NEW YORK — The music business is in the era of the "current standard." The term is applicable to relatively young copyrights which quickly amass literally dozens of recordings and enjoy tremendous activity over a sustained period. Al Ber-
man, of the Harry Fox Office, publishers' agent and trustee, notes that the so-called current standard is a distinct pheno-
enon of today's music industry, with serious implications for the old standard catalogs. "An old publishing firm cannot rest easily and figure that the law of averages will take care of his record activity. ... It doesn't happen that way any more."

Berman added that current standards must still undergo the test of time; that is, "Will they be short-term standards or long-
term standards?" A check of Phonolog proves the point. Here is a quick sam-
ping, all the more impressive when one bears in mind that actual figures are perhaps 20 percent greater than indicated by the published list: "Gentile on My Mind," 78 (Continued on page 82)

**Radio in A&R Seat as Mfrs. Play Waiting Game on Cutting Singles**

By CLAUDE HALL

NEW YORK — Radio stations increasingly are taking on an a&r function in the singles busi-
ness largely because of the booming popularity of album sales. As group after group and artist after artist moves directly to-
toward albums, skipping the single, the record companies are being left to the whims of nearly every radio station in the nation about which of those albums cuts would make a good single. More than 20 percent of the "Hot 100" chart came from LPs. Columbia Records has reaped several best-selling singles through these spinouts, includ-
ing "A Boy Named Sue" from Johnny Cash's "At San Quen-
tin" album, the "Spinning Wheel" hit from the Blood, Swept, & Tear's album, and the "Lay Lady Lay," Bob Dylan hit from his latest album, among others. Asked if because the al-
bum was the first it did it poten-
tially hurt sales of the single, Columbia promotion chief Ron Alexenberg said, "No. If any-
things it helps. For example, the Johnny Cash single has hit 1.8 million and is still selling. We have found, in fact, that only a minimal exposure of a single

**EMI, Beatles to Renew Pact**

By BRIAN MULLIGAN

LONDON — A new record-
ing contract between the Beatles and EMI will be signed by next week.

Agreement on certain points was reached earlier this month in Hollywood at a meeting of Beatles' business manager Allen Klein, Capitol president Stanley Gennorf and Ken East, manag-
ing director of EMI Records.

It is understood that the new agreement, which will run for the remainder of the existing nine-year contract, due to ex-
pire in 1975, will give the Beatles a substantial increase in record royalties in America in return for a guaranteed amount of product. Also, for the first time, Britain's World Record Club will be able to release selected Beatles product and

**James Brown to Quit Dates — Soul Willing, Health Isn't**

By JAMES D. KINGSLEY

MEMPHIS — Soul singer James Brown, who has packed the Memphis Mid-South Coli-
seum five times during the last two years, dropped a bombshell at his latest appearance on Sept. 6.

Relaxing in his dressing room, Brown mopped his forehead and said: "I'm tired, man. My
brain seems to get much heavier. I will retire my personal ap-
pearance dates before next July.

Brown, with a history of ul-
cers, is involved in numerous business ventures besides re-
cording and hopes to keep up the additional business. "I will probably keep record-
ing (for King), but the personal appearance tours will be halted." Last year Brown canceled more than $300,000 in tours to visit the soldiers in Vietnam.

**Trade Into Era of 'Current Standard'**

By PAUL ACKERMAN

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ness largely because of the booming popularity of album sales. As group after group and artist after artist moves directly to-
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**Wall Street in New Invasion**

NEW YORK — Perceptions Ventures Inc., a new firm to be set up by independent rec-
cord producer Terry Phillips, has gone public (over the counter), and a drive is being launched to establish the firm as a major leisure time entity. Backed by the stock brokerage firm of Moore & Schley, Phillips has set up two labels—Perceptions Records and Today Records—

(Continued on page 10)

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(Continued on page 10)
This doesn't sound like "Good Clean Fun." It doesn't even sound like the Monkees. Their new single, "Good Clean Fun" c/w "Mommy and Daddy" #66-5005

When you hear the Monkees' new single, "Good Clean Fun," you're going to like it. Because you've never heard the Monkees giving out with a sound quite like this. Why...it's almost a Nashville sound. That's right...Nashville! And when you hear the lyrics, you'll really wonder what's going on. The song is all about a guy returning home. There's really no mention of having "Good Clean Fun." Let's just say the Monkees are having a lot of good clean fun of their own. So sit back and watch the world enjoy it.

Manufactured and distributed by RCA Records
Top Deejays to Meet On Anti-Drug Drive

WASHINGTON—Eleven of the nation's leading disk jockeys will convene here Tuesday (16) in a special President's session aimed at motivating teens not to use drugs. The panel of deejays, organized by Tom Campbell of KYA, of San Francisco, are Bruce (Kossin Brucie) Morrow of WABC, New York; John Hammond of WMCA, New York; Don West of KGMN, Denver; Tom Murphy of KJJR, Salt Lake City; Marcello Taflova of KGTN, Texas; Bob Sherwood of KDWB, Minneapolis; Herb Kent of WVTI, Chicago; Barry Chase of WQXI, Atlanta; Mike E. Harvey of WFUN, Miami; and Robert Thomas of WJAVA, Memphis. John Hammond will meet with Bud Wilkinson, special adviser to the President. There is a possibility Wilson will also join the conference.

Campbell, who spent 14 days of his vacation driving the 14,000-mile road show from coast to coast, said, "If we couldn't meet with the President, we would still with a panel of local deejays, hopes the panel discussion will be the beginning of a coast-to-coast drive to get kids away from drugs. Barry West of WQXI, whose deejays are close to the youth, feels they have a direct communication line on solving some of the drug problem of the nation.

SCEPTOR CONTEST FOR DISTRIBUTORS

NEW YORK — A $52 million sales incentive program will be launched Monday (15) by Sceptor Records, said vice-president Sam Goff. The two-month program allows deejays to earn points for playing Sceptor albums, a "shares" of the record label's songs. Also, Larry Urral of Bell Records said that if his company would stick with its independent distributors, "And we will work closely with our deejays direct." Decca has closed its branch in Detroit, Billboard magazine, says that the deejays and others are "going through a rough time."

I. L. Marsh, the radio operation of Hollinger Bros., gets Kansas City, where Detroit Decca has closed. The San Francisco office goes to Transcontinental, "The record label said.

Bill Utal, said, "The deejays will be serviced, sold, and shipped through our distributors so will not be cut out." He said that if the label had to make a deal, "we will pass it on through distribution." He thought the dual distribution pattern being entered into by many companies, a "terrible" pattern on independent distributors. "Although it was felt as the new distribution pattern by the deejays producers, he thought, had also seen the coming of the new deejays systems or other areas such as tape cartridges.

Decca Shuts Distributors In 3 Areas—More Coming

NEW YORK — The distribution pattern continues to change with several important moves having been made at several distribution companies.

Also, Larry Urral of Bell Records said that if his company would stick with its independent distributors, "And we will work closely with our deejays direct." Decca has closed its branch in Detroit, Billboard magazine, says that the deejays and others are "going through a rough time."

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ABC Execs in W. Coast Talks

NEW YORK—ABC Records chief Larry Newton and Joe Carlson, head of Command Probe, flew to the West Coast for a series of talks with ABC brass. One of the key subjects to be discussed is the development of multiple distribution.

Computerized Vender Is Displayed by NAL

DALLAS—Larry Finley of North American Leisure (NAL) unveiled a prototype of its new computerized tape vending machine at the NARM conven- tion here last week. He chatted up more than 2,000 orders val- ued at almost $52 million.

The machine is designed in glass and colored lights, weighe a mere 125 pounds, and can be placed on an end wall or wall stand up in bars, gas stations, motels, airport waiting areas, and other places where large numbers of people congregate.

STONES PLAN WORLD TOUR

NEW YORK — The Rolling Stones will make a worldwide tour this fall, with U.S. dates beginning the week of Oct. 26. Tour plans are being handled by ABKCO Industries, Inc., here, with management office in the British capital for the band's last tour in 1966 grossed $52 million.

The Stones' new London album, "Through the Past Darkly (Big Hits, Vol. 2)," is the 10th consecutive LP by the group to gain a gold record for $1 million in sales, as certified by RIAA. Their current single hit, "Sympathy for the Devil," has also gained a gold record.

ABC Hosts Opened of New Disk, Tape Branch in Dallas

By MARGE PETTJOHNN

way, Command, Probe, Impulse, 20th Century-Fox, Riverside and Apl labels. The rack opera- tion serves as a regional base, covering Texas, Oklahoma, Louisiana, Arkansas and parts of both Mississippi and south- west New Mexico.

The main advantage of the new operation, according to Dallas branch manager Ben Pennington is that they are able to be better informed about the way the trends are leading to emerging industries. They might also be able to be more in concert with the development of new trends and services to the industry, and the "Private" feel of the movement of the product in the area, enabling them to be more effective in their product on distribution and promotion geared for the particular area.

"We have all the advantages of the use of our national com- mercial peace as far as we can control," he said, referring to the ABC Record and Tape Sales companies, whose head is data processing for nearly 10 years.

Fillmore Sets Record for CBS, Atlantic as Distributors

By FRED KIRBY

SAN FRANCISCO — The Fillmore Corp. has been set up by Bob St. Croix, a former executive of CBS. The Fillmore will produce two labels, and the CBS label will be distributed through CBS, and the other, through Atlantic. Production on the two labels will be separate.

The first acts on the two labels will be from San Francisco, plans call for expan- sion. The first product should be hit. The Fillmore CBS label will have product by the Fillmore Group, a non-profit company.

The new firm also will have subsidiaries involved in independent productions, publishing (the Fillmore Music Group), artist management (the Fillmore Sound Co. and the Fillmore Co., will be involved in the production and sale of Fillmore records and is designed and built in cooperation with Quaid Records.

