Saturday and Sunday are the most NATRA meetings, with the election of NATRA officials taking place Saturday afternoon in the Lincoln Room. E. Rodney Hughes, former president of NATRA, was rumored to be a strong favorite for the election, Chuck Johnson, general manager of GEM in San Diego, has also announced his candidacy for the position. Johnson, presently president of the San Diego chapter of the NGS, has long been a force in elimination of discrimination in radio.

Two highlights of the annual NATRA convention will be the soul and gospel music shows. This year, the "Soul Together" awards, which will be held at Civic Center, Baltimore, Friday (15). The show coordinated by John Craig, director of the MODS (Music Directors of America) NATRA shows, and Herb Wright, 1625 of WIN.

Indianola, Iowa — KRBK has altered its "Top 40" format into what music director Ron O'Brien refers to as a "personality Drake" format. Staff includes O'Brien, Rob Sturkey (Joye) Jay Herbert and Mike Lee.

WRCR Plans Play Shift

DETOI'T — WCR, 50,000-watt station owned by H. Y. Levinson, is slated for a major programming revamping. Program director Ben Detz, who is in a producing relationship with Detz, has been in the station since 1961.

It was announced this past Saturday that the station might go Top 40. Program director Bill Delz was on the scene and running a seminar on "Programming for Success" at which Detz pointed to the "we're going to wake up and be on network" suggestion. The broadcast date for changes has been announced, but both the AM and WCR-FM will be updated.

Ways Bows New ID Jingles Form

BUFFALO, N.Y. — WAY Radio Productions here has launched a new jingle firm to specialize in radio station jingles and program consulting — A Capella Unlimited. Staff of the new division includes jingle director Steve Stevens, production director Ron Freeeman, composer Mike Stone, producer Jay Richards. Demos will be red and yellow, service tailored for all formats.

Radio-TV Programming

PROGRAMMER SPEAKS UP

'Country Is Where It's At'

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


KXMR-FM, 7200 W. Alameda Ave., Denver, Colo. 80226, 303-936-3495. General manager Craig Bowers, program director Ron Mendenhall. 24 hours, stereo. One minute spot is $14 in prime time.


KPH-FM, Suite (125), Wichita Plaza Bldg., Wichita, Kan. 67202, 316-263-2811. General manager Jack C. Rinehart, program director Dick Rippy, music director Robert St. John, 6-1 a.m. One minute spot on a three-time basis is $10 per spot 6 midnight.


WBCN-FM, 312 Stuart St., Boston, Mass. 02116, 617-482-6410. General manager R. R. Cooper, music director. One minute spot in prime time is $20.


WZMF-FM, Box 216, Monomoon Falls, Wis. 53015, 414-221-7070. Servers Milwaukee, general manager Robert Roemer, program director David Steffen, 24 hours, stereo. One minute spot on a five-time basis is $7 per spot in prime time.

POWERFUL PAIR

The Uniques

'Toys Are Made For Children'
THE UNIQUES
PAULA 324

SOLD OVER 100,000 IN TWO WEEKS

Ted Taylor

'It's Too Late'
TED TAYLOR
RONN 34

BREAKING IN

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

Produced by DAN PENN • SPOONER OLDHAM

728 TEXAS • SHREVEPORT, LA. 71101
Radio-TV Mart

This column is published for people interested in sales of Radio and TV equipment. All listings are free. Listings are accepted until 5 p.m. Monday. Please list at least 10 pieces and no more than 20. Ad space is available in the Paper. Rates: $2.50 per inch, per column, for 2 inches. All ads submitted with full payment will receive a 10% discount. Any changes in advertising or the sale of a product advertised must be submitted in writing. We will try to keep up with the market, but prices and availability are subject to change. Ad space is available in the Paper. Rates: $2.50 per inch, per column, for 2 inches. All ads submitted with full payment will receive a 10% discount. Any changes in advertising or the sale of a product advertised must be submitted in writing. We will try to keep up with the market, but prices and availability are subject to change. Ad space is available in the Paper. Rates: $2.50 per inch, per column, for 2 inches. All ads submitted with full payment will receive a 10% discount. Any changes in advertising or the sale of a product advertised must be submitted in writing. We will try to keep up with the market, but prices and availability are subject to change.

Positions Open

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WE'VE DONE IT AGAIN!

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#1 for Five Consecutive Years 1964-1968

And... the Leader Again in 1969*

Jobete Music Co., Inc.

2457 Woodward Ave., Detroit, Mich. 48201

*From Billboard August 9, 1969.
elliot chiprut

is proud to announce the debut of
KEF records

an exciting new all-encompassing label
to be distributed world-wide by
capitol records

distributing corp.

First two new releases out this week

The New Pop Rock Group

THE MORNING STAR

WONDERFUL DAY
(L. Messina)

THE MORNING STAR
A KEF Production
Produced by Elliot Chiprut

STEREO 2581

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

The New Pop Country-Western
Writer-Singer

GENE STABILE

(whatever happened to)
those good old cowboy shows
(Gene Stabile)

GENE STABILE
A KEF Production
Produced by Elliot Chiprut

STEREO 2598

Backed up with:
"TEARS ON SATIN"

KEF RECORDS / NEW YORK
A Billboard Spotlight

DEAN MARTIN

the total entertainer

ADVERTISING DEADLINE: AUGUST 29 — ISSUE DATE: SEPTEMBER 13
RARE AND WELL DONE
AUGUST 1969 RELEASE

SOUNDTRACK: "THE ITALIAN JOB" PARAMOUNT PAS 2037
DIANA TRASK: "FROM THE HEART" DOT DIP 25957

THE FRATERNITY OF MAN: "GET IT ON" DOT DIP 25955
JACK BARLOW: "SON OF THE SOUTH" DOT DIP 25958

THE PLASTIC COW: "THE PLASTIC COW GOES MIDDLESBROUGH" DOT DIP 25961
WOMB: "OY DOY" DOT DIP 25969
CATCH: "CATCH" DOT DIP 25964

ALSO AVAILABLE ON PARAMOUNT STEREO TAPE & 8-TRACK CARTRIDGES AND CASSETTES.
DISTRIBUTED BY PARAMOUNT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, A G-W COMPANY.
CALL NOW FOR IMMEDIATE STOCK.
TOWER RECORDS
The NEW LOOK Label

New Sound

New Group

Eternity's Children
Produced by Chips Moman & Tommy Coghill for Conroe Rock Productions

The French Revolution
Produced by Tony Romon

...All Very Exciting!
Radio-TV programming

‘Country Is Where It’s At!’

Continued from page 26

immediately discernible on the air. Trade publications like Billboard have been of inestimable value over the years. Not so much for a quick fix on what’s new and news of what is happening at the inception stages of the product, but rather to see how far it has come. Why are the trends? Who is on the horizon? What is happening? Is there a real or apparent interest from other fields and has seen the airing of country music product on “Top 40,” middle-of-the-road and called good music stations. Its basic honesty and true-life reflection has mingled with our themes of the times. When other stations play our music, they give good sampling for potential listeners to our sound—only if they like it and want more of it, the full-time airtime. It will become the beneficiary.

In the early days, we were playing an hourly song of faith around the clock. We had a little transistor and restricted it to only Sunday play. We were also playing a little of that nice bluegrass . . . in fact, had it in our own air. The Dick Tracy from this reconstructed vision eliminated from the sound wave of old times.

I mentioned earlier “professionals” who play music. You cannot leave the subject of music without this indispensable ingredient. You know it’s there, but here it is. So you think you select the music, it’s up to the person on the air to serve it up for the listener. You can have the finest basic product with what may not be the best good will be the music found in gaining distribution! Your air personnel are fortunate to the fact that they are air—live radio people. Not the waves that our station has to offer. And everything that comes from that is exposed and must be considered as waves. We are selling our listeners on the fact that we are on the air playing the best music and that you must be good to this music. From supporting our advertisers to helping themselves with the various musical aspects concerned, we endorse plus the promotions that we continually run.

Our air personnel are professional radio people. Each one has been at the broadcasting field for a number of years and most of them have had prior experiences with country music. The management attempts to provide an element of security in a comparatively insecure field. We treat them like human beings and do our best to live up to the expectations of the public. Country music is a very important factor in our station’s tone. We are proud to say that we have been successful in this endeavor and are constantly striving to maintain this success.

-Continued from page 28-

Airwaves is leaving WITY in Danville, Ill., but not for another job. The army. A few thinking persons that is the air and off. Even in the preparation of local commercials, our air personnel are closely involved in the activities and associations of the station. The station has a high identity, not only in the city, but also in the surrounding area. The station is owned and operated by John Edmonds. The station is located in Danville, Ill., and is available on the air at all times.

WMEX Turning on Via Live Programs

BOSTON—Billing itself as “The Human Thing,” WMEX here is driven to the same excitement in the market with a series of radio specials and a list of live broadcast. Dick Summer, consultant to the station, said that a live hour broadcast at 8 p.m. Sunday (3) in the Unicorn nightclub drew a capacity-plus audience (3,000 were turned away) to hear the Orpheus. How many listened on the air is not known, but Summer feels this type of show is creating a lot of talk with young adults. He had originally planned to do one of these shows a month, but will probably do them more often. A couple of stations in other cities have already asked if they could obtain feeds of the broadcast.

As for the specials, WMEX is featuring one each Saturday and another on Sunday. Each of these specials is built around a theme. They range from an hour to two hours or longer. “What we do is build a program around a theme and say ‘what about one hour later.’ One special the station played recently was devoted to country music to Elvis Presley records—all weekend starting at 8 a.m.

“Anything that’s going to stimulate this town, we’re going to do it,” Summer said. The station is playing oldies, Top 40 hits, progressive rock, and even novelty shows . . . all carefully planned. The emphasis is on personality of the air staff. And the biggest problem the station has is in finding the right caliber of deejays to handle the programming. Too many deejays today are only time and temperature deejays, said Summer.

WEST COAST PUBLICATIONS, INC.
WISHES “GREAT SUCCESS” TO.

T.A. Music, Inc.
Cents & Pence Music Co.
Harem Music, Inc.
Hetero Music, Inc.

We are proud to be their exclusive representatives for sheet music and music folios, and are looking forward to many busy years ahead.

West Coast Publications, Inc.
4321 W. Jefferson Blvd., L.A.

Windjammer

NOW APPEARING

“THE GAMEKEEPERS”
LUNCH ~ DINNER
COCKTAILS
PRIVATE PARTIES
DANCING

9015 Sunset Strip ~ Res. 273-3337

Welcome to RENO’S POUREDOSA!

A family oriented restaurant for food, fun and entertainment.


POUREDOSA!

416 

AUGUST 16, 1969 BILLBOARD

Copyrighted material
Rhythm & Blues

BEST SELLING

Rhythm & Blues Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Title, Artist, Label, No. &amp; Peak</th>
<th>Week</th>
<th>Title, Artist, Label, No. &amp; Peak</th>
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<tbody>
<tr>
<td>23</td>
<td>&quot;THEY'RE COMING BACK&quot; (Watts, 1966)</td>
<td>7</td>
<td>&quot;I Gotta Be Free&quot; (08, Motown)</td>
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<td>24</td>
<td>&quot;I Gotta Be Free&quot; (08, Motown)</td>
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<td>&quot;I Gotta Be Free&quot; (08, Motown)</td>
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<td>&quot;I Gotta Be Free&quot; (08, Motown)</td>
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NEW STARTER-SHEET SPECIAL SURVEY FOR WEEK ENDING 8/16/69

Soul Sauce

BEST NEW RECORD

OF THE WEEK:

"IN THE GHETTO"
DIPLOMATS
(Dynamo)

By ED OCHS

Soul Sauce:
The title of this week's "In the Ghetto" by DIPLOMATS, and the song's release by Dynamo, marked a milestone in the soul music genre.

TID-BITS:
The feat of writing songs that sold six million records sold in a year, and the prominence of the team of Betty Crutcher, Homer Banks and Raymond Jackson to sign all their new compositions collectively as 'We Three,' and their contributions to R&B's first year success with Johnnie Taylor's hit "Who's Making Love" and "Take Care of Your Homework," William Bell's "My Whole World Is Falling Down," and Carla Thomas' "I Like What Your Doing for Me." Other credits include tunes for the Staples Singers, Johnnie Taylor's latest, "I Could Never Be President," and Darril Banks' "Just because Your Loose Has Gone." "Dip-Dot" produced by Montego Joe for "Dip-Dot" will be included on the "Dip-Dot" scholarship fund. The group will be featured on "Hit Jackson" at Paradise Park, Aug. 20-21. Effective Oct. 1, Arnold will raise its list prices on all LPs from $4.98 to $5.98. New Garrett Minnaus: "Take Me," on Verve. . . . Brother Jack McDuff will appear at Birdies in Pittsburgh, Sept. 1-6.

* * *

AUGUST 16, 1969, BILLBOARD

Looking for Talent Booking an Act
Billboard's International Talent Edition
has the ANSWER!
Caballe Performs in Italy

VERONA — Soprano Montserrat Caballe made her debut July 25 at the Arena di Verona in Verdi’s “Don Carlos.” The Italian Cossotto opened, and Caballe was the second act of the evening. The performance was well received by the audience.

New York City Opera

New York City Opera announced that they will be holding an open audition on August 24th for new roles in their upcoming season.

RCA Records

RCA Records released a new album by soprano Montserrat Caballe, titled “Verdi’s ‘Don Carlos’.” Caballe's performance was praised by critics for its emotional depth and technical prowess.

Dome to Handle Pickwick Labels

LONG ISLAND CITY, N.Y. — Pickwick International, Inc., has named Dome Distributors to handle Pickwick products for the greater metropolitan New York area. Dome will also handle Pickwick labels for Long Island and suburban areas.

M'media Moves

NEW YORK — M'media, a division of Metromedia, Inc., moved to new offices at 1709 Broadway on July 28. The move will allow the company to expand its operations and better serve its clients.

Say You Sow It in Billboard

MAXINE BROWN and Bob Finz, center, present Len Sachs, vice-president and general manager of Commonwealth United Records, with Miss McCoo’s first Billboard No. 1 hit for the label. Finz produced the disk in cooperation with Koppel-Rubin.

AUGUST 16, 1969, BILLBOARD
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LOVE
ME. LOVE
ME.
Epic is happy to announce the end of another convention.

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

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

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

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

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

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

David/David Houston. Now spirituals have an extra added "something." David Houston. This is going to be a pop album. Believe in it.

C. K. Strong. A new group with a cutting new vocal talent named Lynn Conroy. This California group's new album definitely has hit singles in it.

Your Lovin' Takes the Leavin' Out of Me. Tammy Cash. His first album would be a hit even if his name were Tommy Smith.

The Head Shop. This group adds turned-on electronics to turned-on music. And if that isn't enough, they're from Brooklyn.

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

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

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

LOS ANGELES—Filmways, a diversified entertainment complex, has acquired Skye Recording Co., Ltd., for an undisclosed price. The acquisition is a significant move for Filmways, which is consolidating its position in the recording industry. Skye, founded in 1968 by Gaber Szabo, Gary McFarland, and others, will continue to record for and administer the company, Norman Schwartz is president of Skye.

The company plans to expand the artist roster and release more product. Skye has produced 10 albums within the past year and five in production. In addition to jazzmen Szabo, Tisler, and McFarland, Skye has Gary Tisler, Wendy & Bonnie and Bob Frumkin.

The acquisition gives Filmways an outlet for its soundtrack albums. Filmways, a publicly held company, is a major film producer with the brunt of the film being released through MGM. Currently, MGM Records markets a variety of Filmways soundtracks, including "Ice Station Zebra."

Filmways is looking to break into the record business with its involvement in the Wendy Hecker recording studio and a joint ownership of a recording studio in Providence, R.I.

Recently, Filmways acquired Concert Associates, which produce the annual "Rocking the Wester States and It is involved in the personal management field.

Infinity's First Quarter Soars

NEW YORK — Vinny Testa, president of Infinity Inc., completed an album by writer/artist F. Murphy for MGM. The album, recently released the Zag Zag Pop album, has sold over a million copies.

Testa, with the assistance of his wife, the late Isaac Gabor, completed 14 TV spots for the quarter. Plans are underway to expand Infinity to the West Coast.

Bell Gets Windfall

CINCINNATI — Windfall Records, the new label of Felix Pappay, will begin distribution of a new album by artist "Oliver." The album will be distributed by Bell Records in U.S. and foreign markets. Bell Records' chief executive of a question mark in the headline on the label. The album's billing on the label (Billboard, Aug. 17) was inadvertent.

OLIVER GETS A GOLD DISK

NEW YORK—Colgems Records and RCA Records' certification as a gold album for sales in excess of $1 million for its soundtrack of "Oliver." Colgems is manufactured and marketed by RCA Records.

CATV Tie-Up May Snatch Copyright Revision Bill

Even if the parties to the CATV battle are together for the purpose of filing a joint complaint by the subcommittee chairman for final report, there would still be time to file other complaints and cover other aspects. These include the rights of the society's interests, and the need to gather the Commerce Committee's report. The subcommittee has agreed to a hybrid system that may mean a combination of communications and the like.

As far as the general revision bill now contemplated is concerned, it is only being evaluated by the textiles, charge to the commission. It will be decided whether to go to a new bill or a bill that will be passed in this session, the report of the subcommittee is due at the fall meeting.

Action Needed

"Failure of the subcommittee to act on the revision bill in this session, in my opinion, would result in a bill that Congress will not be able to revisit the copyright law and that the entire revision effort may well come to nothing," McClellan said.

McClellan puts the blame on the Congress for the lack of action on the bill, which he said was "the last chance to get the bill through in Congress."

McClellan's resolution to rewrite the bill is the only option. In the absence of the exception for CATV, the entire bill may be rewritten. The bill, which has been lengthy, will be revised to make it more attractive to the CATV.
Donations by Opry Trust Fund Reach $100,000

NASHVILLE — The “Opry Trust Fund,” derived from the $10 contributions for registration to each year’s “Grand Ole Opry” birthday party, now has distributed more than $100,000 to various families throughout the United States.

The Trust Fund, incorporated in September of 1965, has had only one administrator, Miss Dot Swim, until the appointment of Miss Emily Davis here. Miss Davis, who asked for the appointment of Miss Emily Davis here. Miss Davis, was here.

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

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

The money is to give financial assistance in time of need, among entertainers and musicians (and their families) directly associated with the Opry.

The Opry has, in the country music field, no member of the “Grand Ole Opry” has ever received a cent of the money.

The Opry is a “member” on all grants. At present, Jim Ed Brown is chairman of the board.

Happy Tiger Expands to Nashville; Country Move

NASHVILLE — Dale Davis, national sales manager of Happy Tiger Records, has announced the expansion into Nashville of that West Coast-based firm.

Davis, while here, began discussion for record production with Austin-based T. Don Harris, regarding the possibility of a branch in Nashville for the firm’s country product.

Mrs. Bradshaw heads the firm, Promotion.

Happier Tiger has on its roster Stirrups, Sherry, Buddy Baha, Priscilla Paris, Melodie, Ted Quillan, Red Rhodes & the Detours, and Glib Guibau. Miss Sherrill’s first release on the label is “San Francisco Is a Lonely Town,” a tune written by Nashville’s Ben Peters.

The recording company, less than a year old, is making plans for Nashville’s first country music field, according to Miss Sherrill.

Guibau, whose most recent release is “In the Morning,” will be in Nashville next week to receive the label to receive national promotion. He is an outstanding writer as well as singer. Miss Sherrill’s next scheduled appearance is with fellow-Cajun Jimmy Newman in Willoughby, Ohio, on Sunday.

Davis said the publishing arm of the record company, Susan Music, also would be represented here. He said the Happy Tiger artists were looking for Nashville material.

Country Is Making Deep Inroads in Puerto Rico

SAN JUAN, P. R. — “Tenacity and perseverance” have given country music a good foothold in Puerto Rico, according to Miss Alice Allen, assistant of the San Jeronimo Hilton here.

Miss Allen said that for the first time in Puerto Rico, a country music concert has been presented on television that has lived up to our expectations, a goal that was reached in October. Beavers also will select an act to appear in September.

Allicia said he has reached an agreement with Loringa Records, Channel 4, San Juan, to have any and all country music acts who wish to perform in Puerto Rico appear on that channel.

Melles, who can be reached at the San Jeronimo Hilton, will clear the artists for such appearances.

Allicia feels this is a strong breakthrough for country music in an area in which music traditionally has dominated phases of entertainment.

James Cuts Album During Houston Astrodome Date

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

Kelo Heron, Capitol Records' division manager, who supervised the sessions, said the label had decided since the advent of “The Astrodome” show to record there. He also said a spokesman for the Astrodome said this was the “most enthusiastic crowd ever” for an appearance there.

The album is titled “The Astrodome Presents Sonny James.” Bob Neal, James’ personal manager, said it was the first recording in the Astrodome.

Neal also noted that national radio stations across the country have been so great for the recent James appearance on the “Ed Sullivan Show” that Capitol Records has proposed two additional appearances this fall and winter. Neal said these shows have just been confirmed. Several national radio and TV stations have been added to the project.
Three Artists Spark Show Biz
Major Move Into Country Field

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

Show Biz Records, a division of the company which is the most successful in Nashville in the business, signed composer-artist Chuck Webster of Hotwood, long-time Columbia artist Jamie Ryan, and Blake Emmons, a successful writer-singer who co-

The STONEMANs finalize their new agreement with RCA Victor with director, Van and Pop Stone, Chet Atkins, Patti Stone, Jim Crow, and Donna and Jim Stone. Stone will continue to produce the group's records at the new label.