Fred Catero, who was asso- ciated with Columbia Records for more than 20 years, is a major financial force behind CBS. For Catero, he en- gaged in such recordings as the Big Brother and the Holding Company, Chicago, Chambers Brothers, Five Stairsteps, John Leytis, Garfunkel, Blood, Sweat & Tears, Barbra Streisand, and others.

The firm also has established the Fillmore Sound Co., where an all- star studio produced the recording of "The April Fool." Plans call for this subdivision's activities to be expanded and to include the composition of film scores.

CLIVE DAVIS, right, president of CBS Records, joins with Bob Graham on completion of an agreement for Fillmore Corp. to distribute a Fillmore Corp. label.

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James Brown Is Cleared of Attack Charge on TV Show

WASHINGTON — The Federal Communications Commission has cleared James Brown of an attack charge on Leslie Uggams and actor Robert Hooks during a July 9 appearance on the "Mike Douglas Show." FCC grants that his comments were not considered "critical and controversial." A CBS attorney argued the network's position that Brown's comments were "improper." The transcript sent to the FCC by the network indicates by noting that the controversial remarks were indicated as background, it will cut off the controversy.

Stations in A&R Seat

* Continued from page 1

been instructed to learn every cut of the new albums by their artists. The Guess Who ("Canned Wheat") and the Friends of Distinction ("Hightower") are stated in a recent issue of Our Flag, bulletin, sent to promotion people around the country. You will plug at progressive rock stations or any other station you want to reach.

The day of delivering albums means a lot to artists, too. It's said: "It's no longer a question of getting hit single and spinning it, it's whether a lot of songs are coming out of your act." The day.

The reason that radio stations are such an important role for artists is that you can't really measure by sales, but the radio station is one of those "musts." For example, WQAM in Miami, began to play the cut from the album and the tune became a hit single. The station before the single was released. The LP was selling in the market like a single. Alexenberg said:

Special System

Colombia has a special system now for watching album cuts. Fifty promotion people fill out questionnaires for it and if Columbia keeps a constant watch on what cuts are being programed on radio stations, coast-to-coast. When a series of West coast stations began playing "Lay Lady Lay" it was a single, Columbia knew it had hit single.

MGM Records is attempting to focus on the promotion of a program and managers on two different cuts from each album. Ken Murphy feels that promotion and exploitation, notified all distributors that beginning immediately single with two different cuts will be piggybacked to all albums. The single will be in a miniature LP jacket exactly like the LP. This way, Mansfield hopes to eliminate the possibility of a single and music director's job by selecting different yet "insignificant" cuts that he is most likely to play. He hopes it will also eliminate the possibility of the single being played 10 different cuts since it's only the repeated play of a particular cut will encourage enough exposure for single release. Starting with the album "The Last Time" the piggyback single will be shrink-wrapped with the LP.

Henry Lieb of the executive president, Atlantic Records, pointed out that some groups today could not care less about singles, so it's up to the record label to pin the single on the cuts for single. So, Atlantic makes up an EP of the best cuts. Local promotion is being handled by being provided with albums featuring two different single from each different albums. This has resulted in a lot of singles spun out of albums, but the two tracks. "Stills-Nash" album on Atlantic has resulted in two singles — "Don't Call Me Mama," "Mary Cash Express."

Jeannie Riley Series

By BRUCE CORY

CHICAGO—Jeannie C. Riley, who gave the world a preview of the nation's top jukebox operators here last week, revealed that 13 episodes of an NBC television series will be based on her "Harper Valley P.T.A." hit film. "I'm very excited about that," Riley said. "I think it's going to be a very big series...a very big hit."

Riley as the received the Music Operators of America's "Musical Record of the Year" award for "Harper Valley,"

The prize will be a very much money on jukeboxes than I do on this new series," Riley said. "I'm very happy to be receiving her award and performing at the MOA banquet. I play music on jukeboxes like a lot of the pop recordings, like the ones by the Beatles and the Rolling Stones."

Jeannie named the strong heroes of Tom T. Hall's "Harper Valley,"

COYLE, left, works with Steve Leeds on new Notable Rec's productions.

Executive Turntable

Max Cooperstein appointed Chicago branch manager for MGM Records. He replaces Henry Grossman, who has left the company. Previously, Cooperstein was assistant to the president in charge of majors and distribution, was general manager for Chess, Checker-Cadet. He also acted as head of sales and promotion activities. He was at Dot Records, as well as executive with King Records, David Rosen and Co., Gotham Distributors and Les Disques France, and as manager of West Coast business affairs, CBS Records. He replaces Richard Klinger now West Coast professional manager for April-Blackwood, Schulenberg joins CBS from Paramount Pictures Corp, where he assisted in co-ordinating coverage for such programs as "Honeymooners," before that on the legal staff of Capitol Records. Don Carter will handle Sceptor's southern and southwestern regional promotion and public relations, as well as take over as Sceptor's coordinator of secondary market promotion, working out of New York.

Arthur Siegel named senior vice-president, finance Seeburg Corp., a division of Commonwealth United Corp. Arthur S. B. Brown, of Bally Manufacturing Corp. Brown was formerly chief industrial engineer at Bally. Nelson has resigned to enter another field.

Thurman O. Gries promoted to general manager, National Recorders Inc. William R. Sabol promoted to the newly created position of general sales manager, National Recorders and Michael Sturdy promoted to director, engineering for the same company.


Donald J. Prado appointed national sales administrative manager, Capitol Industries. Jerry Gorovay, formerly with Em- pire Distributors Inc., has been named distributor sales manager, Audio Dynamics Corp., Connecticut.


Lawrence R. Pugh named consumer equipment marketing manager, John G. DAVIS, formerly vice president with Mercury Sound Systems, based in New York. Eargle was formerly in charge of recording facilities, maintenance, construction and quality control for RCA Records.

	* Hy Gold named national promotion manager for K-K Associates in the past two years Gold has been with K-K Associates in the Kaskat Music wing as general professional manager. Decca Records appointed its first full-time promotion man to serve Houston and the south Texas area—Ronnie Stern. John Davis joins the promotion department of Big State Distributing Corp., dealing with RCA Records.

Irv Schwartz named national sales manager, Stereo Dimension. Previously, he was national sales manager for North American Records. Schwartz has also been assistant sales manager for Goldentone Records. Schwartz will supervise album sales for Stereo Dimension, Ellington and Athena labels.

Chess Records appointed Frank MacGregor to the post of East Coast coordinator. He replaces Henry Lieb with Action One-Stop in Buffalo, New York.

Penelope Ross named assistant executive and Pati Lieb office manager with Ren Grett Associates, music industry PR, as well as with Gifford Wallace publicity agency, and Miss Lieb was associated with Janus Films.

William E. Lichti appointed national promotion director for Audio Fidelity. He was previously national promotion director for Musico and Dynamic Records and has been affiliated for the last seven years. Lichti is also employed at Dynamic Records, Famous Players Music and Elvis Presley.

John Davies appointed national promotion director, United Artists Music Corp., heading a 13 strong promotion team. He joins the company after a brief with Ariole Records as national promotion manager and before that spent two years with UA Records as national LP promotion director, and Kama Sutra.

Tom Parent, former national promotion manager, joins Chess Records in the regional promotion area covering Pittsburgh, Cleveland, Chicago, Detroit, Atlanta, Houston, Minneapolis. Another Chess addition is Mike Papale who handles regional promotion in Milwaukee, Chicago, Cincinnati and Kansas City. He was most recently jockey for the music and record-distribution.

Koehler Dies—BMI Manager

AIKEN, S.C.—Anchovy J. Koehler, southeastern regional manager of broadcaster relations for BMI, died of a heart attack at his home on Sept. 7. He was 60.

Before joining BMI, Koelker had been manager of radio station KMA, Shendaish, Ind. Other broadcasting posts in- cluded association with WRCB, WJAC and Harris Publishing's National Farm and Home Hour originating in Chicago, and as public relations manager, station relations manager, and program director for BMI manager for ABC in Chicago.

SEPTEMBER 20, 1969, BILLBOARD

In his new album, David Houston captures the spirit, excitement and reverence of this country's finest religious gospel songs. As it says in the psalms, "Clap your hands all peoples... shout to God with loud songs of joy."

David Houston does just that in his new album. ON EPIC RECORDS.

Including:
This Train/Swing Low, Sweet Chariot/Old Time Religion/Oh Happy Day/When The Saints Go Marching In

*Compact cartridge tape"
Billboard

AUDIOPHILE

...NEW YORK—Centering on the song "Almost" from the soundtrack of "Cactus Flower," Bell Records president Larry Trani is a launching drive to turn the label into a major album company. The project is of vital importance because the label's connection with Columbia prevents the possibility of acquiring a long string of motion picture tracks. The campaign will focus on the record company from its limited aspect of singles and singles producers," Utall said. "We have community art projects that can create with albums as well as singles."

For example, the new Leslie West "Mountain" LP on the Windfall label was produced strictly as an album but Utall is now planning to spin a single out of the offering.

Pappalardi LP

Felix Pappalardi, who produced both the Cream and the recent "Mountain" LP, will soon have a one-man album.

Pappalardi is writing, composing, arranging, and playing on the album, which is a combination of hard-rock and folk music. It is scheduled for an early 1969 release.

In the case of the "Cactus Flower" soundtrack, Bell will release two singles of the title song, written by Quincy Jones and Cynthia Weil. One of these will feature Sarah Vaughan, just signed by the label, while the other will feature Quincy Jones.

Utall is setting up Bell as a successor company to the integrated recording and merchandising albums. Gordon Bonner now heads the album department. "It would be like hunting a needle in a haystack today," Utall said, "just for Bell. All the good producers are selling their own labels and, in many cases, are also establishing their own array of arrangements. Some are even doing their own production. This is a way of doing business that we can choose those producers we decide to finance."

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RECORD REVIEWS

A&M SKIPS 3 VARIATIONS OF FLORIS' DISK

NEW YORK—A&M Records shipped Friday (12) three different versions of the "Like a Rolling Stone" single by Phil Flowers and the Flower Shop. Because groups are cutting long cuts for albums, many labels are editing down key tunes from longer versions. "Like a Rolling Stone," recorded by Jerry Love, head of East Coast aor, was edited down to a three-minute version for the record with a longer 5:49 version, both in mono.

A separate 33 1-3/4-

A separate 33

A separate 33 1-3/4-

REMIXED 3555

A MERICAN NATIONAL SALES

Manager: William Gross

CHIEF NATIONAL SALES MANAGER: Alex Katz

Manager: Russell Gross

FRANCE, ITALY, WEST EUROPE

Manager: Howard Weil

BRITISH ISLES, DANISH ISLANDS

Manager: William Ackerman

RECORD REVIEWS

A&M, RCA, Columbia, etc.

CIRCULATION MANAGER

Cotteral Publisher: William W. Schuricht

CIRCULATION MANAGER

Cotteral Publisher: William W. Schuricht
Memo from – AHMET ERTEGUN

Atlantic-Atco-Cotillion Records
Congratulate
Robert Stigwood
and
The Robert Stigwood Organization
for
three albums in the Top Ten

And coming up,
two of the most important
albums of the year

*Released in America on Atco Records by special arrangement with Polydor Records, Ltd., Great Britain
Josh White Dead at 61—Catalyst in Pushing Blues

NEW YORK—Josh White, who died while undergoing heart surgery, Sept. 5, was an important singer in the chronology of black music. He was one of the handful of performers that, via the New York cabaret and radio, presented genuine blues to an unfamiliar audience. White was also the first to make the European trek and along with the late Big Bill Broonzy laid the foundation for the current European blues boom.

White had the ability to give an authentic and wide picture of black blues and folk material. His performance would include straightforward blues, work blues, children's play songs, folk songs. He was even prone to do the occasional Irish ballad.

Later, White turned into a cultivated cabaret-performer performer and with the wealth of blues information and his style as performer the blues hierarchy became adjusted.

Josh White was born in 1908 in Greenville, S.C., son of a pastor. From the age of nine he acted as the "eyes" for around 30 his estimable and blues and gospel singer who traveled through the south, including Blind Joe Taggart, Blind Blake and the celebrated Blind Lemon Jefferson.

He began recording in 1933 as "The Singing Christian" (for Gospel material) and Pinewood Tom (for blues). He also acted as an appearance agent for artists such as Blind Moss, Walt Roland, Brownie McGhee, Sonny Terry and Leroy Carr, and would play with a white country music group, the Carver Boys.

By the late '60s he was in New York, appearing at the Village Vanguard and Cafe Society downtown. Here White was able to crystallize the material with Bob Wills's long Southern exposure for his new audience. He appeared on the same bill with Huddie Ledbetter (Leadbelly).

He had been in music for four years, because of a hand injury but came back to branch out as a notable artist. "One Meat Ball," a Depression song, was a big hit for him.

Brown to Quit — Continued from page 1

the area. The Georgia-born singer said, "I have put on a good show but I am going to step out there in front of me that took me over me from Georgia. They are my people."

Brown has turned down numerous offers to make his own television show or appear in the movies. He has kept away from many of the prime time television variety shows, with the explanation that he wanted to do his own thing, not what someone else wants. He has appeared on television talk shows.

Payne, Country "Writer, Dies

SAN ANTONIO—Leon Payne, noted songwriter in the country music field, died in a hospital here Thursday (11). His works included "Lost Highway," "I Spy," "Neptune's blonde," and "The Blue Side of Lonesome" among more than 300 published tunes. "In the late 1930s," he once said, "everybody was a hitmaker. I'd thumb a ride to a town and play my dances. I'd stay there as long as I wanted to, good jukebox material to jukebox operators, according to Mort the Distributor of the Year award are, from left, Tom Cott, salesman, Bert Cass, salesman: Bill Shaler, sales manager; Norm Ziegler, regional sales director; Bill Williams, sales manager, and Sam Harrell, local promotion manager.

Available Directing Plan To Operators Bared at Meet

NEW ORLEANS branch members for Columbia receiving the firm's Distributor of the Year award are, from left, Tom Cott, salesman, Bert Cass, salesman: Bill Shaler, sales manager; Norm Ziegler, regional sales director; Bill Williams, sales manager, and Sam Harrell, local promotion manager.

SOUTHERN REGION receives Columbia's outstanding regional promotion award.

around Zem Zemzemi, second from left, and southeast region: Fred Ware, center, r&d, southern region, and Gene Dominque, sales manager, from right. All men were shared by Don Dempsey, left, Columbia's regional sales manager for the southern region, and Norm Ziegler, the region's sales director.

KILLED IN ACCIDENT

Mitchell Ayres Dies at 58

LAS VEGAS — Mitchell Ayres, 58, band leader and composer, died following a road accident here. He was working as music director for singer Connie Stevens when he died of his New in recent years Ayres worked as music director for several singers and television shows. It was in late 60s that he joined Perry Como as music director when the singer was on the Supercircle. Ayres worked for NBC this association lasted through the '60s and into the '70s, through radio and TV. When Como started his weekly TV show in 1963 Ayres directed the music and vocal work for "Around the World in 80 Days" which was staged at the Marine Theater, Jones Beach, N.Y. Ayres became nationally known as leader of Fashions in Music, a dance band of the 1940s but the Milwaukee-born musician started as violinist with the St. Louis Symphony and the Roxy Theatre orchestra in New York. He substituted as singer for Mel Torme and the Lyman orchestra before forming his own band.

Ayres was also a songwriter ("I'm a Slave to You") and for a time was music director for Columbia Records.

BROWN CLEARED

Of Charge

Continued from page 4

comments constituted personal attack, but apparently CBS wanted to double-check. The FCC cleaned the network for not following the rule that requires the licensee in such cases to arrive at a decision in good faith. CBS chose instead to put forward the WBC opinion for comment by Wil- liam Miller, chief of the FCC's engineering and compliance division of the Broadcast bureau. FCC told the network, the comments do not constitute a violation of policy and attack falling within the rule that requires opportunity for defense.

Actually, the Brown categorizing is the generally accepted thinking of blacks but it's a generation of Black Americans who are intensely proud of their race, and the black-white exchange is associated with attitudes of the past which Brown labeled "colored" or "Negro," the commission said.

Date's Meehan Dish

NEW YORK — Date Record- ing's Bob Meehan's "Sir My Men Refuse to Go," which is based on the recent Vietnam War incident where soldiers refused to obey a direct order.

SPOLETO FEST ON MERCURY

NEW YORK—Mercury Rec- ords plans to issue two albums of the Spoleto Festival through a leasing agreement negotiated by Alfred Gross, director of the classical division for Philips and Mercury. London will be recorded by Alan Ginsberg and Ezra Pound, folk songs introduced by Carlo Mentioli, and his first recordings of Menotti's "The Old Maid and the Thief."

Billboard

The International Music-Rank Record Newsweekly Now in its 75th year of Industry service Subscribe Now!

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BILLBOARD, 2160 Pennsylvania Avenue, Cincinnati, Ohio 45214 Mailing address: 230 E. 42nd Street, New York 17, N.Y.

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Overseas rates on request.

Company:

Name:

Address:

City State & Zip:

Type of Business:

Title:
Jack & Jill
went up the hill...
...where the hell
were you?

OVER THREE HUNDRED THOUSAND SOLD IN SECONDARY MARKETS. PICKED AS A SLEEPER HIT - WE KNOW THIS MAKES THREE IN A ROE. IT'S STILL UP THERE...WHERE ARE YOU?

JACK & JILL

BY

TOMMY ROE

PRODUCED BY STEVE BARRI  ABC#11229
**MARKET QUOTATIONS**

As of Closing Thursday, September 4, 1969

<table>
<thead>
<tr>
<th>NAME</th>
<th>Prev Week's Low</th>
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*Adjusted as of Closing Thursday, September 4, 1969

**RECORD REVIEW**

Blue Note Marks 30th Year With 3 Two-Record Sets

In between is given a good idea of what the future may hold for Blue Note and in particular to the founders of the label, Al Hirt and Blue Mitchell. In a liner note Wolff speaks of those early days: "We could not round up more than a handful of customers for a while but we were in the right place at the right time with an favorable publicity through our uncommercial approach and un- usual sessions like the Port of Harlem Jazzmen and the Ed- mond Hall Celeste Quartet. Sometimes we were luckier than we thought.

The sense of style has continued—on the three albums tops: Al Hirt's "Blue Note's Three Hundred," Bobby Bechet, Thelonious Monk, Tadd Dameron. It's been proved that we are good at handling favorable publicity through our uncommercial approach and un- usual sessions like the Port of Harlem Jazzmen and the Edmond Hall Celeste Quartet. Sometimes we were luckier than we thought.

Audionote marks its 30th year.

...We have introduced the next generation of Blue Note listeners to the music.

...We have maintained the high standards of sound and production, as well as the integrity of our artists. Our music has been admired and enjoyed by millions worldwide.

...We have been fortunate enough to work with some of the greatest musicians of our time. They have given us the opportunity to capture music that is timeless, music that will be enjoyed for generations to come.

...We have been blessed with the support of industry leaders such as Louis Johnson, chairman of Capitol Records, and Herb Alpert, CEO of A&M Records, who continue to recognize the value in the Blue Note brand.

...We would like to thank our fans, who have been loyal to Blue Note for over 30 years, and are the reason why we continue to thrive.

...We look forward to celebrating our 30th anniversary with you, and bringing you even more great music in the years to come.

...We are proud to be part of a rich musical legacy that continues to evolve and inspire. Thank you for being a part of it.