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<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label</th>
<th>Week #</th>
<th>No. &amp; Publisher</th>
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<td>WICKED CALIFORNIA</td>
<td>Tennesse &amp; the Chaser Brothers, MGI 14564</td>
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<tr>
<td>THAT'S A NO NO</td>
<td>Lynn Anderson, Chart 61-9251 (Singlet, BM)</td>
<td>50</td>
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<td>HOLD ME, THRILL ME, KISS ME</td>
<td>Janis J. Jr., Nashville, Chart 4729 (BMI, ASCAP)</td>
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<td>THE BREAD</td>
<td>Jastine C. Riley, Plantation 22 (Singlet, BM)</td>
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<td>BE CAREFUL OF STONES THAT YOU THROW</td>
<td>Lula the Orchid, R (BMI, ASCAP)</td>
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<td>Tommy Cash, EMI 10464 (Nuna, BMI)</td>
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<td>THE THREE BELL</td>
<td>Joe Ed Brown, RCA 20,100 (Hunic, Mandell/Sec Leo Newell, ASCAP)</td>
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<td>COLOR HIM FATHER</td>
<td>Kern Payne, R &amp; B Buckmasters, Capital 2579 (BMI)</td>
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<td>I'M DYNAMIC</td>
<td>Roy Payne, R &amp; B Buckmasters, Capital 2579 (BMI)</td>
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<td>EVERYTHING'S LEAVIN'</td>
<td>Wanda Jackson, Capitol 2284 (BMI)</td>
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<td>Hank Thompson, Der 17200 (BMI, BMI)</td>
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<td>RAINING IN MY HEART</td>
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<td>HARRY UP</td>
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<td>Artie Shaw, A&amp;R 025 (Decca, BMI)</td>
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<td>WORKIN' JOHNNY</td>
<td>Betty Acuff, RCA 7,417 (A&amp;R, BMI)</td>
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<td>TRUE GITY</td>
<td>Glen Campbell, Capitol 572 (Columbia, BMI)</td>
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<td>BE GLAD</td>
<td>Del Reeves, United Artists 20313 (T, BMI)</td>
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<td>ME &amp; BOBBY MCGEE</td>
<td>Porter Wagoner &amp; Dolly Parton, RCA 7,417 (BMI, BMI)</td>
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<td>SWEET MEMORIES</td>
<td>Frankie Warden, RCA 4,417 (RCA, BMI)</td>
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<td>GROWIN' UP</td>
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<td>THERE'S YOUR HANGUP</td>
<td>Johnny Carter, Imperial 5999 (BMI)</td>
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<td>BETTER HOMES AND GARDENS</td>
<td>Bobby Grist, RPM 9,010 (RPM, BMI)</td>
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<td>IN THE Ghetto</td>
<td>Dolly Parton, RCA 7,419 (BMI)</td>
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<td>INVITATION TO YOUR PARTY</td>
<td>Jerry Lee Lewis, Sun 1,100 (Rome/Golden, BMI)</td>
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<td>WHO AM I</td>
<td>Red Stoney, Stanley 827 (Window, BMI)</td>
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<td>I LOVE YOU BECAUSE</td>
<td>Carl Smith, Columbia 4,439 (BMI)</td>
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<td>MY CUP RUNNETH OVER</td>
<td>Johnny Sall, Step 3,100 (Chappel, ASCAP)</td>
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<td>Jerry Smith &amp; His Planets, ABC 1,120 (ABC, BMI)</td>
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<td>THE WOMAN IN THE ROOM</td>
<td>Wilma Burgess, Der 3,433 (Dura, BMI)</td>
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<td>MAMA LOU</td>
<td>Percy Sledge, Imperial 6,020 (Small, BMI)</td>
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<td>BROWNSVILLE LUMBERYARD</td>
<td>Lavern Smith, Columbia 4,441 (Trix, BMI)</td>
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<td>I'M NOT GONNA WORRY</td>
<td>Leon Ashley, Ashley 53 (Bally, BMI)</td>
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<td>SWEET MEGGY UP YOUR OWN BACKYARD</td>
<td>Eric Presley, RCA Victor 47,974 (A&amp;R, BMI)</td>
<td>75</td>
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The Johnny Duncan Story

A brief biography on Nashville's most dynamic new recording star

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

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

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

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

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

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

"When She Touches Me" 4-44884

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

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

On Columbia Records
Country Music

Nashville Scene

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

For D.I. COPIES WRITE CHARLIE DICK
P.O. BOX 8188 — NASHVILLE, TENNESSEE

Continued from page 48

is on tour through Missouri and Oklahoma. Little Richie Johnson reports that Jimmy Snyder, Jack Blanchard and Mickey Morgan just had new sessions here for Watson's Records that were going to be released immediately. Wooden distribution is handled through Smith-Mercury.

Tiny and Gladys Harris were a success during their 41/2-month tour of Vietnam they're going back in October to entertain some more. He's a Stop artist.

Cedarwood's B. K. Harrison penned the new Jim & Jesse tune on Epic, 'I'm Hoping That You're Hoping.' Cedarwood scores again with the first edition of a new album, "Ruby, Don't Take Your Love To Town."

Overstreet, "The 6, will have new recordings of the album, "Gone With The Wind." Missippi Scallywags have taken over for the band at the Inns in the Islands. Ben and Margaret Smiths have had a tour with Roy Rogers & Dale Evans at the Calgary, Ont., Stampede.

Warren Mack introduced his new band, the Mavericks, during a Mississippi tour.

Bobby Bare performed his "Margie's at the Lincoln Park Inn" at the Laken Park Inn in Phoenix, Ariz., last Saturday night. Country Music Night at the Laken Park Inn in Phoenix, Ariz., is a popular event. The entertainment this time will be Hank Williams Jr., L'Oral Myrtie, Don Remble, Doris & The Clift's Hearts.

This is the third year for the Clift's Hearts to have a "Country Music Night" produced by Hap Peck, and the sixth year for the Cardinals.

Bonnie Baldwin, who has spent 13 years as a member of the "WWVA Jamboree," has been the new host of the network's "Showcase." Produced by Al Gere, it's "Move Over There Woman," with "You Talk With Your Eyes" on the back. Freddy Walker, with two hits records in a row, appears in both Atlantic and West Palm Beach in August with Paul Revere & the Raiders, and then goes on a Texas tour with Bob Luman for JAT productions.

Penny Delavan, on the charts for the first time after 10 years in the business, leaves on an Imperial promotion tour with Bill Steele. She has just concluded a tour of the country's Fair Young.

Country Music

Hot Country LP's

A STAR Performance LP's registering proportionate upward progress this week:

This Week

Weeks on

Chart

1. JOHNNY CASH AT SAN QUANTIN

2. THE SENSATIONAL CHARLEY PRIDE

3. SANDY WATTS, DIFFERENT TIME

4. STATUE OF A FOOL

5. I'M GONNA HAVE MY WAY WITH YOU

6. FROM ELVIS IN VIETNAM

7. DONNA & THE RHAPSODY BRASS

8. MISSOURI SONGS

9. HALL OF FAME, VOL. 2

10. I'M NOT FOR SALE

11. LOVE STORY

12. A BIT OF PEGGY

13. WEBER SINGS HIS SONGS

14. HELPS COVERED BY SNOW

15. JESSE DAVIS

16. DON GIBSON

17. DOUBLE UP

18. DON TAYLOR

19. YVONNE WILSON

20. MARILYN

21. TONY CLAYTON

22. LARRY COBB

23. KEVIN CLAYTON

24. BILL CLAYTON

25. EARL CLAYTON

26. BILL CLAYTON

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50. BILL CLAYTON

COUNTRY MUSIC veteran Roy Acuff guiws with Plantation artist Linda Marshall during her closing at the "Grand Ole Opry." She became the first female member of her race to appear on the "Opry" stage.

AUGUST 16, 1969, BILLBOARD
FOUR CHILDREN PLAYING

And tin cans become dandelions,
Telephone poles are trees, while
Stones blend harmony, with mute voices;
And stark, gaunt walls, with crumbling
Brick and mortar and ancient windows,
Like specters witness...

A hallowed hell, of childish
Innocence and immunity from
The pathos of poverty;
Yet seeds of frustration: buds
Of hopelessness, like yeast, will rise
And strike the soul-strings of a nation.
SOLD ON SOUL!

JACKEY BEAVERS *
PINEY BROWN *
IVORY JOE HUNTER
FANTON ROBINSON *
MOODY SCOTT
JOE SIMON *
PAUL VANN *
ELLA WASHINGTON *

* PRODUCED BY JOHN R.
FOR J. R. ENTERPRISES

A DIVISION OF
MONUMENT CORP.
The Rhythm & Blues Revival
No White Gloved, Black Hits

At about the time that this issue appears in print, TV viewers will have the opportunity of watching an hour special, "Life and Music of Fats Domino." Produced by the Hollywood Brodies in the U.S., the show will be shown, videotaped in Las Vegas and New Orleans during the rhythm-and-bluesman's appearances in these cities.

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

That this development has accelerated tremendously is apparent when one considers the Otis Redding story. Ten years ago, when the remains of the rhythm-and-blues man were interred in a humble oak casket in Macon, Georgia, the only media coverage was confined to the local radio network of Macon and the Atlanta network of the Grand Ole Opry. But today, a loft in the heart of New York City is filled with bruises of the '50s and early '60s. The predominantly black orientation of Pop music became apparent, of course, by the time that such disc jockeys as Kidd, Alan Freed, and others, introduced rhythm-and-blues records. The reaction to this was because the imprints were pushed on the radio, but partly it was because the rhythm-and-blues records were more exciting to the average listener. The records of Otis Redding, a singer who had been ignored by the record business, were suddenly discovered by the general public.

And yet Redding became one of the major proponents of the new sound in his own land. He was a contemporary soul man and today's revival is concerned with the pioneer figures of the last '50s and early '60s.

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The Rhythm & Blues Revival
No White Gloved, Black Hits

By ARNOLD SHAW

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

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

And yet Boone scored some of his biggest bestsellers with records like his version of Fats Domino's " Ain't It A Shame" became a smash for him as "Ain't That A Shame." Dipping in the record hits of Little Richard and a Chicago R&B group known as The Eldorodocs, Boone came up with chart climbers in "Tutti Frutti" and "At My Front Door." This was a time when some of the older generation artists were trying to hold their footing in the record market by copying ghetto artists, as Georgie Gibbs did successfully with LaVern Baker's "LaVern Baker's in the Mood" and Perry Como, with Gene & Eddie's "Ko Ko Mo." So perceptive a listener as The New Yorker's rock critic, Ellen Willis, recently admitted that she tended to "prefer the tamer, white versions of rhythm-and-blues songs." This, partly, was because Georgie Gibbs sounded better to her than LaVern Baker's out of their own generation and the young, teen-aged reasons the music was being watered down.

The same token, the black singers who made it in this period were the Johnny Mathis-Tommy Edwards-Bronto Benton stripe, not blues or gospel-oriented, but black pop vocalists. It may be a startling observation. But the great Ray Charles did not break into the Gold Record class, even in the '60s, until he applied his soulful, prettier style to white country songs such as Gibson's "I Can't Stop Loving You." For that matter, the story of Motown, despite its ample reservoir of talent, might have been somewhat less fantastic if Berry Gordy Jr., had not taken a white, pop approach to black material. A few years back, Motown's chief record promoter said recently, "we couldn't make a WABC record because we'd say, 'That's a black sound,' used to be you had 'good' music or popular music and you had 'nice' music. Then you had rock 'n' roll and rhythm and blues. Now, Motown's bridged the gap between pop and R&B.

The success, too, of Atlantic Records (until Aretha Franklin) is based in part on a Casablancaanized approach to rhythm and blues. The blues records we made with Ruth Brown, Ahmet Ertegun said on Atlantic's 10th anniversary, "came out like urbanized, watered-down versions of real blues. But we discovered white kids starting listening to these records because the real blues were too hard for them to swallow. What we did manage to achieve was something like the authentic blues, but cleaner, less rough and perform more sophisticated."

By the time Aretha arrived at Atlantic, having unsuccessfully experimented with "satin soul" on Columbia, the music market was ready for a drastic turn. For some time, the so-called Blue-Eyed Soul singers, like the Righteous Brothers and Tom Jones, and the white Blues Bands, like Paul Butterfield's and the Blues Project, had been playing black rhythm and blues, preparing the soil for a rock flowering. The emergence of the Memphis Sound, a much darker mixture than Motown or Atlantic of Mississippi mud and country blues, suggested, to some, the time was ripe for black music—no white kids singing or playing black, but black vocalists singing and playing black.

"The popularity of Aretha's kind of music," Atlantic's Jerry Wexler has observed, "is connected with something else. Call it the Negro Emergence, the Black Revolution, whatever. But the fact is Negroes are starting to make it on their terms. They are singing their songs to white audiences, so both Negroes and soul music are more popular than ever before."

And the pioneer rhythm-and-bluesmen are enjoying a new popularity. "I've been comin' to New York for 20 years," B.B. King said recently, "and no one in the press had ever heard of me. But things are lookin' up for me now." Only three years earlier, King had told Charles Keel, author of Urban Blues: "Man, people think I'm a singing singer is stupid, and I'd like to get that out of their heads. ... It really hurts me to hear my people put down blues. It's our big contribution—something to be proud of."

Well, in '68 B.B. was a featured performer at the Newport Folk Festival and was hailed as a blues legend. His new albums, Kent has reissued his old RPM LPs, and he is currently in demand on the college circuit.

Half-brother Albert King of Indianola, Miss., now a Blues artist, has quickly surfaced from the underground to be profiled in Vogue, Rolling Stone and New York magazine. "The new boss of rhythm 'n' blues," as he has been called, spent many of his years driving a bulldozer or a trailer truck, and collecting four-to-five dollars for a sumptuous rundown of performing for country folk. Today he says: "My days of paying dues are over. Now it's my turn to do the collecting."

Chess Records of Chicago has recently released the second album in a series it calls Heavy Heads. "Voyage 2" is a reissue of sides cut years ago by Willie Mabon, Chuck Berry, Muddy Waters, and Howlin' Wolf. Howlin' Wolf, Little Walter and Lowell Fulson, Howlin' Wolf has a reissue of his own on Cadet and Chuck Berry, whose Golden Decade was released in '67, now has a new album on Mercury, From St. Louis to Frisco. Not too long ago, Chess brought Muddy Waters, Bo Diddley and Howlin' Wolf into a Chicago studio and recorded a new album with them. Muddy Waters has a new album, Electric Mud, of his own on Cadet.

If anyone requires additional evidence of the R&B revival, consider the following. In June of this year, within blocks of each other, the following artists could be heard on the Las Vegas Strip: Aretha Franklin, Ray Charles, Bill Medley (formerly of the Righteous Brothers), Solomon Burke, Gladys Knight & the Pips, Fats Domino and Little Richard.
The soulful world of

JAMES BROWN

doin’

THE POPCORN

with the

James Brown Band
THE WORLD OF SOUL

FLIPSIDE BLACKS SING COUNTRY MUSIC
BY ARNOLD SHAW

On the recent release of Jackie Thompson singing "Daddy Sang Bass," Columbia Records ran a full-page ad, "Recognized, Classical, World Writings," the story read, "and the great Johnny Cash turned it into a country hit. Now, Jackie does it in a soulful rock version with lots of soul. It's a country record for the soul man.

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

Unfortunately, this is a less frequent occurrence than the reverse. Both in its origins and in its various manifestations, rock is white singers adapting to or working in a black tradition. And if we go back a bit in pop music, we find that many rhythm and blues and swing are all instances of styles originated by black performers and copied, adapted, and/or enhanced by white.

At the moment, there are at least two black singers who have no basis at all on white country or white country material. Specifically white country material.

Joe Tex is associated with Dial Records, the record arm of Adolphus, Texas, publishing company. Tex's hits are produced by Tree's Buddy Killen. Since 1965 they have regularly made R&B charts, usually in the Top Ten, and occasionally No. One. "I Want To Do Everything For You" in '65 and "Sweet Women," like "You're My Person," in '66, as well as sides like "Hold What You've Got" and "A Good Man's Hard To Find." Since it was a black man in the market, the character of his work was given no explicit identification under "Soul Country," as his next-to-the-last album was titled.

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

In a sense, the emergence of these two country-oriented black singers cannot be considered novel. In 1952 soul-singer Ray Charles took a country hit, previously a country hit for Decca's Kitty Wells, and made No. 1 on the Billboard Country chart. The impact of Nashville-writer Don Gibson's "I Can't Stop Loving You" was so great that ABC released two Ray's Charley LPs whose contents are suggested by their titles: "Modern Sounds in Country and Western Music.

The exploitation of country material by black artists does much further back. Way back, in fact, to the era of the '40s. When he first went into record making, the late Sydney Nathan of Cincinnati released disks on two labels: Queen for colored artists and King for hillbilly singers. Singly, if not as a matter of conscience, when Nathan had a hit on Queen, he cut it on King, and vice versa.

What Joe Tex and Charley Pride are doing is hardly new," Henry Glover, Nathan's A&R chief, recently observed. "And it wasn't new when Ray Charles went the country route. Maybe we at King worked with white country singers as well as black r & b artists, it seemed a natural thing to cross some territory lines, and "Carolina Music," as Don Williams of the Everly Brothers called it, has been popular for years. But Nathan had a hit on Queen, he cut it on King, and vice versa.

"What Joe Tex and Charley Pride are doing is hardly new," Henry Glover, Nathan's A&R chief, recently observed. "And it wasn't new when Ray Charles went the country route. Maybe we at King worked with white country singers as well as black r & b artists, it seemed a natural thing to cross some territory lines, and "Carolina Music," as Don Williams of the Everly Brothers called it, has been popular for years. But Nathan had a hit on Queen, he cut it on King, and vice versa.

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

Today, with Ray Charles and the Supremes considered pop acts, not r & b in nature, the blues or soul for that matter, is considered pop and soul which reflects both the old New Orleans or the blues and a more modern form of expression.

Roster of Labels

Where once it was the labels like Specialty or Aladdin that had the most popular blues records, there is the leading exponent of the pure, rural sound, Arhoolie. Fortunately, is gaining a hit in the form of two aggressive Los Angeles recorders, Bob Blanken and Don Graham, who have signed a distribution pact with Arhoolie's owner Chris Strachwitz to repack and distribute his marvelous catalog of hillbilly, roots music.

"Most blues cats wouldn't change their lifestyle to cut another form of music," states Bob Blanken, "even if they knew they could make a million. Most blues cats wouldn't care if it was number one. You can't make the blues and be a millionaire. It's a lifestyle you live to make the music.

At this point in the record business, blues artists are gaining a great amount of exposure which is of course providing them with a lot of money they have never seen before. It is also earning them the respect and popularity which has left the talent booking industry.

In fact, there is now a black talent booking agency, Worldwide Artists, which promotes a number of difficult promotional concerts around the Los Angeles areas, specializing in Motown acts, but also in the music of the more serious, and sometimes even more popular, black artists. The firm has been in business two or three years.

Specialty Records, which has been dormant for more years than any other Los Angeles label, has released again. Its roster has included such singers as Little Richard, Sam Cooke and Larry Williams.

While Specialty, and the many introducing musicians and stylists who are so well-liked, were the label for the first sign that Los Angeles will take on a greater meaning for the heretofore Detroit headquarters of black music. The straight 12-bar blues has its audience, and once the market for a particular brand of blues has been established, the wise record company knows how to expand it. World Wide Artists and Specialty has been greatly benefited by keeping the blues to its radio station level. According to one record executive, "We've just found the blues can be held in the 12-bar blues forms 20 years ago and now they look for something more updated. Maybe with a trumpet section and a real electric bass.

Such artists as Howling Wolf, Muddy Waters, Lightnin' Hopkins, Albert King, whose remains are kept in the closet, are working and working with "standard" type of blues songs.

The underground FM stations have had a great deal to do with exploiting new and the vintage blues music, especially the KMF, KPFA, KTSW and KPFK in Los Angeles and KSAN in San Francisco. Vault Records, which has principally been a jazz and rock label, has begun producing blues. Oberon, the label of Leon Wilkeson, has brought Lightnin' Hopkins into his own studio and cut the first new LP the veteran singer has done in close to two years, "California Medley" and "Earthquake.

The LP was produced by Bruce Bromberg, a young blues fan who has an opinion to put on the follow-up material. Hopkins, whose works are spread over the catalogs of many companies, has remained in the traditional vein, with such songs as "Los Angeles Boogie" and "Ole' Hitchin' Post." The words, "Do You Want To Come By Here," "No Education," "Los Angeles Boogie," and "Call On My Baby" feature at least two other blues titles. "Blues Organ" by James Cotton and "Feelin' The Blues," by the Chambers Brothers, recorded before the group took up the electric energy of a single, are from this LP, "Just A Closer Walk To Thee," the traditional spiritual. Blues vocalist Praise Lightfoot will shorty join Vault's blues catalog once the company finishes recording him in Memphis.

At Capitol, Dave Axelrod, Phil Wright and Wayne Shirley used the parade of in-house staff producers cutting r & b oriented records.

Black Culture

The company is also into a full-folded program of promoting black culture and its performers, both through direct marketing of blues, r & b and soul and r & b and black companies. Rick Hall's Fame Records of Muscle Shoals, Ala., is a top prize Capitol is distributing. The company has a wide range of acts to watch. He works with Lou Rawls, Cannonball Adderley and H. B. Barnum. "I've been making blues records all my life," Axtedt says. "I've never stopped. Nobody's going to jump on it. But a producer has got to want to put something new together.

Continued on page S-6

AUGUST 16, 1969, BILLBOARD

S-5
At the Harlem Festival "soul show," left to right, Pops Staples, Mahalia Jackson, Mavis Staples, Tony Lawrence, Rev. Jessie Jackson and Ben Branch (with saxophone)—Photo by Victor Crofton.

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

As a result, some newspapers writing about classic rock music in general are continuing to use soul music as a basis for contemporary discussion of black culture.

It's true that many soul artists have moved on to other genres, but the influence of soul music can still be heard in contemporary music. The sounds of soul music have been sampled and remixed in a variety of musical settings, from hip-hop to electronic dance music.

The legacy of soul music is evident in the continued popularity of soul music today. It is a music that has transcended generations and continues to inspire new artists and fans. The sounds and rhythms of soul music are woven into the fabric of popular culture, and its influence can be heard in a wide range of musical styles and genres. Soul music is a timeless art form that continues to captivate audiences around the world.
Soul forces at work.

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

Anthology of Rhythm and Blues Volume 1
MILES DAVIS
In A Silent Way
CS 975

MONGO SANTAMARIA
STONE SOUL
Including:
STONED SOUL PICNIC / LITTLE GREEN APPLES
SEE-SAW / CLOUD NINE / LOVE CHILD
CS 6250 / HC 1128* / 18 10 00241

O.C. SMITH
For Once in My Life
Featuring Isn't It Lonely Together
Including:
Cycles
Stormy
Wichita Lineman
Hey Jude
CS 975 / CQ 1074 / CS 18 10 00248

Miles Davis
In A Silent Way
CS 975

Aretha Franklin
Soft and Beautiful
Including:
People Like Us
But Beautiful
My Coloring Book
A Mother's Love
CS 976 / CS 18 10 00257
Soul Sounds in the Mass Marketplace

Continued from page 5-A

taking to present Soul artists "live" with the Ruben Phillips Orchestra (from the Apollo Theatre), but the budgetary considerations restricted the latitude a show with ten or more acts could offer. However, in a few cases, especially those of The Impressions, Wilson Pickett and Marlon Williams. Unfortunately, there is some doubt as to whether this show will return in the fall.

Pickett, the singer who was once called "Like It" (produced by Charles Hobson). The format covered a broad spectrum of topics, but most music was a vital part of the show. Described by Dave (Dionne) Warwick to Herbie Hancock to Gospel 'live' tapping at Brooklyn's Washington Temple.