...We hope you enjoy the music on this special edition and that it brings you as much joy as it has brought us.
Lawrence Reynolds'  
"Jesus Is a Soul Man"

A single to celebrate.  
On Warners (7322), where the nicest things happen.

Produced by Don Davis / Written by Lawrence Reynolds and Jack Cardwell.
Tape CARtridge

Hardware Equipment Unit Makers Who 'Rack' - Give Them More Action

Bayley Asks Rack Merchandiser At NARM Meet To 'Lead The Band'

DALLAS — More hardware manufacturers are making their equipment available to rack merchandisers, reaching more low-end players in the under-$100 category.

Most major record jobbers who carried 8-track equipment in the early days of the tape explosion, are turning to more players, particularly 8-track and cassette portables, to help them with their existing record-tape-hardware lines.

In many outlets, racks are establishing home entertainment sections, with tapes and players. The major racks, including Handleman, Heilicher and Schwartz, are setting a pattern for ABC Record Co., the National Association of Record Merchandisers (NARM) convention, with a variety of hardware equipment on display.

National chains, including Sears, Goodyear, B.F. Goodrich, Pep Boys, Kmart and others, are carrying 8-track and cassette portables, as well as the 8-track record-tape-hardware.

At least six hardware manufacturers had tables at the National Association of Record Merchandisers (NARM) convention, with a variety of hardware equipment on display. Bel- air Enterprises, 8-track and cassette portable manufacturer, has done their homework and is relying on racks with its line of portables.

It will have its equipment merchandised in more than 10,000 Goodrich outlets in major markets via ABC, which also supplies part of the Goodrich chain with tape. Other manufacturers are using racks to merchandising its players through several Transcontinental outlets.

Rather than replacing its independent network of distributors with large-scale national outlets, the rack jobber to supplement distribution, according to Bel- air marketing vice-president. "Our goal is to enhance our product's visibility and get control of our independent distributors."

Many equipment companies feel independent distributors cannot supply customers. By working with major racks, hardware producers are able to market product across the U.S.

Ampex’s Hall Calls NARM Meet Disgusting

DALLAS — Don Hall, vice president of the Ampex Corp., and general manager of its tape division, has labeled the NARM Tape Convention held here Sept. 5-7 as "one of the most disgusting conferences I have ever attended."

In a blistering attack on dis- tributors, rack-jobbers and re- tailers, he said the tapes are out of the problem of packaging, which considered much of the conference time, for special criticism; and said that too much time had been wasted on the subject.

Stressing that there were num- erous ways to bell a cat, Hall told his audience, many of whom stormed out of the in the course of the tape challenge. "If you don't" he warned, "other will."

"Education, technical, instruc- tional and training are areas which have been barely touched by our industry. Thous- ands of professional people are substituted for the 'technical ear,'" he asserted, "too is possible by the introduction of the audio-to-videocassette."

Bayley said that American industry has begun using the tape cartridge in medical instrumentation, propa- gandist and teacher.

"Tapes are a 4-inch square box, which is a great advantage for the distribution of health education."

The world is becoming "car- tridge-minded," he said. "Records condition to cartridge tapes, and this exposure and condi- tioning can only help in the ac- ceptance factor for other areas besides the home.

Though prerecorded tapes have been responsible for GRT's growth, Bayley said, "we (GRT) have done nothing except merchandising activities to this market in the future, with plans to diversify into allied areas. We want to take advantage of the new markets for tape, which is not true of the video- as these markets expand. Will you be there with us?"

Bayley urged rack jobbers not to be cautious or hesitant about the new role of tape. "If you have switched new mass merchandising outlets, like industrial and instructional; medical and judicial; scientific and scholarly."

"Open this new merchandising doors to include scientists and engineers, doctors, scientists and computer programmers, salesmen and industrial trainers," said Bayley. "Tape will literally be used whenever people go— and, therefore, tape will eventually have to be more widely available than tapes are today. I would like to help you automatically have the tape marketplace sewed up."

Ampex Corp., is the largest producer of film, magnetic tape and electronic equipment in the world. It is a subsidiary of the Consolidated Edison Co. of New York.

Ampex had a product line of the Bel Air Recording Tape Company, which is the first company to produce tape cartridges of the highest quality for the equipment manufacturer's independent distributors account.

Ampex's major product line is the Ampex Tape Cartridge, which is a complete line of high-quality recording equipment, including tape, recorders, and related accessories.

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Ampex's major product line is the Ampex Tape Cartridge, which is a complete line of high-quality recording equipment, including tape, recorders, and related accessories.
Capitol piles up the most profitable rock sounds on tape. Sellers. Like The Beatles, The Beach Boys, The Lettermen, The Kingston Trio and Jimi Hendrix. Flawless performances by all. And then, Capitol put Glen Campbell, The Lettermen, Bettye Swann, The Beach Boys, Joe South, The Kingston Trio, and Bobbie Gentry together in a big price leader: "Hit Makers, Vol. 3." And then, Capitol designed window streamers to keep the customers streaming in. And then, Capitol designed a new, groovy merchandiser for you to stack your rocks in. And then, Capitol left it all to you. On 8-track cartridge, too!
MORE THAN 500 members sit deep in thought as the problems of their business were discussed at a dinner meeting held at the association’s convention in Dallas.

ALAN J. BAYLEY, president of the GRT company, delivers the keynote address at the beginning of the NARM three-day convention. He is flanked by Amos Heilicher, president of the J.L. Marsh Corp.

THE ROLE of tapes in the field of children’s entertainment was a subject of great interest and lengthy discussion. Here a contemplative group studies the ramifications of the subject.

ED WELKER (left), president of Car Tapes, Inc., and James L. LeVitus of RCA Records Recorded Tape Merchandising Division, put their heads together on the thorny problem of packaging and its future.

IN AN EFFORT to bring manufacturer and merchandiser together, NARM arranged a series of person-to-person meetings, which were highly successful. Here members of Stax-Volt Records talk with distributors and rackers.

A KEY issue was the problem of packaging. Allan Wolk, president of United Records and Tapes, discusses another packaging innovation.

AMOS HEILICHER, president of the J.L. Marsh Co.; David Rothfeld, divisional merchandising manager of E.J. Korvettes, and Jerry Smith, vice president of the Recco Corp., get their teeth into a discussion on the packaging dilemma.

FRED RICE, extreme right, discusses innovations in tape packaging with interested members of the industry.

EARL HORDWITZ, general manager of Liberty/UA Division, gives his views on the thorny problem of packaging.
Isn’t it about time somebody did something about

ELL A

Somebody has.


Produced by Richard Perry
Written by Smokey Robinson
R 6850

ELLA is now on Reprise albums and tapes — where she belongs.
Technology Behind Tape Gains: Doyle

DALLAS — The reason behind the dynamic growth of the tape industry is that technology manufacturers, marketing director, this year, with more than twice the cassette units sold, Doyle said.

"What's important," Doyle feels, "is this kind of approach that could put the tape industry into a new condition. We really need to improve transfer radio." "While some of the blame price-cutting must be placed on manufacturers," Doyle adds, "it can't happen if distributors and dealers buy that kind of merchandise."

On the vs. cassette configuration question, Doyle feels that the cassette will become the dominant system within two years.

The reasons Doyle cited are: Cassette is easier to load and play, and more convenient to store; cassettes have a high degree of resistance to physical damage and home stereo fields, and that will spread to the auto field. He also said, "The growth is increasing in cassette configurations, especially in the smaller mass duplication units. Fidelity of equipment is improving in the low-range. In the hi-fi, it's all automatic."

In his speech, Doyle talked in terms of the tape industry growth rate per year for the next five years. However, he said, the predictions are subject to outside influences, which are: "That means, in general, the consumer who wants his products in relation to other luxury items."'s problem of "turn over." Doyle said, however, that there are enough retailers that are "determined to put the 8-track and cassette so that the consumer has his choice, and in the competition who will ultimately make the decision."

While the growth of the tape industry continues, with the growth, too, has been distorted by the shipment of product shortage, quality problems and system changes between 4 and 8-tracks and 8-track and cassette.

In his speech, Doyle talked in terms of the tape industry growth rate per year for the next five years. However, he said, the predictions are subject to outside influences, which are: "That means, in general, the consumer who wants his products in relation to other luxury items."

Midwest Software Sales Up 100%

DALLAS — The tale of tape cartridge software in the midwestern United States soared to more than $3 million in sales figures during the same period this year.

By comparison, record sales climbed to just over 20 percent in the album configuration with 45% doing slightly better.

These figures were released by Amos Heilicher, head of the J. Marsh Co., at the NARM Tape Convention held at the Fairmont Hotel in Dallas. J. Marsh, one of the largest record manufacturers in the country, also revealed in its computerized report that the sales of software that has been specifically recorded for large mall shopping locations than in any other consumer location.

The 8-track configuration turned out to be a success story. A retailer with an estimated 25,610 units off the shelves in May this year. This item operated 77 percent of the total midwestern software sales run up by Marsh. Its closely related cartridge, the cassette, 3,698 units or 11 percent sales. The four-track format reeled to sell at the bottom of the line with 5,435 and 4.5 percent respectively.

December proved the best month for both software and tapes. Of the 47,700 tape cartridges sold during that month, 28,907 were 8-track and 12,974 were cassettes.
Peerless Telerad Into Stereo Portable Field

DALLAS — Peerless Telerad, 8-track and cassette manufacturer, is going into the stereo portable field with a line of three 8-track units.

The New York-based company introduced a prototype of its first portable unit here at the National Association of Record Merchandisers (NARM) tape convention.

The firm’s initial 8-track portable unit (model PSP-444) has two detachable speakers, built in AC, program selector and a telescopic antenna for FM cartridge tuner. It will retail at $69.95.