Russell Brown, who presented top-selling Soul artists, when Marvin Gaye's "I Heard It Through the Grapevine" was topping the charts. He appeared on "Hollywood Palace," The Joey Bishop Show and "The Ed Sullivan Show." In October he will begin a new series on "The FBI Radio Show." Recent specials spotlighting The Supremes and The Temptations as well as The Temptations' own special, and "The New Apple Show" with Brian's Wonder "Hollywood Palace" are a step forward simply not enough.

In Metro Media it did rather controversial special--the psychedelic lighting effects were not in all in keeping with the show--on James Brown which was seen on four or five appearances they presented a long overdue Special on the Memphis Sound called "Goin' It All Together," starring Atlantic's Sam and Dave; Stax artists: Booker T. and The MGs and Major's Soul vendors: Blue Cheer, Otis Redding, Golden State, and Eddie Palmers. The show presented a full dance floor with the audience participating in a "talk show" format where the audience could ask questions. It was a major break for the artists and the audience alike. The show was a hit and it was not only in keeping with the style of the show but it was also hip with the audience.

Soul music on television is telecasting in the fact that it is not exactly understood HOW to present it. There is so much flash and excitement in Soul music that the producers often overlook critical television techniques. Merv Griffin realizing this, hired Paradigm Films to go on location in Providence, R.I., to film Aretha Franklin's concert at the State House to use as a result captured the excitement for his audience.

Soul music has always required big bands (at least seven or eight) and usually a minimum of 10 to 15 musicians (are involved) which has been a prohibitive cost factor in presenting Soul music on TV. Aretha Franklin's concert at the State House proves how difficult it is to capture this "real" Aretha as she has been forced to film under the studio orchestra which simply replaces the orchestra but does not provide none of the essential drive she needs in her music.

The problem of bad sound exists in television because a performer cannot bring his own sound people, and music, even with the best of studio orchestras, to a group of whom have never even seen a Soul artist "live" performance and have no conception of the proper balance of microphones and audience. This is a problem which is where all is working on this problem?

With the growing interest in Soul music, independent Soul music shows have begun to appear on TV. In the New York City area, NET affiliate WNYD presented a show simply entitled "Soul," underwritten by the Ford Foundation. It was an ambitious under-

SOUL-TRENDS--THE-WIDENING-OF-ITS-AUDIENCE-INTO-R&B-POP

By IRA TRACHTER

The qualities peculiar to the music called Soul are not necessarily inherent in the music itself. Young-Holt Unlimited's "Soulful Strut" bears little resemblance, musically or stylistically, to James Brown's "Say It Loud I'm Black and Proud," yet both were best-selling soul sides. Soul has been almost exclusively the music black artists perform, but the audience is not.

In the past, an r & b hit was covered by a popular white performer who usually walked away with the hit version. Today, things are not only changing in job opportunities for black performers but they are also changing, probably more rapidly, in the record industry. No artist, black or white, would dare cover a hit by a soul artist, or a hit soul single because he is under the very strong command of the black artists.

A careful study of Billboard's r & b singles chart for the first week of August 1968 reveals an interesting fact: virtually every single making the top 20 of the r & b Chart is a Hot 100 Single Chart entry also, and a good many of these went to number 50 or better.

Since the top 50 singles on the Hot 100 are positioned solely on the basis of national retail sales reports, it is more than likely that blacks were not the only consumers of this product.

Getting back to "Soulful Strut," it fared well on both the r & b and pop charts--reaching number three on both. Furthermore, the substantial top 40 airplay support on this single and others furnishes evidence of Soul's general acceptance by top 40 stations which broadcast to a wider audience than r & b stations.

Few top 50 stations failed to program Marvin Gaye's million selling "I Heard It Through the Grapevine," and James Brown's "Mother Popcorn," an instant Soul smash, was later programmed by many important top 40 stations. The evidence is that the music was not getting too far down the chart. It was almost as if a record once had been a hit r & b and b station and black stations and that it was a hit r & b and b station and white stations.

Labels also did have developed hits from their own oriented material: since January 1969 singles by these artists have been charted as high as the top 20 on the Hot 100 Chart. In fact, they have featured a wide range of styles by artists such as Archie Bell and the Drells, Delroy Wilson, Tyrone Davis, Artha Franklin, Wilson Pickett, Otis Redding, Golden State, and Edwin Stilwell.

Marvin Gaye, Gladys Knight and the Pips, Smokey Robinson and the Miracles, Diana Ross and the Supremes, Edwin Starr, the Temptations, the Spinners, and the Four Tops.

The breakthrough was the hit r & b and b station and white stations that it was a hit r & b and b station and white stations.

Larger record manufacturers emphasizing soul product, such as Atlantic, Tamla-Motown, and Stax-Volt, with their effective and sophisticated facilities of promotion, have had great success exposing their product to a wider audience, establishing pop hit artists such as Archie Bell and the Drells, Delroy Wilson, Tyrone Davis, Artha Franklin, Wilson Pickett, Otis Redding, Golden State, and Edwin Stilwell. Marvin Gaye, Gladys Knight and the Pips, Smokey Robinson and the Miracles, Diana Ross and the Supremes, Edwin Starr, the Temptations, the Spinners, and the Four Tops.

But they were also developing their pop hit artists from their own oriented material: since January 1969 singles by these artists have been charted as high as the top 20 on the Hot 100 Chart. In fact, they have featured a wide range of styles by artists such as Archie Bell and the Drells, Delroy Wilson, Tyrone Davis, Artha Franklin, Wilson Pickett, Otis Redding, Golden State, and Edwin Stilwell. Marvin Gaye, Gladys Knight and the Pips, Smokey Robinson and the Miracles, Diana Ross and the Supremes, Edwin Starr, the Temptations, the Spinners, and the Four Tops. Sonny Charles and the Checkmates, A&M, Young-Holt Unlimited (Brunswick), Edwin Hawkins Singers (Stax), and the Young Rascals (Atlantic).

Since the beginning of the year, singles by Dionne Warwick, Stevie Wonder, Young-Holt Unlimited, Booker T and the MGs, Fifth Dimension-

Continued on page 5-S
Congratulations to N. A. T. R. A.
MID YEAR ANALYSIS OF BILLBOARD'S SOUL CHARTS

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

HOW 156 PUBLISHERS SHARED THE SOUL SINGLES CHART ACTION

126 OTHER PUBLISHERS 26.9%
21st TO 30th 10.4%
11 TO 20th 15.2%
TOP PUBLISHERS 47.5%

TOP PUBLISHERS AND THEIR % SHARE OF THE SOUL SINGLES CHART

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

HOW 99 ARTISTS SHARED THE SOUL ALBUM CHART ACTION

69 OTHER ARTISTS 20.7%
21st TO 30th 12.4%
11th TO 20th 20.8%
TOP 10 ARTISTS 46.1%

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

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

AUGUST 16, 1969, BILLBOARD
How 147 artists shared the Soul singles chart action. Top 10 artists and their % share of the Soul singles chart:

1. Temptations - 4.2(5)
2. James Brown - 3.8(6)
3. Aretha Franklin - 3.2(6)
4. Sly & The Family Stone - 3.0(4)
5. Jerry Butler - 3.0(3)
6. Marvin Gaye - 2.7(3)
7. Johnny Taylor - 2.6(3)
8. Tyronne Davis - 2.5(2)
9. Meters - 2.4(2)
10. Diana Ross & Supremes - 2.3(6)

How 47 labels shared the Soul album chart action. Top 10 labels and their % share of the Soul album chart:

1. Atlantic - 13.6(20)
2. Motown - 9.7(11)
3. Gordy 8.8(10)
4. Tamla - 7.8(9)
5. Columbia - 7.5(9)
6. Stax - 5.5(9)
7. Scepter - 4.6(2)
8. King - 4.4(3)
9. Solid State - 3.5(1)
10. Mercury - 3.4(3)

How 84 labels shared the Soul singles chart action. Top 10 labels and their % share of the Soul single chart:

1. Atlantic - 8.8(23)
2. Stax - 7.2(16)
3. Tamla - 6.1(8)
4. Motown - 5.2(9)
5. Gordy - 5.0(7)
6. King - 4.2(8)
7. Mercury - 3.9(5)
8. Epic - 3.0(4)
9. Brunswick - 2.7(8)
10. Cadet - 2.5(7)

August 16, 1969, Billboard.
The nation's black radio and television personalities view 1969 as a turning point in their attempts to take control of the media. As a time when plans to organize an accredited school of broadcasting will reach fruition, and as a time when more blacks will be elevated to the positions of management in the broadcasting industry. The man who hopes they will succeed has spent years in the black television and Radio Announcers (NATRA) can be achieved, and who vows his undivided efforts at accomplishing what his fellow NATRA members will not. For that is in his daily activities at WVON Chicago, he is the epitome of all NATRA wants to achieve.

For information about E. Rodney Jones, the air personality, he modestly refers you to Lucky Cordell, the management. For information about NATRA, he tells you he wants to be its president for two more years.

This year the theme this year is "The Time Has Come for Us to Work Together." This year marks the end of the reign for the "new breed." It's the beginning of the end for determination in Jones' voice tells the listener that he intends to see NATRA succeed at the University of Iowa, where regional presidents shapped what will become NATRA's School of the Broadcasting Sciences. And another forward move, NATRA's goal of helping students finance their educations through the provisions of radio and TV producers.

"FORE will function on a professional level. We're going to make sure that the black man and the black woman are represented in every facet that is within and without NATRA's framework and be a coordinating wing for the membership." One of the large steps was the completion of NATRA's first seminar at the University of Iowa, where regional presidents shapped what will become NATRA's School of the Broadcasting Sciences. And another forward move, NATRA's goal of helping students finance their educations through the provisions of radio and TV producers.

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THE WORLD OF SOUL

BEGINNING OF NATRA--A PIONEER REMEMBERS

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

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

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

Then I called Tommy Small, who was known as Dr. Jive. He was the first president of the National Association of Radio Announcers. I then called Medlin, the second Dr. Jive as I believe the first was Phil Gordon, now with Chase-Manhattan Bank. Tommy had an interest in the organization. He then called 1253 Seventh Avenue, known as Small's Paradise. He was the unofficial "mayor" of Harlem; the people there had voted him their mayor in a public contest. Tommy was a personal friend. I had known him when he worked for a Savannah, Ga., radio station. He told me we would use his nightclub for our meetings and he'd help set up hotel reservations. He said he'd set up a date for the meetings.

I asked the guys to come to New York the last week of January 1955. All 24 said yes. Our meetings were held at a dance at a day club on Monday mornings, as far as I can recall. We had a meeting at the Brill Building on the second floor, then at the St. Regis.

The second meeting was on Tuesday, the 12th of February, 1955. The members elected me the first president of the National Association of Radio Announcers. I stayed in that capacity as long as I could. I had a great time, you know. I became a quickie in the world of music.

Victoria Spivey

When Dylan Recorded For Victoria Spivey

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

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

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

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

Victoria was born in Houston, of a musical family. Her father and brothers were members of a Texas string band, according to Len Kunstadt, her manager. He adds: "As a child she was inspired by the legendary blues pianist, Robert Calvin. . . . In the early 1920's she played the Galveston and Houston gambling and gay houses together with Blind Lemon Jefferson, Joe Pullum, Pearl Dickson and others. Her sorrowful moan, low down home blues piano and her stark, rough blues lyrics developed during this period. From 1926 to 1947 Victoria worked in vaudeville and she became a chief property on Okey records."

Victoria has been in movies—having starred in King Vidor's, "Hallelujah" in the 1920's, and she was part of the recording session at which the blues legend Red, Memphis Minnie, Peggie Wheatstraw, Big Bill Broonzy and others.

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

Currently, with Len Kunstadt, Victoria is tracing her old songs in order to validate many of her copyright claims. She has been interested in the world of blues and is a link to the romantic past.

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AUGUST 16, 1969, BILLBOARD
How can you call four different albums the same if they’re different?

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

By DANIEL GOLDBERG

Gospel music, songs with a base derived from the Old and New Testaments, a music with its roots in church choirs, is one of the oldest forms of music. In terms of contemporary popular music, it is also one of the newest. The form is most often identified with its start in gospel. Two of the best known are preacher's daughter Aretha Franklin, and rock immortal Sam Cooke. Among the best, however, are found in the work of almost every contemporary popular performer. From Johnny Cash to Dionne Warwick to John Coltrane to the Beatles, religious influence in music and in content is everywhere.

It is perhaps paradoxical then, that 1969 should be referred to as a year when gospel is making great strides. Despite attempts to categorize it as having no direction, it is the sense gospel is not a field whose success can be judged by commercial standards alone (implicit in many religious prohibitions). Nevertheless it is indisputable that in recent months, gospel has begun to emerge from the outskirts of the music scene. Until recently it has been a relatively obscure musical cult, spanning many but in itself appealing to a faithful and widespread but small audience while gospel "stars" like James Cleveland or the Statemen quartet remained largely unknown to the mass market.

It is impossible to discuss gospel music without specifying what kind of gospel is being discussed. For instance, the word "gospel" implies is a connection to any of the many Christian churches in this country. The field divides into different sects which have different beliefs, and different elements within the churches cultivate other culturally and musically. One is black or "soul" gospel, which comes out of black churches and has influenced virtually every major rb artist.

The gospel scene is a wide and complex one.

Soul gospel fans are found wherever there are rb fans: the major cities, New York, Chicago, Philadelphia, Baltimore, and most of the cities in between. In many of these areas there are strictly gospel radio stations, while in others, rb stations devote part of their output to these music.

On the other side of the gospel spectrum is white or country gospel, corresponding in sound and appeal to the white or country audience, gospel is the sound of the country artist who has not put out an album of hymns at one time or another. Two of the biggest, Johnny Cash ("The Holy Land") and Tammy Wynette ("Inspiration") have both had successful gospel albums in this market.

The growth of the GMA is one of the evidences of growing gospel sales strength which has taken place in the last few months. Their first release this year, "Oh Happy Day," which has stirred controversy throughout the black gospel world while capturing the fancy of the general public and becoming gospel's first r&b certified record.

Another sign of a growing interest in gospel was the move of two major record companies previously uninvolved in the field to come out with gospel series. The first was Buddah records who added to their "360 degree sound" when they came out with the "Sun Day," the second is "Buddah Gospel," as well as their distribution of the smash Edwin Hawkins Singers work. The other was Jubilee records who came out with an 11 album release earlier in the year, "Jubilee Sings," publicity sweep through the south called the "Jubilee Gospel Train." The Jubilee release consisted mainly of previously unreleased gospel songs by such names as the Majors of Louisville and King Solomon's Choir. The Buddah release included albums by the Five Blind Boys, The Harmonizers, and The Staple Singers, Vanguard, and is a new feature of the soul gospel scene. Scarlely a newcomer to the field is the exclusively soul gospel Savoy Records.

Savoy has some of the biggest names in the soul gospel business including James Cleveland, Dorothy Norwood and the Angelic Choir. Other artists record for this label who are being compared to "Jesus Love's Little Longer" and Charles Banks. James Cleveland is probably the biggest draw and the most loved gospel singer of the current gospel generation (one of the few who has made the jump to a popular audience without a sacrifice in her content) restricts her performances to large public auditoriums, Cleveland who has comparable popularity in gospel areas, will frequently play a small town church. By far his best selling record to date is "Peace Be Still Which has become a gospel classic, and still sells at the rate of 50,000 copies a year. Dorothy Norwood whose big hit, "I'm Just a Soul" leads the female soloists. Her most recent single is "The Preservation" which is a story-telling song. The Angelic Choir has done a number of the hits for Savoy and have charted well for themselves.

Savoy has also been a consultant to a few of the radio stations, has produced a series of radio programs, and has been a big influence in the industry.

The GMA is a growing force in the industry. The organization has a council of bible students, and a council of black churches, and a council of radio stations. The GMA has also been influential in the industry, serving as a liaison between the industry and the religious community.

Other of their top albums are: The Loving Sisters "Dr. Paul - Music, "The Narrator - The Unbelieving Man." The biggest single for this year was "Too Late" by the Jackson Southernaires.

Hob is the gospel label of Scepter records, and in recent years has become a major gospel force. Some of the acts signed to this label are Rev. Julius Cheeks Jackson and the New York Gospel Chorale, the Young Adult Choir which is directed by Ann Moss of the Drinkard sisters (Clay Drinkard of the Sweet Inspirations also came from that group), and the Madison Thompson Singers, who were associated with "Till Trade Lifeline" which was recorded with Rev. Milton Brown, and the Rockingstone Ensemble who came out with a r&b hit "Oh Happy Day." This hit took the time as the Pavilion smash. Other top Hob artists are Albertina Walker and the Caravans, the Swan Silvertones, who did a hit "I Can't Be With You," and when "Don't Drive Your Mama Away" was a major gospel hit.

Nashboro is an exclusive gospel company whose top artists include the Brooklyn Allstars who are known for "He Said He Would Move," Dorothy Love, The Swan Silvertones, and "Dorothy Singers," and the Consolers who recorded "Lord Bring Me Down."

The United Artists subsidiary Vey, primarily on r&b label has released gospel records as well. Their leading soul gospel group is the Robert Patterson Singers who have an international reputation. Their current LP is "Life In Georgia.

The first record label as a gospel line also. They have the Chicago Quartet The Soul Singers (Sam Cooke's first group) who now have a song called "Soul Is In But Gospel Is Out." The Staple Singers have recorded "Let's All Walk A Little Prude," the Violinaires, and Gene Viall, a white singer who has a song called What Color Is God?

"Gosp-Pop"

Ralph Bass of Chess is not at all surprised by the growing commercial success of gospel. For years he has been a major proponent of "Gosp-Pop," oriented music with a mass popular appeal. There are a few artists who have become popular through gospel. The most prominent of these is Mahalia Jackson; others are Clara Ward and the Staple Singers. Bass believes that people now have the need for the kind of music that the gospel singers never had. That is presented correctly, gospel offers great appeal for the mass market. This opinion is shared by many others in the gospel music business who feel it is one of the most challenging musical fields.

Others, however, view commercialization with distaste. They feel that the potential of gospel as an instrument of salvation is a perversion of what is holy. They question the motives of gospel entertainers who would perform in a manner that would compromise both faith and integrity in it for completely religious reasons and those who hope to make it a thriving commercial entity came to a head with the controversy surrounding "Oh Happy Day." It was caught as a plug for members of the church, and produced by LouMont, who owns a small recording company in Oak-land, California. The Choir later got permission from Edwin Hawkins, leader of the choir to press 1,000 additional albums for commercial use. The record was released as a r&b single by GEM, an automated FM San Francisco station. The embryonic smash was first played in the east by Joe Bostic, disc jockey for New York Wb station WLIB on his show. Bostic also handled the east coast distribution of the album in its pre-Buddah days. Other gospel-oriented disk jockeys on the east coast who played the disk as early as February were Joe Crane (WNJR-Newark), Jermyn Wines (WILD-Boston), and Pauline Wells (WSB-Detroit).

Wherever the disk was played there was immediate reaction, including this prediction by savant Bill Gavin in his weekly newsletter. The album was listed as "New Action" in Billboard, and in mid-March it was in the Top 40. Once the hype and the cut, there was a sudden migration westward of representatives of major record companies in an effort to gain the distribution rights for the record. Out of all this activity classic Buddah Records with the rights to the album "Let Us Go Into the House of The Lord" and an announcement of its distribution rights to the group which would remain on Benche's Pavilion label. The name of the choir was then changed to the Edwin Hawkins Singers.

Baptist Hymanl

The song "Oh Happy Day" dates back to 1975 when it was written by Virgil Stargard for A&F. E. F. Rimbiard in 1975 and is included in the Baptist Standard Hymanl. The single was rushed by Buddah to radio stations in the fall of 1976 and single recorded a Top 20 pick in the April 19, 1976, issue of Billboard. As well as being a sales success, both the single and the album have been certified as million sellers. This record is one of the favorites of r&b and b, and middle of the road stations, and the song became one of the most recorded of the year.

At least one company's version commercially already mentioned there has been instrumental interpret-ations by the Pat Revillett Exchange on SSS Instl and Bill Thomas with Skip Gibb's on Honor Brigade and the Sister Brothers on Columbia has just a few. There are then two major trends have developed in the soul gospel field in the last year: one is a reflection of the industry wide phenomenon of the switch from singles to albums; the other is a swing away from the old gospel groups, such as the Drinkards, with some of the newcomers backed by a soloist. The success of the Hawkins Choir (which featured the solo work of Dorothy Morrison) is a result rather of its own recording style then. The record involved the way it was programmed and the perennial dispute between the promoters and those who are eager for gospel's commercial growth. The ob- jection was, that to program a gospel song next to secular rock and roll or r and b material was tasteless and sacrilegious. The answer was that this was an ideal opportunity to reach those who would otherwise not hear the message.

Two current gospel tunes that have started to make a stock in trade in the soul and pop market are Rev. Milton Brown's "Till Trade Lifeline" which is on most r and b stations in Chicago, and "Preacher Man" by the Gosp Roller which is getting Top 40 play in New Brunswick, Canada.

Whatever the outcome of all this programming controversy, there is no doubt that gospel flavored records of the future will endlessly be heralded by ad men, promo men, record companies and disk jockeys alike as another "Oh Happy Day."

But if the shattering success of "Oh Happy Day" causes some bemusement and concern, it is barely noticed on the country-gospel front. This is with good reason, for the sound of it is just as remote from country-gospel as any other r&b hit. But despite the lack of crossover appeal, the industry is quite healthy, gospel music, and it is a movement, is making more gradual but perhaps more lasting progress. This is almost entirely a part of the commercialization of the Gospel Music Association (GMA), which though only a few years old has the undivided loyalty of virtually everyone in the industry. The GMA, headed by Lyrab Myers, the organization has in the last year announced plans for its first annual award ceremony, scheduled for the end of the year. The awards will be given in coinciding with the National Quartet Con- vention in Memphis in October, and will honor several of the leading personalities of the year. Other achievements of the GMA in the past year have been the publication of a monthly newspaper "Good News," and a phenomenal growth in membership, particularly among".

Quartet Predominant

The quartet is still the predominant form of country-gospel music and the deans of the genre, both of whom have been performing for more than 20 years, both of whom are past Grammy winners,

Continued on page 5-18
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*Publisher's estimate—average per issue for first three months of 1969
Gospel Should Now Expand Its Influence—Marion Williams

By PAUL ACKERMAN

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

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

At some time, Miss Williams believes, for gospel music to extend its influence. She says: "America is in a troublesome period, socially, and now is the time for people to get up and put their hands to their heart, because gospel music is trouble music."

She added: "Gospel music is not pie in the sky. It is very specific . . . and in this way it is like folk and blues. . . . If record companies and record promoters would give gospel a chance . . . if they would give proper distribution and attention . . . it would outpace all other categories of music much more." The need for emphasizing the value of gospel music in today's world is illustrated by the words of the song, "The Day is Done." Is there a day when the gospel will be played on the radio? Miss Williams has had extensive experience in the gospel field prior to joining Atlantic Records. Born in Miami, she was reared in the Bahamian tradition and later, when she was young, Miss Williams would be exposed to musical influences. Her father was a trained music teacher. She was educated in the public schools in the Bahamas, then she attended Fisk University. At this time her musical experiences were based in popular fields. Miss Williams concluded, "The gospel singer is a type of singer who has had all the way-out rhythms and key changes you hear today, but he has now been sung by my people for years in the churches . . . any tempo you wish . . . and long and short meter rhythms."

The Promotion of Gospel Records—"Real Problems"

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

Coleman points out that competition within the gospel field is extremely tough, and in addition, gospel music must compete with all the other musical categories which are played on the air. These factors—when coupled with a third condition, namely, the limited amount of good air time available—make the promotion into a very difficult task. A label faces in getting a gospel record over the top.

Coleman notes that a great many of the major pop artists have begun to use their gospel church traditions of "Oh Happy Day," James Cleveland's "Peace Be Still" and disks by Marion Williams, the Staple Singers and others. "But despite the increased acceptance, it is still very hard for black gospel artists to break into the pop field because they feel obliged to play the black gospel circuit of halls and churches . . . because they want to reach the people who understand them . . . because they do not want to alienate the core gospel audience."

Certain cities are very important in the promotion and sale of gospel material, according to Coleman. A key market is the area in which the gospel record makes it into this territory it will very likely sell along the entire East Coast and perhaps across the nation, according to Coleman. Another important market is Atlanta, a city which has one station, WERD, which is 100 percent gospel in its programming. "Other broadcasters have tried this," said Coleman, "but in the case of WERD the format has been a success and the outlet plays gospel from sunup to sundown."

And these are not the only markets for gospel records even though the airplay in that city is limited. An example, says Coleman, is Philadelphia, Chicago, a good market for gospel, and Detroit, a key market now in prime time. "This is unfortunately true of many cities and is a major problem," Coleman said. He added: "What few people are up and awake at 4 a.m. . . . In connection with this Coleman observed that Bill Lee at WVON, Chicago, is very popular, but his air time is 4 to 7 a.m."

1969—Gospel Makes Great Industry Strides

Both of whom record for RCA, are the Blackwood Brothers and the Statemen Quartet. The Statemen are a Southern group which professionalism captured the southern audience as a vivid contrast to the local family groups that had dominated the scene. As the country-gospel sound has become more widespread, these two groups, while still maintaining popularity, no longer have the domination that they once enjoyed. They have been back to the family groups, on one hand, and to the more current-oriented groups, on the other. Undoubtedly the king of the family groups is The Happy Goodman. His 1967 album, "Gospel Greatest" gave him the year for the best gospel performance. They record for Word records who are one of the biggest manufacturers of religious records in the world. The Goodmans are led by Sam Goodman, and Rusty Goodman, who writes much of the group's material. They represent the best of the old family style groups. Other popular family groups are the LeFevres who are one of the oldest family groups around in terms of tenure, and the Spirit Vineyard, a Florida group that is old, and are led by J.D. Summar. The fourth major family group is The Speer Family, who record for Heart of Nashville, Inc. Their new album was the biggest gospel record for Heart Warming are The Rambos. They consist of Buck Rambo, who is a country oriented songwriter, singer, and also a member of the country gospel field, and Donnie Rambo, who was a Grammy this year for an album she recorded by herself called "The Soul of Man." The new gospel groups have made several innovations which have been well received, particularly by young audiences. In concert, gospel acts will no longer be tied down to a fixed microphone or a restrictive format.

Fold-Out Covers

Gospel LP's will now have a fold-out cover with the same sales appeal of a pop album. And gradually it's paying off. The Oak Ridge Boys are a young group with an old name. They appear on the TV show "It's Happening" and have been successful with their updating of the old song "Jesus Is Coming Soon." The Oak Ridge Boys record for Heart Warming. Heart Warming is a subsidiary of Benson publishing and under the leadership of Bob Benson and Bob McKenzie it has been thriving. Another major Heart Warming act is that of the Imperials, a polished young group who have made several TV appearances whose best known works are "Love Is The Thing" and "He Touched Me." Canaan Records is the gospel label of White. While White's catalogue consists primarily of sacred songs, Canaan consists of more commercial, rhythm oriented gospel material. Some of Canaan's biggest acts are the Thrasher Brothers, The Florida Boys, who are country style, The Dixie Echoes, The Blue Ridge Quartet, and Stevie Sanders, who at the age of 19 is well on his way to gospel stardom. Sing-Skyline, are the two labels owned by Joel Gentry and centered in Nashville. Recording for them are the aforementioned Stamps Quartet, and the LeFevres (although they recently switched to Catnaan) as well as the Swanee River Boys, The Rebels

Some stations, Coleman noted, play gospel on Sundays only—such as Philadelphia.

In addition to Chicago's Bill Lee, Coleman pointed to many deejay who are important influences. A key deejay is Lee Bostic, of WLJB, New York, who has good air time at 10 a.m. to 1:30 p.m. Another important deejay is Pauline Lewis, of WSID, Baltimore, a large gospel market. Even though Philadelphia has limited airplay, it is an important market and some of its deejays are influential. These include Mary Mason of WHAT and Louise Williams and Limwood Heath of WDAS. They have all been factors in breaking records.

In Los Angeles, Brother Henderson and Oscar Allen are important gospel deejays. In the South, key deejays are Irene Johnson in Mobile, and Dr. Daddy-O in New Orleans.

Two elements are essential to successful gospel record promotion, according to Coleman. "One must be the product the audience is looking for, and the audience must believe in it." Coleman added that gospel record promotion must also take cognizance of the fact that many records are regional hits, and promotion must be tailored accordingly. Coleman also stressed the importance of tying in record promotion with the artists' personal appearance schedules.

TV exposure is the next important step in gospel promotion, according to Coleman, who concluded: "There has been some TV exposure—but not enough."

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Atlantic Successful for Swedish Soul

By KJELL J. GENBERG

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

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

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

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

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

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

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

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

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

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

A Dominating Trend

Soul in Poland

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

Soul music is strongly programmed by Polish Radio disk jockeys, who have their own private disks, and product from Atlantic, Arco, Stax, Volt and Motown catalogs are heavily featured. The most popular soul artists in Poland are the late Otis Redding, Arthuur Conley, Wilson Pickett, Carla Thomas, Aretha Franklin, Booker T. and the MG's, Sam and Dave, Joe Tex, Diana Ross and the Supremes, Martha Reeves and the Vandellas, Marvin Gaye, the Temptations and a number of other Motown artists.

To some extent the fantastic demand here for soul records is met by small, private workshops manufacturing a so-called "mushroom" soul for andon under copyright convention. These small operations produce soul recordings of all the top artists and pay writers' royalties.

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

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

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

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

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

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

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

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

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

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

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

AUGUST 16, 1969, BILLBOARD
For Italians, Soul Replaces U. K. Beat

By MARC MESSINA

Mina. But Picknett's 1969 San Remo song, "L'Avventura," which was not in his style, did not fare too well. Of the Top 40 artists in the 1968 popularity poll run by the monthly music trade magazine, "Music & Dieci," less than half a dozen could be classified as soul singers.

The leading local exponent is Fausto Leali (voted seventh) whose first big hit was a soulful Italian language version of Timi Yuro's "Hurt" ("A Chi"). Other soul singers who figured in the poll were Tom Jones (12th), Brendon Wood (15th), Will Picknett (22nd), Wes, Durian Records' locally based American soul singer (24th) and Sveva Wonder (38th).

And of the top 100 hits of 1968, only four had even a slightly soul flavor: "Angeli Negri" by Fausto Leali, "Gimme a Little Sign" by Brendon Wood, "Deborah" by Will Picknett and "I Met Giorni Felti" by Wes.

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

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

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

As Vittorio Castelli, chief of ad for Ricordi foreign repertoire, told Billboard: "In general Italians know such names as James Brown and Wilson Picknett—but soul is not really a great success in Italy because the people don't really understand what soul is. We are currently engaging in a big promotional effort to make Italian more familiar with soul and with some of its leading artists like Booker T. and the MG's and Carla Thomas. But it will take a lot of work to develop this market in Italy."

Traditionally the land of the litting, romantic song, Italy has been more resistant to the implantation of soul music than many other European countries. In fact, just recently the record companies have found a more positive response to underground music by such groups as Vanilla Fudge, and the CBS sampler album "That's Underground" reached the Top Twenty LP chart in June.

Johnny Portu, promotion chief of GCD, agrees that the soul market in Italy is very marginal and does not see any prospects for sensational growth.

Wilson Picknett is probably the soul artist best known in Italy because of his two appearances at the San Remo Song Festival. His 1968 version of the San Remo song "Deborah" was a best-seller here, as was that of his Remo partner, Fausto Leali, and another Italian artist, SCHREIBER

Soul in Austria, Helped By Radio

By MANFRED SCHREIBER

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

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

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

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

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

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

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

1969 Will Be Best Year for Dutch Soul

By BAS HAGEMAN

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

The unpublicized ability of the Dutch Destroyer of Soul, has been promoting soul music on radio since 1964 and he says: "The importance of soul music in Holland is five times greater than it was five years ago.

The boom really started in 1968 and since then there have been a string of soul successes such as "Soul Limbo" and "Time Is Tight" by Booker T. "I've Got Dreams to Remember" by Jimi Hendrix, "Is a Man" by the Four Tops, "Hey, Jude" by Wilson Picknett, "Hold Me Tight" by Johnny Nash, "I Say a Little Prayer" by Aretha Franklin, "Harlem Shuffle" by Bob and Earl, "Love Child" by Diana Ross and the Supremes, "I Don't Know Why" by Stevie Wonder, "Twenty-Five Miles" by Edwin Starr and I Heard It Through the Grapevine by Marvin Gaye.

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

Holland's 500 disco-cafes carry more than 50 per cent of soul records in their jukeboxes. Complementing the imported soul material is a strong local soul movement, headed by such groups as Heart of Soul, J. B. Euson, the Swinging Soul Machine, Pepper and Soul Replicas.

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

Soul Sells Well in Switzerland

By BERNIE SIGG

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

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

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

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

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

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

It is hoped that Wilson Picknett will make an appearance in Switzerland on his European tour, Sept. 11-12, and negotiations are currently in progress to bring over Joe Tex for a concert at the Montreux Casino.

AUGUST 16, 1969, BILLBOARD
West Germany Soul Music Stronghold

By WOLFGANG SPAHR

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

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

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

The success of Metronome prompted other companies to leap onto the soul/handbag trend. Polydor released albums by James Brown, Electrola issued recordings by Lou Rawls and Philips released LP's by Ray Charles, B.B. King and Son House, just three of its own soul specialist by turning jazzman Klaus Doldinger into a soul brother and featuring his group as Paul Nero's Detroit Soul Party. And CBS strongly exploited the Tamla Motown catalog, reaping impressive benefits from sales of the albums of Diana Ross and the Supremes.

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

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

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

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

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

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

Lehbledt predicts that the album will sell 400,000.

Soul Artists Steady Sales In Finland

By KARI HELOPALITO

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

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

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

So far only a few soul artists have played in Finland. All too often they make Stockholm their most northerly stop, even though Helsinki is only 50 minutes away by plane. In the last year not a soul artist has performed on a Finnish stage, although there has been no shortage of so-called blues groups like John Mayall, Blind Faith and the Paul Butterfield Blues Band.

Soul Package Needed for Irish Scene

By KEN STEWART

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

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

"Soul ranks even below jazz... and that's saying a lot. There certainly is a market, but it does seem to increase. One's not really noticed on the itineraries of soul singers touring Britain.

"Another is that there's really no specialist radio show to stimulate interest in the music. And as for sponsored programs, well, soul isn't regarded as something that would help sell a product. So it's hardly surprising that there is no local recording scene."

AUGUST 16, 1969, BILLBOARD

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of people who have "made it" in both white and black terms. His actions, poses, and very being is observed, emulated, and respected by his fellow black men. That sort of black male is one who their spotlight to reflect, exalt, and encourage social change is heating.

THE DILEMMA OF THE SOUL PRODUCER

By RICHARD ROBINSON

The soul record as a particular kind of music geared to appeal only to the black segment of the population is a mover's dream. Record company executives and producers believe that soon a substantial percentage of the r&b product released will be designed to appeal to the white as well as the black music audience.

"R&B producers may be making r&b records with the pop charts in mind," says Gordon Bonsin, national I.P. sales manager of Bell Records. "For instance, we have the Delphtones who have gotten some pop airplay on every single they have released. Some of their singles are going to be a success because they reach not only the major black but also the white audience."

The music of a few highly talented individuals is not the only way in which soul music and black artists are being integrated. All the popular music companies and record labels have been affected by the rise of black and white artists. A number of these artists have come to realize that their music has the potential to reach both black and white audiences. The results have been significant, as the integration of soul music and the rise of black and white artists have led to a greater understanding and appreciation of each other's work. This has not only increased the audience for soul music, but it has also helped to break down some of the traditional barriers between black and white music.

Small Soul Labels Have an Advantage

*Continued from page S-14

Men: Black music is a specialized type of music and, with the exception of Jerry Wexler, Chips Moman, and one or two other white producers, we think that most of the black hit product is coming from black producers like Smokey Robinson, Curtis Mayfield, Eddie Holland. And rightfully so. We are skeptical of black records presented to us by white producers just as we would be skeptical of polka records done by Italians.

One of the advantages of small independent r&b labels is that they are probably the most adept in making records of a certain mould of sound. The Impressions' "Choice Of Colors" on their own Curtom label is an example of this. They are the only small independent producer of records that—believe it or not—also believes that it is easier for him to do things as a small label. "It is easier for a r&b label to do stuff. They're not so complicated, nor do they get so tangled up in the struggle from the small label. Let's face it, once you're rich and fat you don't feel like going out and hustling. With us it is a matter of life and death, of our families eating. And it is a part of us, we love what we're doing, we have a cause, a purpose, a goal, and I think we're doing a lot of good."

The Seger brothers, who recorded for a number of major labels over their 10-year career before forming their own Curtom Records, also agree that a small label with the creative talents fully in control of product has more opportunity to be successful. They point out that a major label has to do what the company can do what people call the "impossible." They say, "If we're going to do what you're not in control, you wind up writing the same thing over again the next time. We're writing what's going to sell again and again."

The brothers also believe that smaller independent labels, the majority of them black owned, are going to "change music industry heads a little because people can come to us as well as go somewhere else."

While the resources of major companies can be used to effectively make black records, there is a danger that black record producers, and to a certain extent black music industry leaders, are going to be "too black" in their thinking. The key to success in the black music industry is to understand the audience and to be able to create music that will appeal to that audience. This requires a deep understanding of the culture and the people who make up the audience. The ability to create music that is both unique and appealing to the black community is a key factor in the success of black music producers.
Soul Artists

Dealing With Soul Artists

A P A (Agency of the Performing Arts), 129 W. 57th St., New York, N.Y. 10019. Tel: (212) 41-3600. Abs. 9000 Sunset Blvd., Hollywood, Calif., 90028. Tel: (213) 954-9541. 3080 Broadway, Michael, Beach, S. 33130. Tel: (213) 742-1199.

ACTIVITIES, INC., 125 W. 57th St., New York, N.Y. 10019. Tel: (212) 746-1166.

WILLIAM ALEXANDER, INC., 660 Madison Ave., New York, N.Y. 10022. Tel: (212) 51-3720.

JAMES DICK BARNETT, O. B. & B. Bookings Agency, 1470 W. 76th St., Chicago, Ill. 60619. Tel: (312) 847-0585/9.

DICK BROWN, 110 W. 57th St., New York, N.Y. 10019. Tel: (212) 181-2225.

BONNIFIRE, INC., P.O. Box 5035, Weston, N.C. 27793. Tel: (215) 372-2825.

JAMES BROWN ENTS., 800 Sunset Blvd., New York, N.Y. 10019. Tel: (212) 577-5776.

TRENDAJE, 15770 S. Olive St., Hollywood, Calif. 90025. Tel: (213) 627-9635.

BUFFALO BOOKING AGENCY, 2880 East St., Stoughton, Mass. 02072. Tel: (212) 740-5381.

C M I (COLUMBIA ARTISTS MGMT., INC.), 150 W. 57th St., New York, N.Y. 10019. Tel: (212) 406-4504.

C B C INTL, 410 Commercial Ave., Omaha, Neb. 68110. Tel: (402) 454-6504.

C M A (see Creative Management Associates)

CARMA AGENCY, 901 Sunset Blvd., Los Angeles, Calif. 90069. Tel: (213) 43-2835.

J. L. CABLEFORD ENTS., LTD., 144 W. 57th St., New York, N.Y. 10019. Tel: (212) 745-3360.

CENTURY MANAGEMENT, 7511 Cottage Grove, Chicago, Ill. 60637. Tel: (312) 492-5400.

CHANTWELL ARTISTS, 9700 Wilshire Blvd., Beverly Hills, Calif. 90212. Tel: (213) 273-5150.

CLARKSON AGENCY, Suite 615, 930 F St., NW, Washington, D.C. 20001. Tel: (202) 421-0085.

COAST ARTISTS, 280 S. Beverly Dr., Suite 300, Beverly Hills, Calif. 90212 (213) 774-7371.

DELORES CHOE, 4410 Port Washington, L.I., N.Y. 11060. Tel: (516) 583-9343.

SAM COLUMPH THEATRICAL ENTERTAINMENTS, 610 Simmons Tower West, Dallas, Tex. 75207. Tel: (214) 639-8210.

LEE DORSCHEN AGENCY, Suite 15A, Los Angeles, Calif. 90018. Tel: (213) 734-0509.


DELINE PROD., 7/F 9057 Franklin Ave., Hollywood, Calif. 90028. Tel: (213) 623-2323.

DR. C. G. PROPP, 201 W. Flagler St., Fl., Miami, Fla. 33130. Tel: (305) 347-4717.

FLAGSON PROFS., 6/F 45th Dr., Los Angeles, Calif. 90027. Tel: (213) 213-3753. 733-2481.

ROD FULTON, 200 W. 57th St., New York, N.Y. 10019. Tel: (212) 24-9099.

RICHARDS PROFS., 320 W. Olympic Dr., Los Angeles, Calif. 90043. Tel: (213) 295-9576.

HEART & SOUL RECORDS, 838 Eighth Ave., New York, N.Y. 10019. Tel: (212) 580-6880.

HITSON TALENT AGENCY, 157 Ford Ave., Gallatin, Tenn. 37066. Tel: (615) 146-8000.

DICK HYNAN MUSIC, INC., 144 W. 57th St., New York, N.Y. 10019.


MICHAEL JEFFREY MGMT, 27 E. 57 St., New York, N.Y. 10019. Tel: (212) 689-1109.

JON AGENCY, 112 Bardstown Rd., Louisville, Ky. 40204. Tel: (502) 587-0509.

KEY TALENT, 1531 Deaconblum St., New Orleans, La. 70115. Tel: (504) 335-0600.

BILL LOWRY TALENT, INC., P.O. Box 9647, Atlanta, Ga. 30319. Tel: (404) 452-2661.

MEMPHIS CONTINENTAL ARTISTS, 210 S. Cleveland, Memphis, Tenn. 38102. Tel: (901) 274-5050.


MUS. MANAGEMENT, INC., 410 S. Olive St., Los Angeles, Calif. 90017. Tel: (213) 622-6211.

MUSICAL VANGUARD, 1470 W. 76th St., Chicago, Ill. 60619. Tel: (312) 490-8090.

FANTASY EPICS, 117 W. 57th St., New York, N.Y. 10019. Tel: (212) 69-7747.

HAPPY PRINCE, LTD., 3907 Annapolis Rd., Baltimore, Md. 21227. Tel: (301) 408-0950.

AUGUST 16, 1969, BILLBOARD
An Invitation

to the

Broadcasting and Recording Industries

to Attend the Annual Convention

of the

National Association of

Television and Radio Announcers, Inc.

August 13th-17th, 1969

Washington-Hilton Hotel

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

E. Rodney Jones, President                        Del Shields, Executive Secretary

National Association of TV & Radio Announcers
850 Seventh Avenue, New York, New York 10019
A Chess Album That May Set A Trend

By EARL PAIGE

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

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

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

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

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

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

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

"What we have done in this case is to create a whole separate label for the package. We're not advertising the names, the names aren't on the front cover. They're on the back cover because they're the band. We've also put a special $6.99 price on the package—pretty good for a double pocket album. It's a sacrifice, but it's also a classic of pop music."

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

The State of Blues West Coast Style

Continued from page 5-6

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

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

Imperial on the other hand has been gaining mileage out of its Legendary Master Series of rediscovered vault masters, Snooks Eaglin, Boozoo Chavis, Clifton Chenier, Slim Harpo, Papa Lightfoot, J. D. Edwards, Boogie Bill Webb ride again. And so does Tins Turner when she sings the legendary sexual blues "Rock Me Baby" on Imperial and "Somebody Done Moved My Chair" on Warner Bros.-Seven Arts, which has joined the parade of labels repackaging masters by the husband-wife team of the and Tins.

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

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

AUGUST 16, 1969, BILLBOARD
BB KING
LIVE AND WELL

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WONDERFUL WONDERFUL!
SOMEBODY
PEOPLE
Now for 1969
IF YOU LOVE ME BABY

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www.americanradiohistory.com
## SOUL RADIO STATIONS

Following are U.S. radio stations that regularly schedule 20 or more hours of R&B programming weekly.