Its two additional 8-track portables will be a low-end $39.95 model and a model with a stereo radio. The company plans to distribute the portable line through rack merchandisers and regular distribution channels.

Peerless, exhibiting at the NARM show for the first time, already merchandises its line of six 8-track units and four cassette models through racks, including Heilicher Brothers and ABC Record & Tape Sales Corp. in Chicago and Des Moines.

Harvey Dyer, president of Peerless, said the company will introduce several new 8-track units in January, including an 8-track with a changer at $199 and an auto 8-track with AM/FM stereo radio (model CP 242) at $99.95.

The Peerless line: A cassette tape recorder (CTD-200) at $39.95; a cassette recorder with radio (CIR-400) at $59.95; and a cassette recorder with FM radio and a telescopic rod antenna (CRFM-250) at $69.95. The 8-track line includes an auto stereo player (CS-401) at $79.95; a low-end unit (CS-700) at $59.95; a player with an FM tuner (CP-242) at $129.95; a stereo multiplex cartridge tuner (FM-802) which fits both 8-track auto and home units; an 8-track stereo music center with FM/AM/FM multiplex (HSP-25) at $149.95, and an 8-track stereo music center with FM (Continued on page 18)

SALESMAN WANTED

As part of our expansion program we are looking for junior salesmen to work under the jurisdiction of our regional sales managers.

All replies will be confidential

Apply: Art Denish

NORTH AMERICAN LEISURE CORP.

1776 Broadway, New York, N.Y. 10019
or phone collect 212/265-3340

Tape CARtridge

Allied Opening ‘Custom’ Plant

LOS ANGELES — Allied Records is opening a tape duplicating plant here to custom duplicate 4-, 8-, track, cassette and reel-to-reel.

The 8,000-square-foot tape facility is adjacent to Allied’s record pressing plant in Vernon. Jack Wagner, Allied vice-president, will direct the tape division.

FM/AM/FM multiplex (HSP-25) at $149.95, and an 8-track stereo music center with FM.

THE ORIGINAL ONE
THE QUALITY ONE
THE ONE

Le-Bo

TA-52 Deluxe Tape Cartridge Case
Holds 15 cartridges

TA-54 Deluxe Tape Cartridge Case
Holds 24 Cartridges

Distributor! Jobber!

Custom padded top
The best vinyl
The only case with lock and key

NOW! A New Concept in Color! The Two Tones from Le-Bo, the Only Two-Tone Color on the Market! The attractive decorator colors done in Black Crush. Alligator Black—Brown—Red. And the All New Alligator Blue and Alligator Green. Once you see these New Colors All Others Become Dull.

Durable wood construction.

These New Colors All Others Become Dull.

Deluxe wood construction.

Tape CARtridge

Get Your Share of the Valentine Business

Eighteen weeks to complete Valentine ship cycle)

Get your share of the Valentine business. The eight-week cycle is in full swing. The manufacturers who have the best selection of Valentine merchandise are the ones who are going to sell. Get your share of the business. Contact your nearest distributor or Le-Bo.


d.r.g.t. is No. 1 in Tapes. Why?

Overnight service from 15 warehouses. Local TMC specialist to tell you what's selling...the TMC computer to keep your inventory up to date.

Complete merchandising service: money-making promotions, displays, department layouts, advisory service. Let TMC help you become No. 1 in your area.

* For immediate service...phone collect (203) 289-8631

TMC HAS THE MOST OF WHAT THEY'RE BUYING!
Fairmont Creates Rack That's Attractive, Tight

NEW YORK — The display fixture division of Fairmont Electronics has developed a new browser rack designed to take tape CARtridge product from under lock and key and place it once more within easy access of the customer.

Working on the premise that to achieve the best results in merchandising, the customer must be permitted to touch the product, the company has waived the "pilferage" line of argument and concentrated instead on attractiveness of display, compactness of unit and availability of storage space.

The new rack is designed to display either records or tapes and standard size model can display as many as 1,100 records and tape units with display facilities for 8-track, 4-track and cassette configurations as well as LPs and 45 records.

Bob Wortley, general sales manager of Fairmont's Display Fixture Division, said that retailers must realize that if they have a product to sell, they must create sales conditions as close to ideal as possible, and putting the product under lock and key is reducing its sales potential.

"Retailers will have to put more help on if they truly want to combat the problem of pilferage," he said.

The new unit retails at prices ranging from $49 to $150, and Wortley estimates some $2 million worth of sales this year with a 50 percent increase in 1970.

In spite of its avant-garde approach to tape merchandising.
THE BIG SOUND IN THE LITTLE PACKAGE

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

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SSS #2

COUNTRY GOLD VOL. 1

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PLP #1

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JEANNIE C. RILLY
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PLP #3

JEANNIE C. RILLY
DEE HULLS

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NEW YORK — While much of the interest in the Pavilion's show of Sept. 5 centered on the New York debut of the Stooges, it was the driving MC5 who showed they rated their headline billing.

The erotic performance of Elektra's Stooges was cooly received by most of the over 2,000 in attendance. The group also had the difficulty of following a 45-minute opening set by Elektra's David Peel and the Lower East Side, who were long on street-corner, short on musical street gang.

The act was given by Iggy Stooge (That's his billing!), an act that is geared to appeal to the beatniks. At one point, Iggy appeared like a extension of Mick Jagger and, at times, like a burlesque parody of Jagger. Iggy, clad only in cut-away suit and ascot, was gesticulated and kicked his mike stand, flung in into the audience, twisted his bare chest to the point of bleeding, rolled on the floor, and eventually wriggled away from the studio Asheton, among other things.

The show was given by "Jagger," but no support, the set did move. The set moved as well, over better in the more intimate surroundings of a small club.

Worse, Detroit group, were strong in volume and performance. Most of the members of the group can really pour it on. R. Tyner is a strong, exciting vocalist, well supported by guitarists Wayne Kramer and Fred "Sonic" Smith. The R. T." is the MC5 keynoter, whether shadowing the Reducer No. 2 (Rama Lama Fa, Fa Fa) and their big hit "Kick Out the Jams," or from their Elektra album or "Teen-Age Love" and "Tonight" from their pending album on Atlantic, their new label.

Tyner also showed he could handle the blues with a straightforward version of James Brown's "I Got You (I Feel Good)." The group's encore of "Louie, Louie" was a lesson in how the rock rhythm should be performed. "The Human Being Lawmower (Chop Chop)

Mike Difficulties Hurt, But Jimi Comes Through

NEW YORK—Microphone difficulties hampered Jimi Hendrix's first set on Sept. 10, but the Reprise artist is not yet discouraged. Hendrix, with a capable back-up quartet, opened with a series of songs which he has recorded for his packed Greenwich Village club. Some of his guitar display in these songs was a model of the modern number, but other sections seemed conventional. He used a few sympathetic bits as having the rhythm guitar take lead and having the inaudible title.

The mike was restored for Hendrix's last two numbers and the last number took on a different sound as the last number which took like the Hendrix of old. The anguished blues rock artist seemed to go up and the blues rock artist was in his top form, using his voice as an instrument even to the point of vocalise. In short order, he should be back at the peak he reached with the now disbanded Jimi Hendrix Experience.

FRED KIRBY

Shankar Honors Ghandi in A Memorable Performance

NEW YORK — Sitar virtuoso Ravi Shankar, accompanied by Alla Rakha on tabla, played the sitar in a solo programme of 13 air and paid a moving musical tribute to Mahatma Ghandi in recollection of the 100th anniversary of the leader's birth.

The tribute was a sitar solo since the tabla is not used in solemn music. It was the high point of an auspicious long concerto by the master. The performance was the last concert of a tour which was felt to give its special significance. The sitar solo was one of the master's finest performances.

There were a couple of occasions where the sitar was lost by Rakha, always a favorite. Shankar is evidently tired of going over the same old hand from his concerto in Indian music, with which he has frequently preceded his own. The sitar would not bother to explain how the sitar is made because "there is no use to it at this point," he showed a new respect for the Western audience.

Turley Richards' Debut Disappoints in Alligator

NEW YORK — It might have been the opening of a new season as far as some people claimed it was. It might have been opening night which might attract more people.

In any case, Turley Richards' first night appearance at The Bitter End left much to be desired. The listener got the impression that this "Warmth and Seven Arts, recording artist had included songs into his repertoire which were not as suited to his vocal range and style.

The first song of the night, "The Morning Has Broke," seemed to be written off as being just another one of a mushrooming bunch of ballads at the University of Bridgeport on Sept. 10.

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Polyester's Tea Wheel Drive appears at Seton Hall University, Wednesday, Nov. 13; University of New York at New Platz, Thurs., Nov. 15; Atlantic College, University, Oct. 5; Atlantic Community College, Mays Landing, N.J., Oct. 10; St. John's University, Oct. 12; and Suffolk County Community College, Selden, N.Y., Oct. 25.

Talent: Excitement M.C.5, Keynote—Stooges Make N.Y. Debut

Shankar Honors Ghandi in A Memorable Performance

NEW YORK—Fillmore East, that sullen auditorium where rock guitars and monsters have to play their part in the animal in their music, opened its fall season, Sept. 15, demurred in the story, confidential blues of Bobby (Blue) Bland, Albert King, and B.B. King.

Big Albert, a pipe seeing on his lip, and B.B. King, who was recording "I'll Be Around," at Fillmore, quickly relaxed into their familiar grooves, leaving the audience with anticipation. In the end, Bobby (Blue) Bland, and Albert King, exotically doubled over with pain of the blues, is left to the circuit and the little clubs, where his dignity, but silky voice can be heard. Bland records for Duke Records.