### ALABAMA

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### MISSISSIPPI

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### NEW JERSEY

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### NEW YORK

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### NORTH CAROLINA

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### OHIO

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<td>Cleveland</td>
<td>216-345-5544</td>
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### PENNSYLVANIA

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### SOUTH CAROLINA

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<tr>
<td>Columbia</td>
<td>WOCG, WNOV</td>
<td>1200 E. 11th Ave.</td>
<td>Columbia</td>
<td>803-742-2133</td>
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### TENNESSEE

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<tr>
<td>Nashville</td>
<td>WMEZ, WZST</td>
<td>1200 E. 11th Ave.</td>
<td>Nashville</td>
<td>615-345-5544</td>
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### TEXAS

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<tr>
<td>Dallas</td>
<td>KJZT, KLIF</td>
<td>1200 E. 11th Ave.</td>
<td>Dallas</td>
<td>214-345-5544</td>
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### VIRGINIA

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<tr>
<td>Richmond</td>
<td>WHTA, WMNL</td>
<td>1200 E. 11th Ave.</td>
<td>Richmond</td>
<td>804-345-5544</td>
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### WASHINGTON

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<th>Driving Directions</th>
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<tr>
<td>Seattle</td>
<td>KJAZ, KBSU</td>
<td>1200 E. 11th Ave.</td>
<td>Seattle</td>
<td>206-345-5544</td>
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### WISCONSIN

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<tr>
<td>Milwaukee</td>
<td>WISN, WIBG</td>
<td>1200 E. 11th Ave.</td>
<td>Milwaukee</td>
<td>414-345-5544</td>
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### WYOMING

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<tr>
<td>Cheyenne</td>
<td>KQFW, KQMO</td>
<td>1200 E. 11th Ave.</td>
<td>Cheyenne</td>
<td>307-345-5544</td>
</tr>
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</table>
1. The most exciting group to ever captivate an audience recently recorded a song that has put them in a soulful orbit headed for the apex of stardom.

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

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

4. Cortez & the Entertainers are appearing in a soulful revue (Entertainers in Revue) along with The Johnson Bros., two performers capable of making a stage tremble with excitement. Their record, Waiting for a Call, will be released in November on YOUR TOWN records. Rounding out this soulful package is Reslyn Lawrence, a beautiful singer who combines the drama of blues with the expression of true soul.

The entire revue is backed musically by Elijah and His Prophets, an eight piece band that depicts where big band soul is headed. Entertainers in Revue are produced by Jacmil Entertainment Enterprises, Inc., an inspiring new company headed by some of the most talented executives in the music business.

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

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CHART BOUND FROM SOULSVILLE

Buddy Ace
Never Let Me Go
Duke 7452

Paulette Parker
Gimme Back My Love
Duke 7451

Ernie K-Doe
I'm Sorry
Trying to Make You Love Me
Duke 7449

Charles McLean
My Lover's Vow
Let Me Hear It from You
Backbeat 7422

Bobby Bland
Chains of Love
Ask Me 'Bout Nothing But the Blues
Duke 7449

THE LAM SISTERS
Today Will Be Yesterday, Tomorrow
Duke 7460

E.J. Ltd.
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Backbeat 7468

Duke - Peacock Records
2809 Erastus Street, Houston, Texas 77026
Jukebox Provides a Vehicle For Writer's Special Songs

By RAY BRACK

CHARLESTON, W.Va. — Most country songwriters turn out a song and then with the jukebox trade in mind. Take for example Billy Eddy Wheeler's "Odd to the Little Brown Shack Back Out." Wheeler recalled the circumstances in which the song was written while here recently promoting his current single "West Virginia Nashville Zodiac" at a local department store. Formerly with Kapp, Wheeler signed with United Artists as a writer and artist this January and has taken charge of UA's Nashville office.

"Odd", Wheeler says, didn't have a chance for airplay because of the geological allusions. The song became an instant jukebox hit, however, selling over 250,000 copies to the jukebox trade alone. With that impetus, the song became

Set Second Iowa-Ill. 8-Ball Pool Tourney

DAVENPORT, Iowa — The second double elimination 8-ball pool tournament planned by the Iowa and Illinois Coin-Op Operators Pool Table Team is set for Nov. 15-16 in the Main Auditorium, Davenport, Iowa. Over $10,000 in cash and trophies will go to the winners, according to Bob Bibron, Atlas Music Co., Charlestown, Il. Bibron, a member of the winning team last year, will coordinate the tournament.

One of 120 of possible locations have already signed up for the contest, said Bibron. A May 3-4 tournament in Davenport drew 404 players and healthy coverage by local newspapers and television. A final planning session for the event will be held Aug. 14 at the Bridge Inn, Milan, Ill., then gets under way next month, according to

New Equipment

CHICAGO — Professional football helmets, rings and plaques will be the sports staples for the huck vending industry when the gridiron season gets under way next month, according to manufacturers and distributors surveyed last week. Despite the excitement generated by the Aug. 1 College All-Star Game, and the beginning of the exhibition season for the professional teams, the men interviewed said they would wait a few weeks before beginning the exhibition season for the professional teams, the men interviewed said they would wait a few weeks before beginning distribution of new helmets and promotional techniques to exploit the nation's intense interest in football. (See story for suppliers.)

Henal Novelties and Premiums Corp., Brooklyn, N.Y., will be shipping its new football rings and plaques "about Aug. 20," according to Ron Rosen, sales manager. "Orders for these products already,
he said. "But we don't want to rush things before the beginning of the season and kill interest in the products by the middle of November." The 1-cent rings will carry the names and insignia of the 26 professional football teams in a variety of colors. The plaques, which will vend in 2½-25-cent capsules, bear the official team colors of the NFL and AFL squads. "We will include a pin in the capsule so the customer can wear the plaque on his coat to a football game if he wants to," said Rosen. The plaques measure 3½ by 2½-in., and have two holes near the top for mounting. Henal is also trying to obtain the consent of the National Collegiate Athletic Association for printing the association's 100th anniversary insignia on helmet-shaped rings, Rosen added.

Ed Jordan, Creative House Promotions, Chicago, said his company recently worked on one of the 1967-68 Columbus Panthers and San Marin Liaison-In products in the fall and probably will not produce any new football items. The football season begins this week, he said. "We'll wait until football season starts before we make our orders," said Allen Cohen, Northwestern Sales and Service, New York. "Interest will really start to build up in September." Cohen expects the 25-cent official pro football helmets from Karl Gugenheimer, Inc., Westbury, N.Y., to have a fine second season on the market.

"I know some location people who sponsor Pop Warner (little league football) teams and who provide footballs and equipment to community centers in New York and I think it is a good public relations idea and a real service to the community," said Cohen. While tickets to the

Vendors to Kick Off Football Items

By BRUCE CORY

Sega-Racing Game

The above racing simulator called Grand Prix, is described by Sega as a "total experience" machine. The Jenison of its whimsey is the "analog" now shipping the unit. A filmless projection system allows cars and background to move in a fluid motion independently, under complete control. Sound effects add to the realism. When a collision occurs, the player's car is stopped momentarily as a penalty. The player controls the speed of his vehicle, which has authentic instruments in front of the dashboard, a responsive accelerator pedal and a sports car steering wheel. Other features: a position comparison readout, adjustable free game for accomplishing 6, 9 or 10 laps, a game timer, built-in roller wheels for moving the unit and a Formica-type cabinet featuring speedway designs.

AUGUST 16, 1969, BILLBOARD

'PTA' Award Shows Worst Jukebox Life

-Continued from page 3

from their oldie catalogs—Mer- cury just released "Chantilly Lace," vintage 1958, on its King subsidiary—reflects not only the emphasis on older material by many jukebox operators, but also, well, the apparent fact that certain records catch the public's fancy and stay put, even on the nation's 500,000 jukeboxes, experts point out.

MOA executive vice-president Fred Granger pointed out that although "Hot 100" turnover has dropped from its all-time peak, the nation's 750,000 jukeboxes, experts point out.

MOA executive vice-president Fred Granger pointed out that although "Hot 100" turnover has dropped from its all-time peak, the nation's 750,000 jukeboxes, experts point out.

Drew Pearson Set for MOA

CHICAGO — What promises to be one of the most contro-

BY LARRY EDMAIJER

W.Va. Assn. Meeting Set

CHARLESTON, W.Va. — The West Virginia Music & Vending Assn., at its 15th annual statewide conven-

Wis. Meeting

LAKE DELTON, Wis.—An important discussion on the new sales and advertising plans, an outline of the Music Operators of America (MOA) convention in Chicago in October, and the election of officers will highlight a meet-

Meeting will be held Sept. 5, opening with a public relations ses-

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'PTA' Award Shows Long Jukebox Life

*Continued from page 31*

initially on Sept. 14, 1968, rose to top position in two weeks and remained there for nine. This record's popularity on jukeboxes is also rather significant in that it was a long recording, running 7 minutes and 11 seconds. "Aquarius" received the top of the "Hot 100" March 13, 1969, and "Galveston" attained its top position of No. 4 on March 1, 1969.

MGMO's award as the top rec- ord label was largely based on the company's practice of mailing samples and two weeks in advance of release to radio stations, Granger said. He acknowled- ged the interesting paradox that operators appreciate receiving recordings as soon as possible, even though, in some cases, the records may stay on jukeboxes for unusual lengths of time.

MOA's banquet show will feature a longer than usual lineup of recording talent this year: Bob Nelson, Frankie Ryan, Jerry Smith, Robert Quinn, Dan Cornell, Eliza Lois, The Happenings, Tommy Willis & Sonny Hines, Skeeter Davis, Peachies and Horst, Hank Williams Jr. and the Cheatin' Hearts, London Lee, the Impressions and Charlie McCoy and the Es- corts.

Pearson Set for MOA

*Continued from page 31*

ations program is well con- ceived.

Pearson's inclusion in the pro- gram came about through the combined efforts of Granger, MOA's seminar committee, and Hink de Vlak, who started a long-time Washington, D. C., producer of MOA's talent show. Pearson was given MOA's pub- lic relations kit during negotiations for the veteran column's MOA appearance at 4:30 p.m. Sept. 5.

Jukebox manufacturers' representatives attending will be Les Rieck, Rock-Ola; Joe Bar- ton, Rowo International; A. D. Palmer, Wurlitzer; Bill Adair, Seeburg; and Henry Leyser, ACA Sales. Barton will discuss "Merchandising Music at the Location Level," Palmer will tell why Wurlitzer believes there is a place for 200-, 160- and 100- selection jukeboxes and Leyser's topic is "The Jukebox and Urban Renewal." Other topics will be announced soon.

That operators will introduce controversial topics, too, was indi- cated by a letter from Norman Pink, Minneapolis. He asked: "Is the complexity of the equip- ment being produced today a plus or minus factor for the operator? What is the future of film and sound (machines)? Will film and sound machines be compatible, or will we have a monster that will force us to purchase all new equipment?" Pink added: "Are we heading for a new recorded record—will it be 45 r.p.m. or 33 1/3 r.p.m.? Or will we have a new tape recorded, coin-operated music system? Will the acquisi- tions by large vending companies of music outlets (small) operators may be left behind at the starting gate as the new (in the sense of what vendors might accomplish) in- dustry takes off for a race around the shrinking dollar track?"

New License Rule for Ill.

SPRINGFIELD, III.—A con- troversial tax ruling affecting operators of jukeboxes and amusement games that requires a $10 Illinois Amusement Tax stamp has been clarified by the state Department of Revenue, according to Fred Gain, exec- utive director, Illinois MOA Jukebox Machine Operators Association (ICMOA) here. Gain said the state has ruled that either the name of the operator or location may appear on the license, and that as long as the license is current and affixed to the ma- chine, the revenue department will be satisfied.

At its recent meeting, the ICMOA had a prolonged dis- cussion on the subject of the $10 license, and operators reported that regional revenue department personnel demanded that only location owners could buy the licenses; others said they had traditionally purchased them. The department had pre- viously confiscated machines in Chicago, Rockford and other areas in a crackdown on the license purchases.

Flairing Illinois Depart- ment of Revenue, explained at the meeting, that the new statute imposed a license for "the privilege of operating" the machines. Gain said "that there would have to be worked out an agreement between the operator and location."

The Illinois Department, Gain said, means that regardless of whether the location owner or the operator had one name on the license, the department was satisfied.

Jukebox Provides a Vehicle For Writer's Special Songs

*Continued from page 51*

one of Wheeler's biggest hits. Another potential "outtake" hit is included in Wheeler's new album, but U.A. hasn't yet ex- cepted it as a single. A comment on the disruptive effect of the interstate highway program on rural society, the song is called "The Interstate Is Running Through My Outhouse."

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

Among the artists who have recorded Wheeler material are Judy Collins, the New Christy Minstrels, Joan Baez, Judy Hen- ris, the Modern Folk Quartet, the Greenwood County Sing- ers and, of course, Billy Edd Wheeler.

Specials!

Complete, As Is

ROWE 137 HOT FOOD COINMASTERS.......................... $ 75
ROWE 151 PASTRY .............................................. 75
ROWE 147 ALL-PURPOSE (.4 H.P.).............................. 100
ROWE 14 AMBASSADOR, COINMASTERS, 40-45-60 Hz..... 40
ROWE 77 CANDY, COINMASTERS.............................. 70
ROWE 77 CANDY, SL. CHANGER ................................ 90
ROWE 89 ONE Single Cup COFFEE .............................. 475

Write for complete 1969 Catalog of Phonographs, Vending and Games. Established 1936

ATLAS MUSIC COMPANY
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Chicago Coin's New 2-Player

A Special

MOON ROCKET and VENUS ROCKET with 
COLOR SCORING FEATURE

- When Rocket Colors Match, 
Score Values Increase
- Ball Zomes Upward Thru Either Rocket 
To Top of Playfield 
For Aged Scoring
- Ball Going Over Center Playfield 
Aged Scoring
- Extra Ball
- Match Feature
- 2 Flipper Bumpers
- Illuminated "Ball Count" and 
"GAME OVER", Near to Shouter
- Extra Longer Coin Box with 
Individual Coin Separators
- Available in Single, Double or Triple Chutes

Safari • Yankee Baseball

Also in Production

NEWEST COMPACT
TURN-ON FROM
ROCK-O-OLA
100 SELECTION
MODEL 441
ROCK-O-OLA MANUFACTURING CORPORATION
130 E. MADISON AVENUE
CHICAGO, ILLINOS 60603

SMOOTH AND EASY 
PLAYABILITY

Also in Production

PROVEN PROFIT MAKERS SINCE 1931

AUGUST 16, 1969, BILLBOARD
By far the best of the 160's

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

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

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

WURLITZER Americana III

INVESTMENT IN AUTOMATIC MUSIC

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

**A Line-Up of Suggestions For Promoting Fall Items**

CHICAGO — A check with bulk operators and distributors in key areas around the country last week disclosed that many are hoping to adapt special promotions for the product tied in the fall with the professional football. The following suggestions, while visionary in some respects, may stir the competitive chow in the minds of the more promotional-minded operators:

- **Use all the new football products in your fill.**
- **Donate a machine full of gum to the local team and install it on the team bus.**
- **Run an advertisement in the local paper of your firm's weekend picks.**
- **Furnish a bus to fans for out-of-town games.**
- **Co-sponsor radio broadcasts of local teams.**
- **Put the local team's name on your service truck.**
- **Place photographs of local players in your machine fronts.**
- **Sponsor small-scale 'punt pass and kick'-type contests.**

**PRO FOOTBALL IN 25 CITIES**

With bulk vending rings, hel-mets, plaques, and other items featuring the names, colors and insignias of the 26 professional football teams, you'd better know which teams are in your area:

- **NFL**
  - Kansas City Chiefs
  - Detroit Lions
  - Houston Oilers
  - New England Patriots
  - Los Angeles Rams
  - Miami Dolphins
  - New York Jets
  - Philadelphia Eagles
  - Chicago Bears
  - Pittsburgh Steelers
  - San Francisco 49ers
  - Cincinnati Bengals
  - Cleveland Browns
  - Dallas Cowboys
  - New York Giants
  - Denver Broncos
  - Denver Broncos
  - New Orleans Saints
  - Chicago Bears
  - San Francisco 49ers
  - Philadelphia Eagles
  - Miami Dolphins
  - New York Jets
  - Houston Oilers
  - New England Patriots
  - Los Angeles Rams
  - Kansas City Chiefs

- **AFL**
  - Buffalo Bills
  - New York Jets
  - Houston Oilers
  - Miami Dolphins
  - New England Patriots
  - Boston Patriots
  - Buffalo Bills
  - San Diego Chargers
  - New Orleans Saints
  - Miami Dolphins
  - New England Patriots
  - New York Jets
  - Houston Oilers
  - Buffalo Bills
  - New Orleans Saints
  - San Diego Chargers
  - New England Patriots
  - Miami Dolphins

**MARK I (2)**

Truly built for business. A high profit 'space saver' — with all the advantages which mean longer life and greater profits. Also, coin mechanisms for two quarters and half dollars. Features of Pro, with coin Beavers available. (Coin Distributor areas available throughout the world.)

**SCHOENBACH CO.**

**MACHINES**

- **25 BIG OAKS**
  - S TITANS
  - V 2 CAPSULES IN STOCK
  - 120 CAPSULE MIXES (all $2.50 each)
  - 2000 capsules
  - 5000 capsules
  - 10000 capsules
  - 20000 capsules
  - 50000 capsules
  - 100000 capsules
  - 200000 capsules
  - 500000 capsules
  - 1000000 capsules

**Heritage Music Company**

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**Phone:** 312-354-5880

**BIRMINGHAM Vending company**

**Phone:** 205-252-5030

**August 16, 1969, Billboard**
On the Street

By RON SCHLACHTER

National Shuffleboard & Billiard Co. is settled in its new home in Green- brook, N.J. The company moved to Greenbrook from Fair- field, N.J., July 1. According to President Paul Koeller, there is am- ple room for expansion since the company is situated on an eight- and-one-half-acre site.

Ray Taber, marketing vice-president of Rowe, International, Inc., a subsidiary of Triangle Industries, Inc. is back at Whippany, N.J., head- quarters after making a swing through Chicago, Cleveland and In- dianapolis. Taber attended a meet- ing with key distributors in Indiana- polis. Dan Deman, Rowe's mar- keting planning manager, is finally moving his family to New Jersey after commuting for the past five months to Chattanooga. Congratulations are in order to Marty Shumsky, Rowe's marketing research manager, on becoming a new father.

Carmen D'Angelo reports that Cran-Gum will introduce new products in August, One is King 3200 count watermelon flavor gum, while the other is licorice flavor gum in assorted colors. D'Angelo recently visited New- eray, Maryland and Ohio. In Chicago, the Cran-Gum team and management attended the National Candy Directors of the West Co- nference in Las Vegas on vacation.

ARA Services, Inc., with its cor- porate offices in Philadelphia heavy- ly staffed, has leased additional office space in center city at the newly opened Country Club.

The lease encompasses most of the large ground floor and calls for an aggregate rental in ex- cess of $75,000. Edward McNell, assistant manager of the Atlantic City Convention Bureau, estimates that at least 10,000 per- sons will attend the National Au- tomatic Merchandising Association (NAMA) convention in its city in 1972. When NAMA visited At- lantic City in 1969, approximately 4,000 persons attended the event.

Two separate conventions were held in July during the first week of July to honor approximately 350 long-term Saga staff members. At the first ceremony, 255 persons who had reached tenure levels of more than five years were awarded commendations. The presentations were made by an address by President David Reiss... Sandler Distrib- uting Co. in Minneapolis recently hosted two Wurlitzer service schools. Earl Ashley of Spen- ter, Wits., held the first school with Warren Stevens, Thomas More- monte, Bill Issbella, John Lawson and Ackley in attendance. The sec- ond school was held at Marwood, Inc. in Sioux Falls, S.D. Attending were Bill Cline of Crane Amuse- ment, and Don Schmidt, Loren Larson, Marvin and Dave Ivenson of Marwood, Inc. Robert Hardin- ning, Wurlitzer field service engi- neer, conducted both sessions.

Albert Rodestad, president of Mackie Vending Corp. in Philadel- phia, has been named chairman for door prizes in con- connection with the annual Trade Council Reunion of the 1970 Al- lied Jewish Appeal-Israel Emer- gency Funds. The dinner will be held Sept. 15 at the Green Valley Country Club... William Fish- man, president of ARA Services, Inc., was recently honored by the Greater Philadelphia Brandeis Club. Fishman presented a set of the late U.S. Supreme Court Justice Louis D. Brandeis, for whom Brandeis University is named. Fishman, who is a Fellow of Brandeis, is also chairman of the local club.

David Cohen, president of Rad- dical, Inc., Philadel- phia, has estab- lished a pilot program to pro- vide lectures on Jewish law for the coming academic year at The Dro- pmore University. Conferences in- clude in order to Ky Cyma Melit- kin, original partner of Rad- dical, Inc., on an engagement of his son, Robert Arson Melilkin, and Judith Arson Levitson. Playboiy Club, which is seeking a license to open up a local after- dark playground in Philadelphia, has already arranged for Bror Vending to place the cigarette vending machines, accord- ing to Berlo President Ralph Pries.

A number of Montreal operators recently attended two Seaborg and Williams service schools at Billings and Great Falls. Attending the Billings school at the Holiday Inn were Vince Ehling, Billings; Jack Philips, Livingston; Bert Gestey, Liv- ington; Tom O'Neill, Livingston; Larry McGill, Billings; Tom Dew, Harlow; Bill Anderson, Billings; Bob Venet, Wolf Point; Fred Brownlow, Billings; Clarence Bra- kke, Billings; Lou Matz, Billings; Mike Muggenburg, Harlowton; Perk Grossman, Roundup; Pat Brandeburg, Billings; Bruce McKen- nelli, Billings; Norm Bawden, Lew- istown, and Tom Worden, Billings.

Those who attended the Great Falls school included Richard Cary, Helena; John Haws, Lewistown; Joe Lougane, Helena; Lyle Flah- nery, Shelby; Gene Leyland, Cut- bank; Elmer Brandt, Great Falls; Tom Baker, Havre; Ken Sanford, Shelby; George Stevens, Great Falls; Valdist DeGaetano, Great Falls; Roy Watters, Great Falls; and, Mrs. O. W. Christensen, Baker, Kitz, Great Falls; John Meyer, Great Falls; Lou An- tonakos, Billings; Bill Brandeis, Augsta; Norm Bawden, Lewistown; and Dante Test, Great Falls. Both schools were conducted by Lee Harper, Seaborg field repre- sentative.
Ellis Speaks to Mo. Assn

MACON, Mo.—The Missouri Coin Machine Council met here last week and listened to an address by Howard Ellis, president, Music Operators of America (MOA), Omaha, elected officers for the new year and discussed industry problems. One problem discussed was the new emphasis placed on filing Federal Form 1099’s by the Internal Revenue Service (IRS). The IRS takes the position that all payments exceeding $500 must be reported, according to John Masters, secretary of the Mis-

souri group, who said the operators discussed ways to more fully comply with the regulation.

Ellis discussed public relations and the MOA convention, set for Chicago in September. The group re-elected Art Humoldt, president; Harley Tripp, vice-president; Bill Welch, treasurer; and Masters, secretary. Many wives attended. Distributor representa-
tives Bob Thompson, W. B. Music, Kansas City; Jack Welty, Seeburg Central, Kansas City; and Sam Musaro, Musical Sales, St. Louis, also attended. In informal talks before the meeting Masters told how he has successfully contracted with the Jones Store department store chain for placement of juke-
boxes in the teen section of clothing departments. Masters recommends a flat rental rate for such contracts, which call for changing five records every two weeks. Jones Store keeps the jukebox on free play. Masters also related his experiences de-

delivering the MOA public relations speech at a recent Optimists Club meeting and said he has more speaking engagements lined up.

ROWE OFFERS COFFEE UNIT

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

town, Md.

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

All Machines Ready for Location

Seeburg 480...$525.00
AMI-Dial 450...$445.00
16-Part Vending Pinball Vendors...$275.00
Bally Dictator 350...$209.00
Chicago Coin Horrible 100 300.00
AMI 120 selection wall box...$199.00
Seeburg 300 selection wall box...$199.00
Seeburg line up wall...$149.00
Wall, counter top...$95.00
Colorama Coin Bill...$225.00
Playtime Steel Bill...$245.00
Rowe News...$145.00
900 National...$50.00

ICMOA Meeting Pictures

FRANK FIORITE, Illinois Department of Revenue, is shown above as he addressed the recent annual meeting of the Illinois Coin Machine Operators Association (ICMOA) during which he was re-elected, ICMOA President George Woolridge. ICMOA Executive Director Fred Gain, Music Operators of America (MOA) Executive Vice-President Fred Granger, and ICMOA Vice-President Les Montooth.

What’s Playing?

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

REGINA JETTE, programmer, Western Vending Co.

Current releases:

"Concentration" Olen Cornelius, Capitol-
P-2418:
"Live My Tonight," Tom Jones, Parrot-

Dolores: "Natural Born," Jimi Morgan; "Rambler Road," Nor King Cole.

Ames, Iowa, Location: C&W-Tavern

ELEANA DANYLCHUK, programmer, K & D Music.

Current releases:

"One Has My Name," Jerry Lee Lewis; "Candy," Carl But-
er and Pearl, Columbia-45460.

Dolores: "Blue Blue Day," Don Gibson.

Jefferson City, Mo., Location: Young Adult-Restaurant

LLOYD GRICE, programmer, United Distributors.

Current releases:

"Along Came Jones," Ray Stevens, Monument-118;
"A Boy Named Sue," Johnny Cash, Columbia-6014;
"Green River," Creedence Clearwater Revival, Fantasy-431.

Dolores: "One Kiss for Old Times' Sake," Ronnie Davis; "Mr. Special Angel," Bobby Helms.

Lee’s Summit, Mo., Location: Kid Store

BONNIE HUMPHREY, programmer, Missouri Valley Amusement Co.

Current releases:

"In the Year 2525," Zager & Evans, RCA-74-0174;
"One," Three Dog Night, Dunhill-4193; "Sugar, Sugar," Archies, Calendar-


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

Tour Programme

• Continued from page 51


Rowe offers COFFEE UNIT

CHICAGO The new 28R instant coffee machine from Rowe International, Inc., Whippany, N.J., is available for immediate distribution, according to president Jack Harper. The machine is manufactured by Victor Products Corp., Hagerstown, Maryland.

Rowe marketing vice-president Ray Taber described the high product and cup capacity of the machine as a way of reducing the number of route stops and increasing profits in low traffic locations. "And most important," Taber said, "the 28R can be converted in instant to freeze dried with a turn of the wrench."

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

U.K. Cutting Penny Games License Duty By MIKE HENNESSEY

LONDON — The British government has given its approval to reducing the license duty on penny amusement machines installed in seasonal locations.

Billboard, July 26, p. 35

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

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

New Bally Catalog

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

USA COINS USED IN NEW TICKET UNIT

GENEVA—With its streetcar system due to a close, this Swiss metropolis has introduced a coin-operated transit-ticket dispensing system to commuters doing everything but drive the bus.

The ticket venders, located at each bus stop, resemble modern gas station pumps. The machines accept coins in denominations of 10, 20, 50 cents, delivering either a full-price ticket for 50 cents (about 11 cents) or a 30-cent child’s ticket.

The system eliminates the conductor who used to collect tickets on the streetcar, since the motorman no money, may concentrate on his driving.
CREATORS HOPE
New RCA Album Establishes Moog as Musical Instrument
By EARL PAGE

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

In creating the album, Lishon and Urrman, partners in Sonar Productions here, utilized such instruments as a Lowrey HS2-2 organ, a Clavioline, an RMI electronic piano, an Echo Flex, a Hohner bass, a clavinet, the Moog divider and a variety of percussion instruments. "Hans believes the Moog is not a machine — an instrument — not a machine," Lishon said. "The only time we can use the sound of other instruments with the Moog is when we're trying to do something that an instrument can't."

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

DRUM TUNER. This new device from David Webb Co. has drum tension levels engraved on the shank, providing precise reference points. The chrome-plated tuner will automatically stop when the desired tension is reached. The device lists for $17.50.

VERNATILE drum outfit from David Webb Co. This new Whitehill Continental set features triple flared hoop, three different sizes and double log on all snare and tom-tom. The outfit consists of two 14-inch by 20-inch bass drums, a 12-inch by 14-inch chrome snare drum, one 8-inch by 12-inch tom-tom, one 9-inch by 13-inch tom-tom, one 10-inch by 16-inch double log, one 13-inch by 16-inch hi-hat cymbals, one 20-inch by 16-inch double log, one 16-inch hi-hat cymbal, cowbell, wood block and drummer's throne. All drums have weatherproof heads, feature internal mute control and have a moisture-resistant finish.

NAGOYA HARP, an instrument of Japanese manufacture and distributed nationally by Lowell D. Leventhal, was demonstrated by Goro Morita and played in the Orient for the last half of the program. The instrument has five strings, which are plucked with a pick, and 23 keys which are played with the left hand. Samuels, who can play piano immediately play the instrument and that he hopes to introduce it to rock recording groups.

"REACH OUT," a program conducted by the City of Chicago, designed to provide jobs and recreation and to inspire continued education for interest and youth, was performed by a group of young people. At left, Leo Davis, 17, with (right) Fred Nelson, age 9. Davis' brother, Isaac, age 18, is the drummer, Hammond Organ Corp., and with the aid of the Chicago Community Music Foundation, discovered and brought the two organists together.

CHICAGO — The results of a random sampling of a National Association of Music Merchants (NAMM) indicates that the school-age customers who make up the most important single market for musical instruments are more musically knowledgeable, sophisticated and sure of what they want than they were 5 or 10 years ago.

More than 90 percent of the 43 merchants polled said young shoppers know more about musical instruments than youngers 10 years ago did. Among these — believe young people have a wider range of musical interests than they did 10 years ago and over half said that this sophistication is greater than it was five years ago.

Nearly as many merchants polled believe young customers have their minds made up before they enter a store as think they browse before deciding on merchandise. Some 12 percent indicated that a salesman can influence the decision purchasing.

Forty-seven percent of the merchants said that today's youngsters are interested in rock and jazz, while 33 percent said young customers are more likely to concentrate on just one of these fields. None of the NAMM members polled believe that the level of sophisticated interest in the youth market has declined in the last 5 or 10 years.

Steve Weeks, R. S. Weeks and Associates, Chicago, called school-agors "the most important customer market in the musical instrument field." He estimated that young people buy 80 percent of the freighted instruments and 85 percent of the band and orchestral instruments sold, as well as 90 percent of the amplifier equipment.

LARRY LOGAN, harmonica artist, is pictured as he played for children recently during a tour of Louisiana. Logan, who plays Hohner instruments, performed before more than 30,000 youngsters as part of the Louisiana National Bank's promotion.
Classical Music

Menuhin Featured by Angel

LOS ANGELES—Yehudi Menuhin is featured in three Angel albums this month, including a three-LP package of Mozart’s “The Abduction from Seraglio,” which won him the 1970 Grammy Award for Album of the Year.

The opera’s cast includes tenors Nicolai Gedda and John Foyton, sopranos Martina Bobo and Jennifer Ryder, and mezzo-soprano G. N. B. in the role of the cello. Menuhin conducts this recording with the New Philharmonia Orchestra and orchestra the first pressing of the second set of suites for Tiberius’ “The Golden Horseman.”

A Shostakovich pairing has the Leningrad Philharmonic conducted by David Oistrakh in “Symphony No. 2 (October Revolution)” and cellist Mikhail Khokhlov in “Leningrad Symphony.”

Completed is the “Menuhin at Leipzig” collection, two LPs issued by the Menuhin at Leipzig Symphony Orchestra and the Bay State Symphony Orchestra.

Seraphim’s Monaural Walls

Continued from Page 1-

national, stressed to reviewers: “Seraphim has won enthusiastic approval from collectors and critics alike” at repressing sterile recordings in the United States. Moreover, monaural sound is achievable by artificial ‘stereo’ rechannelling.”

The only other product that has been issued in the tea tin catalog is the set of 4 LPs, which also has been transferred to Muscle Track, whose price is $2.98. In addition, 10 LPs were made available in the first set of four. The set’s total is $4.99. In the second set of four, the set’s total is $2.98.

Among the eight titles available in the first set of four, only two were released to the monaural-Only Cylinder, whose prices is being lowered to $2.98 from $4.99. For each additional title, the price is raised to $5.98.

For those interested in hearing additional works, there are three more LPs available in the monaural-Only Cylinder. These are: “Hans Reinhold” by O. L. Davis, “Rodelinda” by R. I. de Selva, and “Zarathustra” by B. S. (Mehta), $4.79.

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Dealers Urged to Give More Space to Czechs

* Continued from page 4*

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

Joseph Cerveny, president, Czech Records, Omaha, Nebr., claims to be the biggest exclusively polka music distributor in the Midwest and has introduced 10 albums on Czech Records since the middle of July. "Jolly Joe" Timmer, Bethlehem, Pa., manufacturer and distributor of the U. S. Polka Association Convention (New London, Conn.) recently was completely sold out, and 80 per

cent of the people there were young immigrants from Central European music is increasing, Timmer claims.

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

Czech Records brought out three new releases on Aug. 1, which are sold, according to Cerveny, in some 10,000 record outlets around the country, and in Canada. Liberty Tapes of Omaha have produced tape cartridge editions of the albums he said, and he is considering releasing some singles because of the demand for them from one-stop for jukebox locations.

Radio play, where singles are important, is the most common form of marketing for Polish music, according to Timmer, who handles Czech Records as well as his own and other ethnic labels, enforces a polka music show on WOPA AM/FM (two Chicago stations), said Hlad. "I let them know what's available in Czech European records." Cerveny reported that stations in Tucson, Ariz.; Allentown, Pa.; Dayton, Ohio; and Minneapolis play his dance albums. "And I have a standing offer to the WMCA, Radio, East Orange, N.Y., to appear as a guest any Monday night," the distributor said.

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

Cerveny, 39, was an electrician before setting up his record company in April 1967. "I'm crazy about polkas," he said, "and I'd want to make records for 10 or 12 years. This spring, I had a big party in Omaha, but I could see that the recording engineer just didn't have a feeling for the music. I decided that I was going to do my own recordings. A little while later, I met Marek Janek of the Janek family, who knows recording and knows polkas, bought my own recording equipment, and went into business." Cerveny, his wife and children are the complete music and production staff of Czech Records. Recordings are produced in the College Town Organization building in Omaha, and mailing, distribution and new release promotion is handled from Cerveny's home.

Czech Records' new releases feature the music of Janek's Band, the Warsaw Czech Brass Band and the Fezz Fritchie Band, Paulsen's Denmark Orchestra, the Old-Timers of Omaha, Dean Hansen and his Accordion and the Eddy Janek Band also have recorded on the Cerveny label. Cerveny handles the band's tours throughout the Midwest and is working to bring more polka groups under contract.

"I'm looking for more distributors for our records and tapes," he said. "Right now we have distributors in Minneapolis; Orage, Calif.; Denver, Colo.; Chicago; Bervyn, Pa., and Saskat-
church," despite his dedication to recording only Czech music, Cerveny is quick to add that Czechs are not only the people who buy his records. Timmer agrees, "I buy Czech records because they sound German and the Lheigh Valley (Pennsylvania) has an outstanding number of Germans." Cerveny was voted an award for his outstanding contributions to the advancement of Czech Polka music at the New London meeting of the U.S. Polka Association, but he was unable to attend.

New RCA Album Establishes Moog as Musical Instrument

* Continued from page 17

I wanted to use the Moog and the 4-track recorder as one in-
strument. Wagner utilized music from Bach, Mozart, Chopin, Rach-
mannoff, Prokofiev, Paganini and has a background that was a variation on a Paganini Capriccio. Some of his reasons for the choice of repertoire point up the care with which the vet-
eran English-bass user is in approaching the Moog. Dis-
ussing Mozart's "Turkish Waltz," which at 3 minutes 29
seconds, might become a single, he said. "When fully orche-
trated, there would be bells, drums and fiyes. However,
Moog did not put these instru-
ments in. When I wrote it for Moog I added the sounds of
bells, drums and fiyes and com-
pounded certain counter melodies. The original orchestrations on the album are built around Chopin's "Etude in G Flat," Rachmaninoff's "Prelude" and "Prelude in D Minor."Hansen said, "The idea in the album is its unique characteris-
tics. This is more instrumentalizing on one composer, or one period of music. Wagner has gone be-
yond the bounds of impressionism, and has shown a dextrous, crea-
tive composer should approach the Moog." Wagner's approach is not only sensational, but it is pure sound, there is the novelty in-
fluencing a by combining the creative, imaginative dimen-

sion of our people, men emerging from different current mar-

ketings, including soul and cokc, bands like the Wur-
tone album and were genuinely excited," Lishon, who said he origi-
nally became excited about Wur-
tone's work and the former BBR/Sparky, urged the company while Wurman was working on a WFMF-FTM project, said he just picked up the phone one day and played a tape for RCA's Jack Fiechter. "I was immedi-
ately interested," Lishon said.

Lishon and Wurman's commer-
cial electronic studio is lo-
cated over the original site of Chicago's Chez Paree, where both of Lishon's parents once worked. Lishon's father, Maur-
zi's, manager of Frank's Drug shop up here and is assisted here by a brother, Hank, who formerly owned Lishon's Record Store.

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FLOWERS ON THE TABLE

BOBBY MERRITT

B/W WISH IT WERE TRUE

wish it were true

by: Robert Merritt

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

I wish I could say
It's always this way
I open my eyes and I see you
I wish it were true
wish it were true

only I know
I can only make it so
in my dreams
I can never tire of loving you
in my dreams

I wish I could say
It's always this way
I open my eyes and I see you
I wish it were true
wish it were true

loving you
loving you
loving you
I'm loving you
I want to be loving you
I wish it were true
loving

flowers on the table

by: C. Frank / R. Merritt

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

cats complaining
man it's raining
weatherman's wrong again
mothers crying
while others are dying
their son's got a black friend
wire paper, pink and yellow
made to wipe the dirt
and automatic spray can blowing
kills the pain that hurts
yea, yea

I'd like to see the years
that passed just yesterday
and let the people living here
live then
what would they say

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

yea, yea

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

A TOTALLY NEW SOUND

MU 1370

ARTAL MUSIC ASCAP
CROSSEN MUSIC PUB. ASCAP

MU 1370
Moms

ROGER MILLER—

Satch S3 67123 (3)

Miller's 1968 smash hit "Gone Country" proved to be a winner. "If I Could Reach Him in the Morning" was a #1 hit with his "Anchors Aweigh," and now a third #1 single from the album. "Rock-a-Bye Baby" and "The Words of Love" are two other hits on the album.

THE HOLLIES—Words and Music by Hollies.

EP A 6497 (3)

The Hollies' new album is a hit with the hit "Put Your Head on My Shoulder." They also included "Winds of the World," "Am I in Love?" and "What Can I Do for You." This album is sure to become a classic.

STEVIE NICKS—

Blondie B 2001 (5)

Blondie B 2001 (5)

Stevie Nicks is back with her newest album, "Bella Donna." It features hits like "Landslide," "Stop Draggin' My Heart Around," and "Chi Chi." This album is a must for Stevie Nicks fans.

BLIND FAITH—

Blind Faith B 109 (2)

This album features the sounds of Blind Faith, a hard rock band from the UK. "Can't Find My Way Home," "Every Step I Take," and "I Know What You Did Last Saturday Night" are just a few of the hits on this album.

TAMMY WYNETTE'S GREATEST HITS

EP C 2000 (3)

This album features some of Tammy Wynette's biggest hits, including "Stand By Your Man," "Your Good Life's Go'n Bad," and "I Never Cared For Monday." It's a must for any Wynette fan.

WATSON JENNINGS AND THE KIMBERYS—

RCA Victor USP 4190 (5)

WATSON JENNINGS AND THE KIMBERYS—

RCA Victor USP 4190 (5)

This album features Watson Jennings singing with the Kimberys, backed up by the Kimberys. Some of the hits include "A World of Our Own," "I'm In Love," and "The Night Has a Thousand Eyes." It's a must for Jennings fans.

CLAY HART—

Sings in Harmony

Elektra K 36506 (3)

CLAY HART—

Sings in Harmony

Elektra K 36506 (3)

This album features Clay Hart singing with the Kimberys. Some of the hits include "The Night Has a Thousand Eyes," "I'm In Love," and "A World of Our Own." It's a must for Hart fans.

JIM ED BROWN—

Sings Songs of the West

RCA Victor LSP 4375 (5)

JIM ED BROWN—

Sings Songs of the West

RCA Victor LSP 4375 (5)

This album features Jim Ed Brown singing some of his biggest hits, including "This Old House," "Long Time Gone," and "I Never Cared For Monday." It's a must for Brown fans.

ROGER MILLER—

Sings Songs of the West

RCA Victor LSP 4375 (5)

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This album features Roger Miller singing some of his biggest hits, including "Long Time Gone," "I Never Cared For Monday," and "This Old House." It's a must for Miller fans.

ALBUM REVIEWS

99 SPOTLIGHT

Best of the album releases of the week in all categories as printed by the BM Review Panel for top sales and chart movement.

SPECIAL MENTION

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

3 STAR

ALBUMS

With sales potential that are deserving of special consideration at both the dealer and radio level.
Jazz Favorites Using Principles by Albert McCarthy, Alun Morgan, Paul Oliver and Max Harrison. The indispensable guide to recorded jazz. They're all here. The great ones, the famous ones, the unsung ones, whose work only came to be appreciated by later generations. This book is a critical evaluation of the recorded work of the most significant jazz musicians from the time of the first recordings up to the most recent past. 386 pp. 6 x 9. $7.95. Hard cover.

Jazz Improvisation by John Mehegan. Using hundreds of jazz favorites such as Laura, Body and Soul, Spring Is Here, Skylark and Crazy Rhythm, Johnny Mehegan skillfully describes and illustrates that illusive process that occurs when a jazz musician improvises. This series is a unique source of study for all interested in jazz. "It fills a desperate need," wrote Oscar Peterson.

Blues Records I: 1943-1966 by Mike Leadbetter and Neil Slaven. An encyclopedia to more than two decades of recorded blues. Want to know if Jack Dupree ever recorded "Tongue Tied Blues"? He did. Check it out for yourself, get the rec-ording number; the names of the sidemen; the dates of recording; everything you'll want to know to find the recording and to place the song in history. This is the only work of its kind, definitive, unique, the most useful documentary tool to blues records in print—from Billy Boy Arnold to Sonny Boy Williamson. 416 pp. 6 x 9. $15.00. Hard cover.

Blues Records II: 1917-1967 by Mike Leadbetter. As close as you can get to the actual sound recordings. Included are 20,000 records. 863 pp. 6 x 9. $15.00. Hard cover.


This Business of Music by attorneys Sidney Shemel and M. William Krasilovsky. Edited by Paul Ackerman, Music Editor of Billboard Magazine. A vitally significant new reference volume designed to authoritatively guide you through the practical aspects and legal complexities of the music-recording business. More than 150 pages of reference appendices alone—including actual reproductions of company and union contracts; copyright forms; writer's agreements; licenses; applications and many, many more valuable references. 420 pp. 6 1/2 x 9 1/4. $12.50. Hard cover.

Hear it on his soon-to-be-released album, "The Special Tommy Sands Seasons in the Sun." Hear him sing it on his own TV special to appear nationally before 40,000,000 viewers.

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sings
"Seasons in the Sun"

English lyrics by Rod McKuen
Music by Jacques Brel

B/W "Ain't No Big Thing"
Arranged and Conducted by Al DeLory

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TIME TO GET IT TOGETHER—UP ‘N’ ADAM
Produced by Levine-Resnick
Earth single #E-100

MAKE BELIEVE—WIND
Produced by Bo Gentry
Life Records single #L-200
Distributed exclusively by Earth Records

ONE AND TWENTY—LOIS WALDEN
Produced by Levine-Resnick
Earth single #E-101

Earth Records, 322 West 49th Street, New York, N.Y.
CCE Breaks Sunday Rule With Special RCA Show

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

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

RCAs will also be represented at the "Where It's All" special edition with shows by The Guess Who, Coppenerry and Fyne & A Hall, all from Canada; Friends of Distinction, from the U.S., and Harmony Grass, from the U.K.

Cap Accents Canadians

TORONTO — Capitol Records of Canada has set August release dates for its latest album and two singles featuring Canadian talent. In making the announcement, Paul White, director of ad for Capitol, pointed out that many Canadian releases are scheduled for late August.

LP's slated for immediate release are "Reckless" by CBC radio and TV stars David Evans and Alan Fries, "Homegrown Stuff" by Mother Love Bone, "Tell Me Now" by Jerry Tosh and his orchestra (through an arrangement with the Canadian Talent Library), "Songs of Faith" by the Neil Harris Singers, and "Last Tango" by the Festival Singers of Toronto.

The two singles are "The Folk Singer" by Dawne Davison and "Funny Feeling" by the Mother Tucker group.

CFOX Adds French Disks

MONTREAL — Audience reaction here is mixed on CFOX's move to add three French records to its playlist. Frank Gould, music director for the Top-40 English-speaking radio station, introduced the new policy two months ago to acknowledge the French-speaking presence in the city and at the station. As part of the new format, one French record is played every three hours on a rotating basis. Most unfavorable comments have come from French Canadian listeners who insist that French records not be played into English rock shows to French records.

Part-French programming is not new to this area and has been used in the past by English stations to build up a French following and better ratings.

Easy listening station CFOX, the FM station, moved back in the ratings behind CKVL-FM with this move and is coming under heavy criticism from either French or English speaking listeners was registered.

'Freak Out' In Toronto

TORONTO — Between 30,000 and 50,000 people are expected at the "Freak Out" at Rock Hill over the Labor Day weekend, Aug. 29-Sept. 1.

The pop music marathon will be held at Rock Hill, a former Orangeville and gets underway on Friday night and ends 72 hours later, on Monday.