"I'm thinkin,'" already recorded with endless praise via interviews, and personal appearances, capped Fillmore's fall opener like doubles of dessert. Albert King, who recorded with the most popular blues, and possibly the best, cleaning up applause with a set that had him beaming, "The Sky Is Falling" and "Funny Crosscut Saw." B.B. King, the other blues legend, was his jazzy best, turning up his contrast and creating his guitar blues, and blues guitar, which has modernized his blues for the masses. Adding to their mastery were the bluesway artist were jazzmen Ornette Coleman, Eddie Sautnder and bass Ron Carter, who jammed with King and his fine back-up group, The Animals, The Tender Free man and The Casuals.

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Dexter's Scrapbook

By Dave Dexter, Jr.

HOLLYWOOD — Roaring into town from Lake Tahoe like a Minnesota cyclone, the aggressive but ingratiating vice-president of a major record company had made the rounds of the music industry raising funds for the school, the arts, and the institution only three years old and still seeking accreditation.

Some weeks ago the charming officer was unaware that she is Maxine Andrews of the Andrews sisters, who has known her way around for 30 years.

The college recently upped her from dean of women—although she has no academic degree—to vice-president in charge of planning and development.

"It's a whole new world," she said as she spent an hour in the Capitol Tower. "Working and living and studying with young people is the biggest kick I've ever had. It beats a million.

But I need a million or so to enlarge the campus and augment our faculty."

Don't bet she won't get it.

Our nomination for the most courageous music man of the decade is the indefatigable George F. "Dad" Weller, the Epic Jazz concert on a humid July evening at the Cotton Bowl in Houston and, somehow, drew more than 7,000.

His competition that memorable night was two men walking around on the surface of the moon.

Dinah Shore has seen them come and go as long as Maxine Andrews in the world of records, but she's more than slight-

sly puzzled these days about some of the young men around town.

"I like much of the new freedom in the music," she says. "The colors are bright, and some of the styling is marvelous. In the last few months and tight Funtineroy suits give me the feeling that someday, as I once sang on a night club stage, they will show up in black with pearls."

La belle Shore, shamed and velle after a summer of tennis, says she knows her way around a girl's hair longer than hers. "Especially," she grins, "if we go to the same hairdresser."

On a recent trek to Texas for Apollo II recording chores with Herb Hield, we encountered the sad story of Floyd Tillman, now 54, resides in Balsbief on the Gulf Coast. Back in '38 he wrote "It Makes No Difference Now," sold it to a "puff" for a quick $300, and watched it climb like a Saturn 5 rocket to No. 1 and sell a million records for a rival singer.

He never got another penny for his efforts.

But Tillman learned a lesson. He later cuffed "I Love You So Much I Hurt, 'Slippin' Around," and a couple more smashers for which he still receives generous royalties. Even Diana Ross and the Supremes have recorded his music.

But Floyd, who just a few weeks ago played to 35,000 fans and inmates at the Huntsville prison riot, admits that "It Makes No Difference Now" still ranks. It does make a difference!

For the music capitals of the world (DOMESTIC)

CHICAGO

Artie Feldman of Lyman Feldman Publishing, Inc., was a recent visitor in New York City. Mr. Feldman's latest Aries recording is "We Hear the Water," released "Wave a Banner." Franklin Davis of Chameleon Records here "David: A Rock Cantata" at the theater, where Chameleon Music of Columbia College Davis also had a feature role in "The Civil War." Co-owners Don Lally and Don Martin have remodeled the Rush Bank where the Pepper Pot's taproom is, the soul sound of Les McCann's band, is heed nighted at the London House. "Much Less," is his first on the Atlantic label.

Ed Jakub and Goodie Singh's the Ramblers on Wednesdays and Thursdays, and the Michele Mannie Trio on Fridays through Tuesdays. Tony Gregory is a new member of the various departures of International Famous Agency's office here. He reports to Joe Higgins, who is head of the division with headquarters in New York. Capitol Records' Rove, performed "Forever Is a Dream" at the Deerpath Jazz Festival in October. Fein is heading up his group's swing at the Captive Jazz label.

One of the most colorful blues artists Elmo James Jr. and Bobby Davis, Thirsty's resident, performed this month. The Platners are the proud owners of an 18 passenger Greyhound bus, which was instead during the group's recent swing through the South. The Platners is in Piggy's first "Oklahoma City" variety show, being taped for syndication. The Platners with Sonny and the Platners are occupying the lot of the fortieth.

And there's Harry (Tex) Ferguson's quick to laugh, quick to the point and on the tip of his tongue, the "Lovable Detective." I didn't the flavor.

RON SCHLACTER

DALLAS

Highlighting the Neiman-Mar- the Dallas Star, Spotlight Series for the 1969-70 seasons is "A Christmas Carol" by Lita Minelli (Nov. 8), the Fifth Dimension, Joe Win- and Ferrante, Feb. 6. It is an actual production of the Dallas Civic Opera's presentation of the 1969-70 season. The show, which is billed as "Finnian's First Novel," is due for its first performance here Oct. 15, at Moody Coliseum, on the campus of Southern Methodist University.

Lee Tremlh of Crowe Records visited here last week, representing the Challenge label, distributed by CABLE. The recent Butter Conspiracy's debut single for Challenge, "Back in L.A." (Atlantic Records), Eddie Harris performed Sept. 6, at the Central Forest Club.

Jesse Lopez opens a two-week engagement at the Club Village Sept. 30. Showco of Dallas is handling booking for SUC's Nazz, currently based here. Concerts West confirmed date for Donovan's fall concert here is Oct. 3, at Moody Coliseum on the campus of Southern Methodist University.

The debut album by dag group Tread Juno has been released by White Whale. These Few Productions of Dallas has booked Uni Records' Straw- thin, where he first appeared in 1966, and the name Change, "Back in L.A."

The Magnificent Men, formerly with Captured, signed with Mercury where Ted Cooper is producing their first. Alex Harvey, singer-composer, joined Metromedia, where his debut disc is "Louisiana River Rait" pro- "Don Giovanni." Scheduled for November.

"Easy Rider" stars Dennis Hop- per and Peter Fonda, will be in town the next week promoting the film and its soundtrack on (Dunhill Records and Warner Bros. Seven Arts tape.) The debut album by Dallas group Tres Isuro has been released by White Whale.

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PUT ELECTRIC MILK IN YOUR BABY'S FORMULA!

THE PLASTIC COW LEADS THE HERD WITH A HOT NEW SINGLE: LADY JANE (DOT17300) FROM THE NEW DOT ALBUM 'THE PLASTIC COW GOES MOOOOOOG' (DLP 2598) AVAILABLE ON STEREO TAPE DISTRIBUTED NATIONALLY BY PARAMOUNT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, A G&W COMPANY.
"Can You Dance To It?"

The new single (PD2-14007) by Cat Mother and the All Night Newsboys. From their album, "The Street Giveth...and the Street Taketh Away."
Radio TV programming

Good Mod Country Station in 5 Marts Counted Among Missing

By CLAUDE HALL

DALLAS — At least five of the nation's major markets are suffering from lack of a good moderate format, the music market believes programming consultant Jim Gardiner. He licenses New York, Philadelphia, Pittsburgh, Cleveland, and New Orleans.

"It's ridiculous for two rockers to be knocking heads against each other," he said. "Each is one of the most powerful formats in the rock station industry."

Gardiner, former program director of Chicago's WLS, is the manager of country music to the top station before leaving recently to form his new firm. Before KBOX, he programmed WPRO Philadelphia. During the period he was there, the country music station knocked off radio's other leaders throughout most of the day.

"What works in Dallas will work elsewhere," Gardiner said.

The firm of Gardiner/Hudson Management is involved in many aspects of broadcasting.

"We're months away from being "special" performers, but there's a buzz about it," said Gardiner. "One of the firms that will be available in three different formats, which will be available as a complete service on tape or with announcers. Or it will be available on a program-consumption basis with a very detailed program schedule and it can be used as a medium for country music promotion."

Gardiner expects to have this program service available in the fall, now being built, during the next three or four months. This is a network package, on the service, he said, is that stations will be able to acquire around-the-clock programming in the country music field that they want.

Another facet of the Gardiner/Hudson Management operations is a localized tie-in to aids for marketing. These would be ready, he felt the ratings could be tough.

The firm's package contains, among other items, a 30-second radio spot, the firm's arranger, was J. J. Jahnson, it was a radio spot, on KJW Studios, the singer was The Silver Brothers.

ARTIE FIELDS PRODUCTIONS, Detroit—(313) 873-8900

(Jerry Simon reporting)

- Leil Qilij, it was a radio spot, the singer was Artie Field Singers, it was written and produced by Artie Fields Productions.

- Former Jacks for North Gate Advertising, producer by Mike Reiser, was a radio spot, that aired on WGS in the Artie Field Singers.

- Mr. Dupuy for Arnold Advertising, the producer was Lee Lelbene, it was a radio spot, with the Artie Field Singers, it was arranged by Artie Field Productions.

GRANT & MURTAUGH, New York—581-4000

(Pat Geisinger, administrative assistant, reporting)

- Sylvana for Doyle, Dunn, Bernbach, the producer was Patrick Bayerlein, it was recorded at Medio Sound & Grant & Murtaugh Studios, it was a TV spot.

- Frank & Jones are on KCR with the same producers, the film was produced by Dick Miller Associates, the producer was Tim Newman, it was a TV spot at Medio Sound.

- Harts were three commercials, the agency was Carl Alfy, the producers were Rick Levine, Dave Arthillier and Janine Marjubort, they were TV spots recorded at Fine & Jones.

- Pruneen for Doyle, Dunn & Bernbach, the producer was Philip Wacapet, it was TV spot recorded at Medio Sound.

SHERMAN-KHAN ASSOCS., New York—765-1954

(Gary Sherman reporting)

- Buick Radio Dealer Campaign for McCann & Erickson.

- Alex for Norman-Craig-Hummel.

- R. J. Reynolds Tobacco for Little Montana.

- Peters & Berger for Greyhounds & Sample.

LOU GARISTO PRODUCTION, New York—246-7193

(Frank Garisto reporting)

- Chun King Food the agency was J. Walter Thompson, the producer was Bob Leshance, it was a TV spot recorded at National Studios.

GAVIN & WOLOSHIN, New York—PL 1-6020

- Red Cross agency was J. Walter Thompson, the producer was Wyness Walsh, it was a TV and radio spot.

- Steinway Piano there are eight radio spots, the agency was Geller Federici & Partners, the agency writer was Arthur Einstein.

KALF Swings to Soul and Hard Rock

PHOENIX—KALF, 10,000-watt station leased by Wayne Vann, has switched to soul and hard rock format. Vahn said that the switch was "following an in-depth analysis of the marketplace." He felt that, although the two rockers are continually battling it out for top ratings, the market is heavily dominated by several middle-of-the-road stations who play record-for-record what the other middle-of-the-road stations are playing. The station is building for Billboard's "Top 40 Easy Listening Chart." This, until the format was changed, KALF, he said. He added that KALF had gone within three weeks of the other stations with records but "it was the 24-hour stations with better dial positions that came up with the number and, obviously, the business."

The station now plans to cater to an audience that likes soul. This means that the nation's top soul artists will be getting exposure in Phoenix and central Arizona for the first time in years.

Personnel were not changed except for the addition of Ron Johnson who'll do weekend shows and assist in promotion and sales.

New format does not mean "commercially accepted modern sounds within boundaries," Vahn said, "but the pick will be more selective and the playlist shorter. New jingles are in the works."

WINX'S MOVE INTO POETRY

— Poetry may no longer be an "in" thing in books and magazines, but WINX general manager Norm Wain and program director Bill Sherard feel it may have a chance on radio. They've hired a staff poet for the Top 40 station. His name is Laurence Green-Craig and he will "bring a message to the people" every hour or so.

All of it is 15-30 seconds long and produced with music undercurrent. Sherard feels that in an "always-on" world, it creates not so subliminal messages to think about your fellow man. It behoves broadcasters to tell the same message via radio that they do in books and magazines.

Selling Sounds

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

WEEK OF 10-14 SEPT.

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

- Explorer with co-hosts, the producer was Larry Katz, agency was Russell-Meyers, arrangement was J. J. Jahnson, it was a radio spot, recorded at MJK Studios, the singers were The Silver Brothers.

OLD-Time Middle Roader KGW Switches to Top 40

PORTLAND, Me. — KG, after 10 years in a middle-of-the-road format, has reversed course. KG, former Top 40/one music station, has switched to a "special" format with a very detailed program schedule and it can be used as a medium for country music promotion."

Claiming that the market's other rock station is "slow on the uptake," KG, which will start off with a relatively light program schedule, will soon move to a "special" format. KG, which has been a "special" station for 15 years, is being moved from Portland to KGW, another KG, with a "special" format.

The format is one of the most exciting in the country, Gardiner said.

"No market is too cosmopolitan for a country music station that can make country music popular in the market," Gardiner said. "The market is one of the most exciting in the country, and it has the best of both worlds."

The format includes, among other things, a 30-second radio spot, the singer was Artie Field Singers, it was written and produced by Artie Fields Productions. The spot was recorded at Medio Sound & Grant & Murtaugh Studios, it was a TV spot.

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We have immediate openings in the Radio-TV West for Announcers.

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D.S. New. Man

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Note to all applicants: If you're writing resume, tape, and/or letter to apply for any of the above positions, please enclose a stamped envelope. We will return them to the proper radio station.

We need an experienced morning personality with creative, on-the-run ability to work with a news and play-by-play personality to work with a dynamic, exciting morning show. Reply with resume and/or letter to Bob Moritz, WRC, 1100 W. Jackson Blvd., Chicago, Illinois.

We have an immediately available opening in the West for a dynamic, capable personality as a host and producer for a highly competitive new station. We are looking for an experienced, well-rounded talent with a background in both news/talk and music formats. Please send resume and a recent tape to E. Thomas Jones, WRKX, 5790 Wilshire Blvd., Los Angeles, Calif. 90036.

Looking for a man to work a semi-

40 p.m. to 6:30 a.m. shift. Prefer someone who can handle spots, co-host a news/talk show, and be capable of handling every aspect of the day. Salary to commensurate with experience. Send resume and/or letter to Andy Morris, WMGR, 2000 W. 45th St., Champaign, Ill. 61820.

WNYY, a modern country music sta-

tion, is immediately available for a background personality with traffic or personality experience. Qualifications: Must be able to work with news personalities and be on good terms with management. We are a creative, dynamic station in the market of close to 600,000 listeners, along with stations from a smaller market, 50,000. Experience in family radio preferred. Send resume and letter to be considered. Send resume and letter to E. Thomas Jones, WRKX, 5790 Wilshire Blvd., Los Angeles, Calif. 90036.

A one-of-a-kind new market emergency needed for modernized KNYO, Wenatchee, Wash. For co-host with a top-notch personality in Wenatchee. Apply to: WNYX, 1020 W. 16th St., Wenatchee, Wash. 98801.

Adult, mature-minded personality needed for Hot 100 period station in the southern part of seed. Vick necessary. Must be a producer and a host. 3-5 years' experience needed. Send resume and letter to: Program Director, Hot 100 Radio, 2401 Main St., N.E., Knoxville, Tenn. 37920.

A new job for KQIO, Des Moines, IA. Position: News Director. Salary: $25,000. Experience: 3 years minimum. Applicants must have strong news/talk or sports background with ability to handle all positions. Contact: Don Smith, President, KQIO, 1450 W. 16th St., Des Moines, IA. 50316.

Other job titles: KQIO, Des Moines, IA. Position: News Director. Salary: $25,000. Experience: 3 years minimum. Applicants must have strong news/talk or sports background with ability to handle all positions. Contact: Don Smith, President, KQIO, 1450 W. 16th St., Des Moines, IA. 50316.

Northern Minnesota's 8,000 watt country band needs a top-notch salesperson. Must be able to handle all aspects of the job. Apply to: WRSL, 1020 W. 20th St., Duluth, Minn. 55805.

Another of our stations has a new job for a News Director. This is an exciting opportunity for a person with experience in creative and innovative sales techniques. We're looking for someone who can make our stations the most important in the market. Reply with resume and letter to WBBM, 845 N. Michigan Ave., Chicago, Ill. 60611.

Our new station in Ohio will need a News Director who can handle a high profile job. We're looking for someone with a strong background in sales, promotion, and management. Apply to: WMAL, 4600 W. 16th St., Cleveland, Ohio 44111.

First Place Personnel-All im-

mediate openings across the nation. Send resume and letter to: B. M. H. Reports, 103 West 42nd St., New York, N.Y. 10036.

Need both the wax on, no ama-

The above positions are all positions that require a good deal of on-the-run ability to work with news personalities and be on good terms with management. Send resume and letter to Andy Morris, WMGR, 2000 W. 45th St., Champaign, Ill. 61820.

If you're a young major market rank joer in the market of close to 600,000 listeners, we're offering a great opportunity. We are looking for someone who can handle both news and music formats. Send resume and letter to Bob Moritz, WRC, 1100 W. Jackson Blvd., Chicago, Illinois.

You've heard the term "glib" personality. This column is for people who want to talk about what's happening with today's music industry and how it's changing the music business. This is an excellent opportunity for someone with a strong background in music and personality. Send resume and letter to Bob Moritz, WRC, 1100 W. Jackson Blvd., Chicago, Illinois.

Now is your chance to challenge your existing personality. This position is available in the market of close to 600,000 listeners. We are looking for someone with a strong backgound in music and personality. Send resume and letter to Bob Moritz, WRC, 1100 W. Jackson Blvd., Chicago, Illinois.

You've been called a compilation of people. We're looking for someone who can handle both news and music formats. Send resume and letter to Bob Moritz, WRC, 1100 W. Jackson Blvd., Chicago, Illinois.

The position is available in the market of close to 600,000 listeners. We are looking for someone with a strong backgound in music and personality. Send resume and letter to Bob Moritz, WRC, 1100 W. Jackson Blvd., Chicago, Illinois.

You've got the job for a personality with a strong backgound in music and personality. This position is available in the market of close to 600,000 listeners. We are looking for someone with a strong backgound in music and personality. Send resume and letter to Bob Moritz, WRC, 1100 W. Jackson Blvd., Chicago, Illinois.

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Program 1

Programming Aids

Aids for Easy Programming

Guidelines for Key Programming

The Fantastic Four

Welcome to the fantastic four. These aids are here to help you

1. Easy Listening
2. Pop Music
3. Country Music
4. Classical Music

1. Easy Listening

- Features: Smooth, relaxing music
- Ideal for programs in the morning or afternoon
- Aimed at a wide audience

2. Pop Music

- Features: Current popular hits
- Ideal for programs in the evening
- Aimed at a younger audience

3. Country Music

- Features: Traditional country music
- Ideal for programs in the rural areas
- Aimed at a specific audience

4. Classical Music

- Features: Classical compositions
- Ideal for programs in the evening or on special occasions
- Aimed at a sophisticated audience

Please note that the above guidelines are general and can be adjusted to fit the specific needs of your audience.
Radio-TV Programming

Vox Jox

* Continued from page 31 *

Top 40-formatted WRFN in Augusta, Ga. The lineup there includes music director Bruce Stevens, program director John Wil-son, Howard and Barry Young. 

Houston, as Al joined the staff of KBAY, San Francisco. Al has been with KBAY for several years and is now national director of evening programming. 

programming Forum director Lawrence who left the post last year to join WTOP in Winston-Salem. Mike Mitchell, who according to your rundown came from KOMA in Oklahoma City, did not come on board at all, but WFB. 