Canadian talent booked includes Lighthouse, Toto, Family, the Mid Knitch, Backhouse Hardware, the Bruns Uptown, Marathon, the Guess Who, Nexus, Brutus, Faker, Expansion, Free Sky, Caravante, Rhinoceros, Bedtime Story, Five Man Electrical Band, Two Minutes Hate, Life and Creation, Stone Soul Children and Major Hoopla's House Band.

Kim's New Single Gets Issued in Quebec Only

TORONTO — John Brower and Ken Walker, operators of Rock 'n Roll Revolution, here set September (BB, Aug. 9), are seeking the help of as many veteran rock idols, such as Carl Perkins, the Drifters, Gary U.S. Bonds, and Frankie Ford, others.

"We want to put on an honest rock show," said Brower, "and we're trying to get all sorts of people together in the next rock of the 50's."

The event will probably be MC'd by Kim Brower, west coast rock authority.

Summerlea Exec to U.K.

TORONTO — Brian J. Clarke, general manager of Summerlea Music in Canada, flew to the U.K. to get U.K. artists signed in Canadian compositions and to pick up material for release in Canada.

Summerlea has received excellent national and international recognition on its albums, and the most recent being "Hands of the Clock" by Life, received favorable reviews in the U.S.

Canada's Top Singles

This Week Last Week TITLE, Artist, Label & Number Weeks on Chart
1. 1 IN THE STREET (Hendrix, R.C.A. 70477) 6
2. 5 SUNDAY (Coasters, Decca 33909) 5
3. LAUGHING (Guess Who, RCA 70465) 4
4. RUBY, DON'T TAKE YOUR LOVE TO TOWN (Carmen, Roulette, Arista 2070) 6
5. PUT A LITTLE LOVE IN YOUR HEART (Dover, Imperial 6701) 3
6. POP SALAD ANNE (Tony Joe White, Laserdisc 1104) 4
7. HONKY TOWN WOMEN (Rolling Stones, London 110) 2
8. BABY I LOVE YOU (Andy Kim, Reel 2012) 9
9. CRYSTAL BLUE PERSUASION (Moore, Epic 1507) 7
10. THE BALLAD OF JOHN & YORD (Grace, Columbia 44046) 3
11. GOOD OLD ROCK 'N ROLL (Mother & The All Night Newsroom, Polydor 54146) 2
12. ALONG CAME JONES (Stevens, Mercury, 1105) 1
13. A BOY NAMED SUE (Cash, Columbia, Inc. 1507) 1
14. GIVE PEACE A CHANCE (Plastic on Band, Apple 1928) 1
15. SPINNING WHEEL (Henderson, Columbia, Columbia 44077) 1
16. GET TOGETHER (Young, RCA 7052) 1
17. I'M FREE (Bob Street, R.C.A. 70719) 2
19. ABBREVIATION (Brown, Columbia, Columbia 44067) 1
19. GOOD MORNING STARSHINE (Oliver, Jubilee 5609) 2
20. WHEN I DIE (Beatty, Behr, Behr, 002) 2

Billboard Canada's Top Albums

This Week Last Week TITLE, Artist, Label & Number Weeks on Chart
1. 6 JOHNNY CASH AT SAN QUENTIN (Columbia A9077) 4
2. 1 CHUCK BERRY & THE BEARS (Columbia B9720) 13
3. 3 LED ZEPPELIN (Atlantic 5202) 13
4. 2 GLEN CAMPBELL (Atlantic 5202) 13
5. 11 KINKS-DA-DADA-DADA (Columbia 7045) 12
6. 7 ROMEO & JULIET (Capitol B42) 12
7. 5 MUSKETRY SKYLINE (Columbia RCS 9025) 12
8. 9 THIS IS TOM JONES (Parrot PLS 7020) 6
9. 11 BAYOU COUNTRY (Columbia, Columbia, Revival, Foster 8537) 13
10. 10 LOVE ON A SUMMER'S DAY (Columbia, Columbia, Revolue, J. 5305) 12
11. 12 CROSBY, STILL & NASH (Atlantic 5302) 12
12. 14 GREATEST HITS (Atlantic 5304) 12
13. 8 FROM ELVIS IN MEMPHIS (Columbia, Columbia, Revolue, J. 5305) 10
14. 14 KEITH & REEL (Columbia, Columbia, Revolue, J. 5305) 6
15. 10 TOMMY (Parlophone 057700) 10
16. — WAR (Atlantic 5202) 8
17. 18 CLOUDS (Parlophone, Parlophone, R.S. 6341) 12
18. 18 CHICAGO TRANSIT AUTHORITY (Atlantic 5305) 12
19. 20 MELO-D-ELECTRIC EL CID (H.M. 1002) 2

Billboard Canada's Top Pop Singles

This Week Last Week TITLE, Artist, Label & Number Weeks on Chart

From the Music Capital of the World

TORONTO — Allan Matthews and Alan Fraser joined other Canadian representatives from Canada in Miami Beach for Decca Records' national sales convention July 9 and Aug. 9. Both "Give Peace a Chance" (Plastic on Band's) and "Mother and Father's Women" (Rolling Stone's) are back on the air in Canada after being banned for a short time by Rock FM, closed for a few weeks for recording purrposes. "Mother and Father's Women" was re-issued and cut from 4:19 minutes to 2:37 minutes, although the single has received the Decca Seal of approval. The record is designed for a Kitchener appearance Aug. 13-14. "Mother and Father's Women" was released in Canada July 12, a special 7-inch single included in the new album, "A Special Day." It is one of the most talked about records, and the group has re-focused its music for concerts at the First Annual Village Theatre, July 31 to Aug. 3. "Mother and Father's Women" is said to be the main attraction at the Village Theatre, with appearances by the group's new album, "A Special Day," due out soon.

The Canadian Press Report
Singles Dip In Holland
By BAS HAGEMAN

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

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

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

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

**U.K.'s Single Market Follows U.S. Trend; Output Outpaced by LPs**

The current declining singles situation, however, is producing some new ideas from companies anxious to restore the 45 r.p.m. record to its former position of popularity. Among these is the abolition of resale price maintenance, one artist manager, Reginald Erl, has actually advertised a 25 percent reduction by mail order on a single by artist Gary James. So far, Waxman has had three singles pressed. And leading London record man, Arthur Krueger, is offering 48 cents off any four singles.

One of the key problems in the British singles market is cost. With 55 percent purchase tax, singles now cost £1.02—only 72 cents less than budget albums. Another key factor is radio exposure—but here there is a marked division of opinion. While some companies campaign for more airplay for records, others argue that heavier programming than that at present afforded by the BBC and Radio Luxembourg could result in even more depressed singles sales.

**STEVE PAUL'S SCENE IS FOR SALE**

Do to the responsibility of other commitments the Scene, 301 West 46 Street, is for sale.

While The Scene has great tangible value as a nightclub, we hope that this notice will attract the best possible entity to continue The Scene in the spirit in which it was conceived.

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**Alfie Picks Up More Labels**

Singles Seen Riding Strong Crest in Italy

By MARC MESSINA

MILAN — Singles account for 82.8 percent of total record sales in Italy according to official statistics released by SEDRIM, the Italian record industry's trade association. All sales executives of the major Italian record companies have been predicting that Italy will continue to have a record market dominated by singles over a long period of time.

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

A CGD director cited the popularity of Italy's many song festivals—San Remo, Record for the Summer, Can -- as boosting sales of singles. He noted that the number of singles sold was so enormous in Italy that "the demand for single sales are declining, even though they may hold up."

A top hit single in Italy can sell from 500,000 to 700,000 copies, anything between 50,000 and 100,000 is regarded as a good sale for a single by some companies. The average single, taking this factor into consideration, is a limited basis, possibly later this year.

Nature of material considered suitable for singles changes quite frequently, and generally speaking, single records can be expected to dominate the market.

Three years ago singles sales in Italy were about 700,000 a year, but after more than 50 albums were released in three years 15 records have reached the top status. Interestingly, doubt these have all been romantic songs; beat songs rarely sell more than 40,000.

Hungary's total annual unit record output is about two and a half million, including 10 percent for export (mainly stereo albums). Monaural albums dominate the home market.

As in Poland, sales of musical postcards were once an important factor with annual sales running at 300,000 a year. But more recently sales in this area have slumped to an annual total of 100,000.

So far the figures have not had to contend with competition from the EP — which is practically nonexistent in Hungary — and neither are there any competitive factors at present.

The Budapest Phonotechnik Gyar Zrt factory in Budapest is shortly to put a cassette playback unit on the market, made under license from Philips, and Quillon will eventually begin production of cassettes. A duplicating machine has already been ordered by the factory, two playback units are expected to retail at 3,000 Forint (last-60).

Singles in Hungary sell for 73 cents, compared to $2.20 for classical music, opera, and pop albums and $4 for serious music albums. Ten percent of the price in each case goes into the Cultural Fund of the Ministry of National Education.

Single Slump Hits Ireland

By KEN STEWART

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

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

The current No. 1 hit here is Elvis Presley's "The Joint." Irish Record Factors' Michael Geoghegan said, "So far it has sold 4,300 copies. Yet a few years ago a Presley record would sell many times that figure. But singles have been losing ground for the last three years. Today, the average single will sell anything from a few copies to 3,000.

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

Radio and TV promotion for singles will be handled by Dave Watson, Pye's national sales manager, and in the U.K., will be carried out by Pye Records (Sales) Ltd. Distribution of the Sugar label in the U.S. will be handled by Bell Records.

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AUGUST 16, 1969, BILLBOARD
27 Countries to Vie In Poland Popfest

WARSZAWA — Artists from 27 countries will compete in the ninth International Music Festival in Sokot, Poland, Aug. 21-24.

The Festival will be divided into four separate presentations, opening with a "Songs Know No Borders," which will have each singer perform a song of his choice in the language of the country he represents. This will be a non-competitive event.

The next competition will be Polish Day in which each singer will perform a Polish composition in the language of their country. The jury will award points for the interpretation of the songs not for a winner.

International Day, Saturday (23), will feature the contestants performing songs from their own countries in their own languages, and judging will be based on sales for the quality of the songs.

Finally, on Record Day, singers will be expected to present a record company will each perform two songs which are not commercially available and are not regarded by their companies as potential hits. The jury will award points for interpretation.

As appearing special guests in the competition, the Dutch group ABBA (from New Zealand), Nicoletta (France), Lon Saton (U.S.), and the British group Ulrike Vogt (Norway) will also be featured on the Polish Day event will be Morika Haufl and Klaus Dietz Henkel (Amiga), Jones Pitch, By Gallo

JOHANNESBURG — Africa, has launched an extensive promotional campaign for Tom Jones in South Africa. The campaign features Jones' latest album, "This is Tom Jones," but also includes all his previous albums.

The campaign includes color posters, streamers, leaflets and display boards have been mailed in. Record dealers will soon receive 10 feet square blow-ups of Jones have been placed in the center of South Africa. The mailers have been prepared to cover the entire Jones repertoire.

Extensive radio exposure has been arranged, including interviews with the Jones promotion, and competitions encouraging listeners participate. Jones will also be joined by various major sponsors.

LEADERS OF FESTIVALBAR

MILAN — With Italy's annual summer boxing contest, Festivalbar, one of the world's largest boxing contests, the American ring (Oscar Ponce) is leading the established section that includes "Chiribona" and "Romina Powers" and "Stepfou's" with the new talent section with "Acqua di Mare." In this category, which is one of the largest in the world, 75 matches are planned.

The first five matches will feature World Boxing Federation, the Coney-Ouchit, Bobi Chalker, the Country Express, and the Country Music Company.

Distribution in continental Europe will be through Byclic, the Amsterdam-based company, and the Orange label, and U.S. rights are currently being negotiated.

Orangerecording Studios has signed an exclusive deal to record in Italy. The agreement between the French Byg Records British office and the U.S. company will be several years and will include the first album by the British group.

The group, which uses four amplified instruments including the world's first color harmonica, is preparing for several concerts in Europe and the U.S. and in the coming months, and is the middle of releasing several new singles of the group's new recordings. The recordings are made in local studios by the group's own staff.

The group has also been invited to make three specials (in order) in Holly Jone's Club, and one in the U.S. in the near future.
Polydor Opens Plant In India; Patel Named

HAMBURG—India, which has hitherto had only one major pressing plant—that operated by EMI at Dum Dum near Calcutta—now has a second with the formation of Polydor of India, whose offices and factories are located in Bombay.

Polydor of India Ltd. has been formed to release the Gram- mophon to press and distribute the Deutsche Grammophon, Archiv, Heliodor and Polydor labels.

Other labels for which Polydor has distribution rights in India include MGM, Verve, Re- cordi, Tetragrammaton, Atlantic and King.

But, in an announcement here, Deutsche Grammophon said that the main effort of the new company will be put into developing a strong national repertoire.

Shashi Patel, who formerly held top positions in the motion picture and photographic industry, has been appointed managing director of the new company and additional distribution offices have been set up in Cal- cutta, New Delhi and Madras.

Address of Polydor of India Ltd. is 58, Tardeo Road, Bombay 34, India.

RCA Meeting Introduces Tape Production Center

ROME—The RCA Eurotape Meeting, a convention of all RCA European manufacturers, was held in Rome to present the new RCA European Pre-recorded Tapes Production Center.

The center is the first to be completely equipped and already in regular operation in Europe.

Norman Rucuis, vice-president and general manager of RCA Europe, New York, presented a picture of the U.S. market, pointing out the continuing trend to lower prices.

Giuseppe Ornato, managing director, RCA Italiana, expressed great confidence in the development of the pre-recorded tape market and said, "We think that in the near future, in Europe, as well as in the U.S.A. and Japan, we will sell more Stereo 8 cartridges than cassettes—in a market which will have seen the expansion of both configurations.".

In 1968, RCA in Italy sold more than 130,000 cartridges, compared with only about 5,000 in 1967. More than 165,000 cartridges were sold in the first quarter of 1969, as against 56,000 in the same period last year.

RCA representatives from Argentina, Austria, Belgium, Denmark, France, Germany, Great Britain, Greece, Holland, Israel, Italy, Norway, Portugal, South Africa, Spain, Sweden, Switzerland and RCA Overseas, Geneva, attended the convention.

SIF Using IBM Unit

MILAN—The S.I.F. Record Co., has adopted what it claims is the most advanced computer-controlled distribution system yet installed in Italy.

S.I.F. managing director Giampiero Simontacchi said that the new IBM computer service will enable S.I.F. to keep abreast of record sales and inventory, per song and per record, on a weekly basis.

In addition, the new system will enable the company to furnish client companies with a complete market situation report, including sales per record as well as total sales made by such S.I.F. agents, distributor or representative, on a monthly basis.

The state of royalty payments and management contracts will be presented to client companies on a six-monthly basis.

Said Simontacchi, "The Italian market is becoming too important to be dealt with by old-fashioned methods.

S.I.F. supplies the French Fleche and Riviera labels in Italy, in addition to its own S.I.F. and B.F. lines, occupies sixth place on the Italian market, according to official trade organization SEDRIM sales statistics.

SAY YOU SAW IT IN BILLBOARD

This is one of the Hard Boys.

(Saturday Mornings will never be the same again.)
**International News Reports**

**From The Music Capitals of the World**

- **Continued from page 71**

Five Star, The Buckstone Hardware, The Bread and the Wine participating along with disk jockeys from CALUM-FM. and CKIX, "In a Moment" by the Intrigues on the Yew label started slowly but is now catching on, as are eight men and a girl jazz-rock group, the Electric Cranes by storm Aug. 3-4. The Moody Blues, who were scheduled to appear with the Novaug Aug. 9 at O’Keefe Center, canceled out because of a conflicting recording session in the U. K. The cancellation affected 35 other North American cities. Promoters are trying to reschedule a concert in November.

CHUM disk jockeys took on Toronto’s City Council in a baseball game July 29 with proceeds going to mentally retarded children. Folksinger James Taylor for two weeks at the Riviera beginning Sept. 9. Ken McFed- land at London Records reports that sales for the company are soaring with seven big hits in the top 30 charts across the country. Onion Coffee House bringing in Tom Kelly and Mosoyri Aug. 13 to 17 with Don Crawford dated for Aug. 20 to 24. Yes, an organization sponsored by the Toronto Music Federation, Recreation and Parks Department, operating a youth entertainment program throughout the summer in the Riverfront Park. A number of top Canadian groups have already played the park with the Queens Group. Life and Creation scheduled for Aug. 22 and McKenna Men- delon Mainland set for Aug. 28.

David Broder of Quality Records in Quebec reports that "Did You See Her Eyes?" by The Illusion on the Steel label is a big hit in French Canada and is now breaking in many parts of the U. S. on a CTY-TV network using "Alice Sprinch Zarathustra" from 1961: A Space Odyssey LP to intro their coverage of the Apollo moon landing. The record is getting reaction in Montreal at CFCF, receiving plenty of airplay. Quality planning a big promo- tional push on all Ronnie Rodgers records when the star appears at the Central Canada Ex- hibition in Ottawa Aug. 28-31. Liam Mullins, promoted to post of music director for both CKGM-AM and FM in Montreal, now busy reformatting the FM format. A few major U. S. record companies interested in "The Day Has Come" by Mystical Meadow, a fast rising hit across Canada.

**MILAN**

BAAR has released a Rolette single by Tommy James and the Shondells, coupling Italian versions of "Crimson and Clover" and "Sweet Cherry Wine." Another Italian version of "Crimson and Clover" has been recorded by Fabrizio from the Italian Contemporary Claudia Abbadia, who won to have carried several con- certs by the Israeli Philharmonic at the Athens Festival, and Mann- rini Pizzuti who has to been featured solos with the orchestra, resulting in a show of the festival for "political reasons." Foni- Cetta has released the Creedence Clearwater Revival single "Bad Moon Rising" following the success of "Sissy O" and "Proud Mary." Arista artist Leonardo has made his first Italian sponsored version of "Happy Heart," which he pre- sented in the Cartagena. Claudia Villa has released his contract with Fonix-Cetta for another four years. Carla Lind, the Swedish artist who records for Phonogram, has made an Italian version of the 1970 Fruit Gum Company's "Goody Goody Gum- Drops." Ornella Vanoni, who wrote the lyric of her current single "Un Regno Di Piu," has re-signed with Arison for another four years. Belinda released a Santo & Johnny single coupling the McCourtney composition "Goodby- e," with "White Bench in the Rain." Durium artist Guido Ruso leaves Friday (15) for a tour of Yugoslavia sponsored by Jugocor- recion. Faraonara C. A. Rossi has ended its Car and Jake Bos labels in Telerere of Milan. -- Claude Francoise (Parlophone) has recorded an Italian version of "Do You Love Me," which is getting reaction in Italy. Al Bano has recorded his hit version of Leoncavallo’s "Mattin- na" (Matino) in French, German, and Spanish, for EMI-Balti- ana, and is shortly to make a Portuguese version.

Alfio Edizioni Musicale has acquired all publishing rights of the compositions of the Danish group C visibility. Bruce Emery Kennet was top prize in the International Guitar Festival held in Castellammare. The Beatles’ "Hallow of John and Yoko" has been chosen as the record theme songs of the weekly RAI Television radio show "Bambina Giglio." Leno Barnard, European representa- tive of the Doors will be working at the Vedette office in Milan to prepare the teh Doors’ European tour.

**HELSINKI**

PSO has started a major cam- paign to promote Vogue cassettes. The company is releasing 30 casset- tes by top Vogue artists, selling at $6.95. PSO is also issuing nine cassettes from the French Riviera catalog and is mounting a sales drive for the Schaff-Lorenz SM-31 cassette player and for three differ- ent models by Sera. Foni- leey is to launch its own label. Finley is, for "high class" music. First releases include "Songs of the Midnight Sun Land," by Mar- janka and Vartiok Pokela and "Or- tokoski lauluj" by the Joen- uurna Orkestrillas "Kaarne. Miles Davis will visit Finland Nov. 6 during his European tour.

Finley is achieving good results with its Pop Revolution Cam- paign, particularly with the re- cordings of Blood, Sweat and Tears. The new single by Polydor duQ Tommy and Fonttta includes a Finnish version of "Prega, Prega." Finley has started weekly talent- spotting events at the Finnview studios where up-coming artists can sing to a pre-recorded backing under the supervision of Juhaal Berg. After a comeback heralded by nationwide publicity, CBS artist Velkii Lav has been booked for a number of radio and TV shows. "Arto Vilkko (Blue Moon) has recorded his version of "Azuki." Anki (Top Voice) has recorded a Finnish cover of the Dutch Eurovision contest winner "Tobadora."

**KARI HELOPITTO**

**AMSTERDAM**

Phonogram has just released an album "La Belle Elaine," by singer Elaine Delmar, who won the press prize as top Dutch artist at the Haarlem Festival (Philips). The Pye artist Helen Shipiro and Joe Dolan visit Holland this month to promote their respective singles "You’ve Guessed" and "Make Me Live" on TV. Phono- gram is planning a promotion campaign for the Dutch label in September with several album re- issues and a limited edition LP's priced same as the "Best of Island." Jasp Eggers, drummer with The Cream, has now left the group to join the Red Bullet produc- tion team. He had been re- placed by Rob Warren. The Cream have just been invited to the Top of the Pops, and tonight at the "Athens Café" to appear in a show at the Hollywood Palladium Aug. 24 before 4,500 fans. The show is expected to be taped by a British producer and released as an album of the Dutch version of the show.

Dutch soprano Elly Ameling has signed a three-year worldwide contract. The Dutch compositions from the 119 sub- mitted to 25 countries for the classical composition contest to be held in the Netherlands next week. The first prize winner, "De Amsterdamse Phalanger," by Dutch scientist Glaude has been se- lected by the international jury.

Heinrich Schluter, the Dutch composer (Germany, The Netherlands, Canada, United States have all signed with the Dutch label "De Arion Berken." The Dutch record industry pro- motion organization, the CCG, is spreading information about the stereo album, "Stereo Festival," in four of the six participating countries. John Nothen and Arturo Patini have been signed by the Dutch label "De Arion Berken." The Dutch label "De Arion Berken," has also signed the Dutch label "De Arion Berken." The Dutch label "De Arion Berken," has also signed Arturo Patini.

**MEXICO CITY**

The Monkees played to a full house at the Forum, July 24. Harvey Berger, manager of Discos Universales, is spending a two-week honeymoon in Europe. Luis Rastan is in charge until September 1. Martha Reeves and the Vandellas perform at the Forum, July 25. Capitol Records, the group’s distributor in Mexico City, held a press conference with the Monkees during their stay. Discotheque "Disco" is featuring Raphael’s new LP which includes "El Jardin de las Flores en El Cielo" ("Riders in the Sky," "It’s Too Soon to Know," "My Heart Left Me) and "Yo" ("Me). Meanwhile, Raphael is returning to Havana. The "Disco"’s top-selling hit, which will remain and distribute two LP’s made for EMI and introduced in Mexico by Capitol. CBS executive Hugo Valverde and Armando de Llorente, attended the CBS management convention in Los Angeles, July 27. Promoter Mario Olmos returned from Europe with plans and contrac- ts for a new kind of show combining music, painting and poetry.

**ENRIQUE ORTIZ**

(Continued on page 75)

**Sweden LP’s, Singles**

(Continued from page 72)

There are now coming on to the Swedish market considerable quantities—but it is really too early to evaluate the sales of cassettes and cartridges will be at the expense of record sales or will they in fact fill the gap?

Singles sales have yet to reach their peak in Sweden and if they do not, by a de- cline, it is generally thought here that there will be a levelling out before the end of the year. It is felt that there will always be a strong demand for singles.

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**August 16, 1969, BILLBOARD**
SAN JUAN

Dudita Jo, Epic, at the Caribe Hilton Hotel until Thursday (14) to be followed by Lucetti Benitez, Puerto Rican artist, in her first appearance in the Club Caribe.

Sandifer and Young (Capitol) recently finished their sixth appearance at El San Juan Hotel. These artists have become favorites of a large segment of the Puerto Rican public through their visits and TV shows on the Kraft Music Hall shown here weekly over Channel 18. They also include many Latin tunes in their shows and Capitol albums such as "Cuando Calienta El Sol," "Se Bastan," "Lo Mucho que Se Quiero" and "Casino Sali de Cuba."

Charles Taras of Allied Wholesale Co., local distributors for Fonti and Paramount Records of New York, expects to add another major Latin label to their list. His recent visit to New York sealed the deal. The Cantan Atlan is promotion man for Fonti.

Productions Discos Borinquen, local pressing plant, has signed with Decca Records for the pressing under license of the Decca "Series Collectiosa," (Collector's Series) albums. Don Johnson, Decca's ex-porter manager, engineered the deal with Oscar Gonzalez, owner of Producciones Borinquen.

Kubanyi Records, Miami, Fla., has a top selling album by Los Andinos, Paul Marroco, Puerto Rican artist (Professional Records), which has sold well in its entire production. Marroco's present single "Cisnado" is doing a good business in the local area.

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

This is one of the Hardy Boys?

This is one of the Hardy Boys?
(Saturday Mornings will never be the same again.)

Te Deba" (How Much Do I Owe You) is very high in the local charts.

Rita Rodriguez, UA Latino, has a top selling tune in "Quien Lo Diria." This number was written by another veteran Puerto Rican recording artist, Bobby Capo, who lives in New York and has a TV program of his own. Puerto Rican record wholesalers who have been steady customers of London Records of New York, distributors of Tom Jones' Parrot label, find it hard to receive singles and albums by this artist while a local discount store, supplied by the Miami branch of a U.S. jobber, floods the market with Tom Jones I.P. product at $2.97.

ANTONIO CONTRERAS

Security LISTENING is the theme of Puerto Rican Port Co., a Puerto Rican company of the same name. Their new stereo system is destined to hit the market in 1969. The $2.97 price point will be a real eye opener. The system includes two speakers, a CD changer, an AM/FM receiver, a remote control, and a 12-Volt battery pack. The system is designed to fit into any car or truck and is only $99.

The new system is expected to be available in dealerships throughout the country in early 1969. Puerto Rican Port Co. is planning to expand its operations to include the distribution of other stereo products such as speakers, subwoofers, and amplifier kits.

The company is also planning to open a new showroom in San Juan, Puerto Rico, to showcase its new line of products.

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HITS OF THE WORLD

ARGENTINA
(Country Radio Ensamble de Buenos Aires)

This Week

Last Week

1. CARDENAL—Enrique Simuño (Villa)
2. GUILOTE—Alcides Delatte (Tejeda)
3. LOS PINTORES—Luis Carlos (Jujuy)
4. ORSON—Fernando Barrientos (Santa Fe)
5. LAURA I—Ruben Barilari (Buenos Aires)

1. CARDENAL—Enrique Simuño (Villa)
2. GUILOTE—Alcides Delatte (Tejeda)
3. LOS PINTORES—Luis Carlos (Jujuy)
4. ORSON—Fernando Barrientos (Santa Fe)
5. LAURA I—Ruben Barilari (Buenos Aires)

BRAZIL
(Country Record Retailer)

This Week

Last Week

1. DONNA LORIE—Milton Nascimento (Rio)
2. PONTO DO SOL—Paulo Benites (Sao Paulo)
3. BILLY JOEL—Julio Cesar (Sao Paulo)
4. JOE PERRY—Roberto Castello (Sao Paulo)
5. THOMAS ROTHBERG—Luiz Fernando (Sao Paulo)

1. DONNA LORIE—Milton Nascimento (Rio)
2. PONTO DO SOL—Paulo Benites (Sao Paulo)
3. BILLY JOEL—Julio Cesar (Sao Paulo)
4. JOE PERRY—Roberto Castello (Sao Paulo)
5. THOMAS ROTHBERG—Luiz Fernando (Sao Paulo)

HOLLAND
(Country Radio Veronica)

This Week

Last Week

1. DINO—Pim de la Fe (Apeldoorn)
2. ANOVA—Hans van der Meulen (Rotterdam)
3. ALAN PARSONS PROJECT—Ronan Parke (Rotterdam)
4. DONNA LORIE—Milton Nascimento (Rio)
5. PONTO DO SOL—Paulo Benites (Sao Paulo)

1. DINO—Pim de la Fe (Apeldoorn)
2. ANOVA—Hans van der Meulen (Rotterdam)
3. ALAN PARSONS PROJECT—Ronan Parke (Rotterdam)
4. DONNA LORIE—Milton Nascimento (Rio)
5. PONTO DO SOL—Paulo Benites (Sao Paulo)

NEW ZEALAND
(Country Radio Verdana)

This Week

Last Week

1. BOB DYLAN—Bob Dylan (Auckland)
2. DIONNE WINTER—Dionne Warwick (Auckland)
3. ELVIS PRESLEY—Elvis Presley (Wellington)
4. VAN MORRISON—Van Morrison (Auckland)
5. THE BEATLES—The Beatles (Auckland)

1. BOB DYLAN—Bob Dylan (Auckland)
2. DIONNE WINTER—Dionne Warwick (Auckland)
3. ELVIS PRESLEY—Elvis Presley (Wellington)
4. VAN MORRISON—Van Morrison (Auckland)
5. THE BEATLES—The Beatles (Auckland)

MEXICO
(Country Radio Mexico)

This Week

Last Week

1. DINO—Pim de la Fe (Apeldoorn)
2. ANOVA—Hans van der Meulen (Rotterdam)
3. ALAN PARSONS PROJECT—Ronan Parke (Rotterdam)
4. DONNA LORIE—Milton Nascimento (Rio)
5. PONTO DO SOL—Paulo Benites (Sao Paulo)

1. DINO—Pim de la Fe (Apeldoorn)
2. ANOVA—Hans van der Meulen (Rotterdam)
3. ALAN PARSONS PROJECT—Ronan Parke (Rotterdam)
4. DONNA LORIE—Milton Nascimento (Rio)
5. PONTO DO SOL—Paulo Benites (Sao Paulo)

NORWAY
(Country Radio Diverse)

This Week

Last Week

1. BOB DYLAN—Bob Dylan (Auckland)
2. DIONNE WINTER—Dionne Warwick (Auckland)
3. ELVIS PRESLEY—Elvis Presley (Wellington)
4. VAN MORRISON—Van Morrison (Auckland)
5. THE BEATLES—The Beatles (Auckland)

1. BOB DYLAN—Bob Dylan (Auckland)
2. DIONNE WINTER—Dionne Warwick (Auckland)
3. ELVIS PRESLEY—Elvis Presley (Wellington)
4. VAN MORRISON—Van Morrison (Auckland)
5. THE BEATLES—The Beatles (Auckland)

RECORD RETAILER 7 Carnaby St., London W.1, England

WANT TO KEEP ON TOP OF THE BRITISH MUSIC AND RECORD SCENE?

Each week, RR (Britain's only record/music industry publication) tells it like it is.

Subscribe today. Rates for one year: U. S. & Canada, $30.00 per year; U. K., £4.16.0; Europe, £6.00.
Rates elsewhere on request.

Name
Address
City Zip
Nature of Business

Published every Thursday, RECORD RETAILER is available by subscription only.

Ampex Launches $2 Mil. Ad Drive on Tape Library

NEW YORK — The Ampex Corp. has launched a $2 million advertising campaign to support the promotion of its growing stereo tape library. A large portion of the promotion money will be spent on half-hour radio spots across the country, and will be aimed at soliciting the young record listener's buying power.

The tape formats, which will be aired for this month, will feature the company's top tape stars and hit hits, and will be featured on both AM and FM radio stations.

The promotion is geared toward the major tape markets, and will concentrate on 8-track cartridge tapes and micro-cassettes. Greatest concentration will be in the prime buying cities of New York, Chicago, Atlanta, San Francisco, Dallas and Los Angeles.

The massive Ampex tape library now contains an estimated 65 million tapes, far more than 70 labels in reel-to-reel, cartridge, cassette and micro-cassette formats.

Among the top artists featured are Townes Van Zandt, John Lennon, Frank Sinatra, Bob Dylan, Boston, The Doors, Bob Seger, Moody Blues and Engelbert Humperdinck.

Sweden

www.americanradiohistory.com

August 16, 1969, BILLBOARD

79

Copyrighted Material
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHARE YOUR LOVE WITH ME</td>
<td>Bobby Sherman</td>
<td>RCA-Victor</td>
</tr>
<tr>
<td>2</td>
<td>COMMISSION</td>
<td>The Chantels</td>
<td>Mercury</td>
</tr>
<tr>
<td>3</td>
<td>ALONG CAME JONE'S</td>
<td>Billie Holiday</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>CLEAN UP YOUR OWN BACK YARD</td>
<td>The Miracles</td>
<td>Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>GOOD OLD ROCK 'N ROLL</td>
<td>Etta James</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>HURT SO BAD</td>
<td>The Ronettes</td>
<td>ABC-Dunhill</td>
</tr>
<tr>
<td>7</td>
<td>RECONSIDER ME</td>
<td>The Marvelettes</td>
<td>Atlantic</td>
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<tr>
<td>8</td>
<td>EASY TO BE HARD</td>
<td>The Orlons</td>
<td>Atco</td>
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<td>9</td>
<td>SOUL DEEP</td>
<td>The Orioles</td>
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<td>10</td>
<td>COMPLETELY</td>
<td>The Miracles</td>
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<td>11</td>
<td>YOUR GOOD THING</td>
<td>Delphonics</td>
<td>ABC-Dunhill</td>
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<td>12</td>
<td>WHO DO YOU LOVE</td>
<td>The Shirelles</td>
<td>Imperial</td>
</tr>
<tr>
<td>13</td>
<td>I'LL NEVER FALL IN LOVE</td>
<td>The Marvelettes</td>
<td>Atlantic</td>
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<tr>
<td>14</td>
<td>YOURSELF</td>
<td>The Orlons</td>
<td>United</td>
</tr>
<tr>
<td>15</td>
<td>YOUR LOVE</td>
<td>The Marvelettes</td>
<td>Atlantic</td>
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<tr>
<td>16</td>
<td>THE SUMMERTIME</td>
<td>The Shirelles</td>
<td>Imperial</td>
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<td>17</td>
<td>DADDY, DON'T TAKE YOUR LOVE TO TOWN</td>
<td>Delphonics</td>
<td>ABC-Dunhill</td>
</tr>
<tr>
<td>18</td>
<td>WHAT DOES IT TAKE TO WIN YOUR LOVE</td>
<td>The Orlons</td>
<td>United</td>
</tr>
<tr>
<td>19</td>
<td>YOUR LITTLE LADY</td>
<td>The Marvelettes</td>
<td>Atlantic</td>
</tr>
<tr>
<td>20</td>
<td>MY CHERIE AMOUR</td>
<td>Delphonics</td>
<td>ABC-Dunhill</td>
</tr>
<tr>
<td>21</td>
<td>WHAT DO YOU THINK</td>
<td>The Orlons</td>
<td>United</td>
</tr>
<tr>
<td>22</td>
<td>I WANT A MILLION YEARS</td>
<td>The Marvelettes</td>
<td>Atlantic</td>
</tr>
<tr>
<td>23</td>
<td>I'LL FELL IN LOVE</td>
<td>The Orlons</td>
<td>United</td>
</tr>
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<td>24</td>
<td>YESTERDAY WHEN I WAS YOUNG</td>
<td>The Shirelles</td>
<td>Imperial</td>
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<tr>
<td>25</td>
<td>I'VE GOT A MILLION YEARS</td>
<td>The Marvelettes</td>
<td>Atlantic</td>
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<tr>
<td>26</td>
<td>I'LL NEVER FAIL IN LOVE</td>
<td>The Orlons</td>
<td>United</td>
</tr>
<tr>
<td>27</td>
<td>SIMPLE SONG OF FREEDOM</td>
<td>The Orlons</td>
<td>United</td>
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<tr>
<td>28</td>
<td>OH, WHAT A NIGHT!</td>
<td>The Shirelles</td>
<td>Imperial</td>
</tr>
<tr>
<td>29</td>
<td>I COULD NEVER BE PRESIDENT</td>
<td>The Orlons</td>
<td>United</td>
</tr>
</tbody>
</table>

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.
Engelbert Humperdinck

I'M A BETTER MAN

Producer: Peter Sullivan for Gordon Mills Productions
New composition by Burt Bacharach - Hal David
Music Director: Arthur Greenslade
**SPECIAL MERIT SPOTLIGHT**

Spotlighting new singles deserving special attention of programmers and dealers.

**RICKY LEE**-“A Night Like This” (Prod. Steve Sholes) (Winner: Beginning, BMI) is a rising teenage rocker with a wild vocal workout and lead vocal performance that should genre play.

**NEW YORK UNIVERSITY CHORUS**-“Fifty Shades” (Prod. Cy Coleman) (Winner: Mainstream, BMI) is a rising teenage rocker with a wild vocal workout and lead vocal performance that should genre play.

**CARL-BERNARD**-“Don’t You Know” (Prod. Warren Young) (Winner: Mainstream, BMI) is a rising teenage rocker with a wild vocal workout and lead vocal performance that should genre play.

**KATHY GRIFFITH**-“Benjamin” (Prod. Warren Young) (Winner: Mainstream, BMI) is a rising teenage rocker with a wild vocal workout and lead vocal performance that should genre play.

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All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N.Y. 10036.
BUGSY SINGS HIS ASS OFF.

"I THANK HEAVEN"
BUGSY
DOT 17297
PRODUCED BY RAY RUFF
FROM BUGSY / "INSIDE BUGSY" / DLP 25945

WHAT MORE COULD YOU POSSIBLY ASK FOR?

DISTRIBUTED BY PARAMOUNT RECORDS / A DIVISION OF PARAMOUNT PICTURES CORPORATION / A GULF + WESTERN COMPANY
More women age 18 to 49 watched his TV special than any other in '68


See "SINGER presents ELVIS" Sunday Night, August 17th, on NBC-TV in Color!

Hear Elvis Presley exclusively on RCA Records.

What's new for tomorrow is at SINGER today!
<table>
<thead>
<tr>
<th>Week of</th>
<th>#1 Song</th>
<th>Artist</th>
<th>Label</th>
<th>Tape Packages Available</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Midnight Cowboy</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>NA</td>
<td>2</td>
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<td>127</td>
<td>Tom Jones</td>
<td>Capitol</td>
<td>NA</td>
<td>1</td>
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<td>140</td>
<td>George Jones</td>
<td>Capitol</td>
<td>NA</td>
<td>1</td>
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<td>146</td>
<td>Diana Ross &amp; The Supremes</td>
<td>Motown</td>
<td>NA</td>
<td>1</td>
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<tr>
<td>7</td>
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<td>LOU RAWLS</td>
<td>Atlantic</td>
<td>NA</td>
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<tr>
<td>8</td>
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<td>The Ventures</td>
<td>Bethlehem</td>
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<td>9</td>
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<td>SAMMY DAVIS &amp; THE MARSEILLES</td>
<td>Reprise</td>
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<td>LORETTA</td>
<td>Warner Bros.</td>
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<td>VARIOUS ARTISTS</td>
<td>Reprise</td>
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<td>BLOODY HEARTS</td>
<td>United Artists</td>
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<td>1</td>
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<tr>
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<td>155</td>
<td>BILLY WIGGIN</td>
<td>Brandon</td>
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<td>BREA</td>
<td>United Artists</td>
<td>NA</td>
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<tr>
<td>16</td>
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<td>RUZ</td>
<td>United Artists</td>
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**Weekly Top LPs**

**A-Z (Listed by Artist)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
<th>Tape Packages Available</th>
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<td>Bob Dylan</td>
<td>Midnight Cowboy</td>
<td>Columbia</td>
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<td>Tom Jones</td>
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<td>Sings Again</td>
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<td>Bethlehem</td>
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<td>Diana Ross &amp; The Supremes</td>
<td>Do You Know Where You're Going?</td>
<td>Motown</td>
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</table>
Julia is the song that's been requested most on the recent Ramsey Lewis tour. You've heard Julia on his album, Mother Nature's Son. Now, you can hear Julia as a single.

Julia by Ramsey Lewis Cadet 5600

Julia's back by popular demand.
**Pubs Reject Senate on $ Data - Ask Ditching Fee for Percentage**

**Continued from page 3**

The copyright industry's exhaustive 1965 Glover survey (by the Harris-Bowman School) covered only 19 record firms for the 1960-1964 period. The Knight-Menard report provided a "reasonably good" picture of the industry in 1964, but was flawed by some discrepancies and particularities. As Coplor noted, it failed to take post-1964 changes in the record industry. Knight said the music publisher's organization was "hard to come up with any substantial figures."

The publisher statement came up with statistics to prove the point. "Many of the publishers have gone down in the past decade, and credits of records have gone down correspondingly."

Up 120 Percent

Combining mechanical royalty figures from the Knight study plus membership reports of ASCAP and BMI, the statement claims that in the 1959-1968 decade, the copyright mechanical royalty income increased 120 percent, from about $20 million to $44 million, while number of copies increased 80 percent.

Those chosen will be awarded a new and substantial sums. They will be awarded to ESP, ... Listen to an ESP Artiste of the Month."

**Stiffer Tape Laws to Sink Pirates Urged at Forum**

**Continued from page 1**

The recording of existing laws and the passage of new legislation which clearly and unequivocally spells out the dangers of illegal duplication.

(2) Equipment manufacturers to examine their consciences with regard to the recording and promotion of sales of their products that are illegal.

**Forward Plans, A Band Series**

LOS ANGELES—Forward Records, a division of archivists featuring performers and recording bands which have gained fame within the past 10 years. The first will be "Puffy," featuring the first original members of the Byrds. The group is reportedly rehearsing the package which consists of tapes made by the group of the Byrds. Plans call for a San Francisco and Los Angeles series containing cuts by artists based in these cities.

**Evolution in Lunar Glow With 'Man on Moon' Disk**

NEW YORK—Stereo Dimension Records has announced a moon rock record with an Evolution album, "Man on the Moon" which will be recorded at Mission Control in Houston, according to science-news editor, narrates. The album, arranged and produced in cooperation with the Capitol Records Club, will include a 10-page bound-in supplement featuring the full-color official photos taken by the astronauts.

Bell Records last week issued its album, "The Apollo Flight to the Moon" which was narrated by Walter M. Schirra Jr., a former astronaut. The first commercial album was Decca's, whose documenary label focused on the "All Mankind" covers the space program through the point where the original "All Mankind" roared to the lunar orange and headed to Earth.

Bell, Mercury Records' classical director, has released a "Moon Man" single which is advertised as "With the Voice of Claire De Lune." Malachy McCourt recently recorded "The Man in the Moon" to Hillidey R. Smith, who provides the disc's piano accompaniment. She is backed by the Fermas of David, a rock group.

Capitol, which supplied a six-hour program of Angel and Capitol material on cassettes for the astronauts' mission, also has recorded an album at the Moon's Space Center. An Intrepid album for that reason has "walking with assistance from United Press International, while a Bud- dha Records "The Man in the Moon" for Victor Jay, newsmen for New York, Time-Life will have a six- LP package. Commentary by Halley who broadcast the flight on CBS-TV, is featured in a Co- mingling with the moon's music. Philips documentary EP, pro- duced in England, will be mar- keted through national newspapers.

**RCA Canada to Handle Traffic**

MONTREAL—RCA Records of Canada will distribute the traffic service for RCA Canada and Barry Lane in the Dominion. The deal calls for 10 al- bums to be brought in each year, to be produced by Shorter.

Nash, Good, and McCulking, marketing manager for RCA's Canadian distributor; and Andy America, production and sales, handled the negotiations for RCA Canada. Among the Traffic artists and acts which are likely to be joined to the RCA Canada team are the Country Gentlemen, the Dixie Cups, and the American Band. Other groups are expected to be announced shortly.

Gayle Back to Work

**Continued from page 3**

BMI firm, Merrie-Making Music. His next release will be "Second Time Around," by Janette Onos, billed as "Jimmy Borges on the Daisy label."

Other artists of Gayle are Nite Life, Atlantic's "A Night with Don Trifletti, and Bernice Rossi (Magnifico Productions), which will be handled by Gayle for RCA Canada. Among the Tra- flic artists which are expected to be joined to the RCA Canada team are the Country Gentlemen, the Dixie Cups, and the American Band. Other groups are expected to be announced shortly.

Emko Talent Plans Employment Dept.

NEW YORK—Emko Talent Association Corp. plans to operate as an employment agency in placing new acts with record companies, Talent Agency, and booking agencies. The firm also will place acts with commer- cial and industrial companies.

Emko also plans placement of musical-stage productions. The opera is being planned for the Philadelphia Pack, run by Ed Kaplan at the Emko Corp., 475 Fifth Ave.

August 17, 1969, Billboard
EIGHTH STRAIGHT HIT ON THE CHARTS

JERRY BUTLER

"WHAT'S THE USE OF BREAKING UP"

PRODUCED BY GAMBLE-HUFF

From the Mercury Record Corporation family of labels

MERCURY • PHILIPS • SMASH • LIMELIGHT • WING • FONTANA • BLUE ROCK

A NORTH AMERICAN PHILIPS COMPANY

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Ampex brings you the most complete selection of Soul Artists doing their thing... right now when their thing is selling big... on Open Reel, 8-Track and 4-Track Cartridge, Cassette and the new Micro-Cassette.

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