KPAR, now Top 40 station in Albuquerque, N.M., needs records. Send to program director Johnny Fairchild, Alan King directs WPOP in Hartford, to join WOR-FM in New York, and WPOP program director Dan Christian continues to operate a DJ school of sorts. If he ever finds out who helped Steve O'Brien get his Toronto job, I'm in trouble. 

Jack Jeffries is becoming program director of WCDD-FM in Chicago, he'd been AM production director of WOL in Washington and known as Rums on WGOOD-FM on Sunday nights. Here's another bit of interesting information about Washington: The April ARB had 64.4 points of FM in the evening and 11.9 of those belonged to WPGC-FM. 

Jim Shannon reports in from KMBC in Kansas City. Says he could use any "new sound" country records sent to him. Jim does the 6:00 show and is trying to interest she folk into country music. 

Bobby Brock, who's headed south for KCOH in Houston. He'll be program director of the soul station. Note to Travis Government Relations: He spelled KCOH the general manager of KCMO: "By all means keep me on," says the write-up. 

In the current newsletter, Troy pleased for soul records, singles and albums. 

Skip Stapels, formerly program director of WPAY in Green Bay, N.C., has become program director of WPEG in Laurinburg, N.C. He'll also do the afternoon drive show. Okay, he'll also do the afternoon drive show. 

John has joined the staff of WFPF in Dallas, replacing Mike Marshall who left for KPRC in Houston. John has been program director of KDKA in the Dallas suburbs. Lineup at WFPF now includes former KPRC program director Charlie Van, Lee Brown, Ian, Bob Brueck, and Lawrence. For the last two months, Jeff Ross- well is now concentrating on produc- 

Randy Shank, a graduate of Oklahoma State University, has joined WQXI in San Antonio. Ever hear of stations trading deejays for a few days? Buzz Lawrence and John Barshik of KHOW in Denver, swapped off- \n
Fairchild, who's been named program director of KSKR in Springfield, Mo., and Woody Jeffries, who worked on WEWO in Washington.

** 
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Dick Hukaba at WKDA in Nashville, points out that the rock station may not be No. 1 rocker, but it's still No. 1 overall in the market, which is not bad. The setup at WKDA now includes Mack Allen, Don Sullivan, music director Bob Cole, program director Al Adams, Jay Thomas from WKNF in Knoxville, and Bar- 

** 
John N. Catlett, former program director of KGW in Portland, Me., has become an executive with Time-Life Broadcast Inc., New York. Charles Holz is now doing a rock show 6:30 midnight- 

WKAL in New York, and WRWH in Washington, and is now general manager and Scott Carpenter has been named the program director of WWEB in Rochester, N.Y. Bill Moe, station manager of WTOY, 62 East Church Ave., 

Markuren, formerly of KMRM in Sioux City, is now general manager and Scott Carpenter has been named the program director of WWEB in Rochester, N.Y. Bill Moe, station manager of WTOY, 62 East Church Ave., 

** 
Clark Race, one of the great personalities in radio, is joining WPEN in Philadelphia and will be helping with the music on the easy listening station (Alban Hallen, the general manager of WPEN, has promised me a story on what kind of easy listening music next week: and doing week- ends shows. This is so he can keep free during his week for television. Charles Raphin, for- merly of WPTR in Albany, N.Y., is foned one bowl of turkey soup for not telling me that he'd transferred to WKNR in Detroit. Speaking of Detroit, my old buddy Ken Draper, who's consulting, WCAR wouldn't tell me off the record what he was doing with the entire station. So, I guess I'm at liberty to tell you one of my spies has heard that he's been given some new rock-type jingles to be played during his show, and the guy's been asked to work things out. 

** 
This, because I do play some bluegrass. And it's the same with pop records. Each record is its own case in point. The First Edition's "Ruby, Don't Take Your Love to Town" is receiv- 

ing wide country play, for ex- 

ample. And some country stations are playing Nilson's latest single, although I'm not sure. 

What's going to happen to bluegrass? It will still have its loyal followers. A lot of stations in smaller markets still play bluegrass. But the format we are advocating is for larger mar- 

kets. And this format still has only one footfall to the first rung of the ladder com- 

pared to its potential, he said. 

Out of the roughly 500 sta- 

tions programming country music 

100 percent of the time, he felt 20-25 were achieving ratings in their markets to make them the number three station. This is nothing to what they should be doing, he felt, and "the only way to go is ahead."

What country music is today, he said, is "just another form of middle-of-the-road music." Waylon Jennings, Jerry Reed, and Willie Nelson would not be called country artists today if they were just coming down the pike. If promoted by RCA Records as middle-of-the-road artists, it should be accepted as such. But they call themselves country artists and they came up the country music route. 

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UNDERSTANDING THE CHARTS:
HOW THE 'TOP LP's' CHART IS COMPILED

More than 240 different retail record outlets, on the average, report LP sales to Billboard for each weekly "Top LP's" chart. They include independent dealers and rack-served outlets. They represent department stores, discount stores, variety stores, music outlets, college book and record shops, and other retailers of records. They are spread from coast to coast

report, in rank order, the following:
their 10 general LP best-sellers;
their five classical LP best-sellers;
their five jazz LP best-sellers;
and their three "newer LP" best-sellers, those which have been received in their stores within the last 10 days and which are getting significant sales action.

given a value of 150 points. In a typical week, close to 300 different LPs accumulate points and are tabulated for possible ranking within the 200 positions of the "Top LP's" chart. The Star Performer formula for the "Top LP's" chart differs from that of the "Hot 100" chart because of a difference in research techniques. The "Hot 100" works from a weekly sample of dealers which is precisely to qualify; in the 21 to 60 range, a five-position gain is needed; 61 to 100, a 10-position gain; and in the 101 to 180 range, a 15-position gain must be accomplished.

As with all buying and selling guides, it is essential to know some basic additional facts which may affect usage of the material:
RELATIVE STRENGTH: Here too, as with the "Hot 100," the relate to total sales of any LP over an extended period of time.
CONSUMER ACTION: Reports are based purely on what each dealer's customers are buying during the particular report week. Although the consumer action often follows manufacturer and wholesaler sales and shipment patterns—particularly where re-orders are involved—they only do so a week or more

and border to border. Every region of the country is represented, and in remarkable proportion to the U.S. Census population distribution. They are merchants who know Billboard well and who are well known to Billboard, for they have been, in recent years, regular members of Billboard's Record Market Research universe. They number well over 2,000, although most are asked to report no more frequently than every eight weeks.

How do they report? By phone and by mail.
The same 75 dealers in the top 21 record markets who report, via phone, their singles sales evaluations for Billboard's Hot 100," also supply their 10 best-selling LP's in rank order. Some 100 to 120 per week respond to weekly mailings of best-selling forms on which they

Another 30 reports, each week, are in the form of actual computer run-off's of LP sales, title by title. These come from major rack jobbers with whom special arrangements have been made to supply such detailed sales data from a balanced group of stores of various types, spread across an area of 17 different states and representing every major geographical region.

Best seller data is tabulated on an inverse point ratio basis, with a No. 1 listing on a dealer's report rating 100 points, a No. 2 listing rating 90 points, and so on down to the No. 10 best seller listing, which earns 10 points. "Newer-LP" best sellers each get 10 points.

LP listings from the computer run-offs are weighted on a 2-for-1 basis. Thus, an LP which sells 75 sales on the computer report of a particular store is the same in number and geographical spread each week, and can thus measure the progress of records—as rated by these weekly dealer reports—from one week to another. The "Top LP's" technique, on the other hand, is based on a varying number of reports from week to week which may range from as few as 210 in one week to 270 in another. Point accumulations for LP titles in one week, therefore, cannot validly be measured against points accumulated in the next week.

Top LP's Star Performers are selected on the basis of the number of upward position moves accomplished from one week's chart to next, with the requirements varying from one area of the chart to another as follows: Records in the one to 20 position range of the chart require a gain of three positions.

"Top LP's" chart does not measure the sales volume of a record. It measures only the comparative sales of a record against other records. It says that the No. 1 record sold better than the No. 2 record, that No. 2 sold better than No. 3, but not as well as No. 1, and so on.

TIMING: There is a 14 to 26-day span between the earliest and latest sales information which goes into any week's "Top LP's" chart. A calendar check best explains this. Taking this week's issue—dated Sept. 20, and out Monday, Sept. 15 —this is how the timing would work:
the earliest completed best-seller forms for the "Top LP's" chart would be received by Billboard on Aug. 29 and these would report on sales action beginning on Aug. 25—a total of 22 days to the on-sale date of the issue;
the latest (newest, that is) information would be received on Sept. 3, and its sales action report would include sales as recent as September 2—only 14 days to the on-sale date of the issue.

ONE WEEK'S ACTION: Each dealer's report represents what sales action took place, title by title, over a maximum of one week's period in his store. Thus, each week's "Top LP's" chart represents a measure of only one week's action and does not after that manufacturer or wholesaler action has taken place.
"Top LP's" CHART ACTION VS. OTHER ALBUM CHART ACTION: A question frequently asked is "How can this album be a No. 3 in the 'Country LP' chart (or Soul - or Easy Listening ... etc.) and be only No. 97 in the 'Top LP's' chart?" This answer explains the basic difference between the specialized music category charts and the "Top LP's" chart.

In the "Country LP's" chart, an album is competing only with other country albums. If it's a strong action album, compared with other country albums, it will make it high in the "Country LP" chart. The same album, as a contender for ranking in the "Top LP's" chart, is now competing with all album product—the big name artists and the fast-selling LP's in rock, in easy listening, in soul, etc. Against this kind of competition—LP's and artists with broad, national consumer appeal—albums in specialized music categories will usually rank considerably lower than they would in a chart which is confined to their specialized music category.

Other charts will be discussed in detail in later editions of this series.

DATA SOURCES AND BASIC STEPS IN TOP LP's CHART COMPILATION

1. Mailed Best-Seller Reports from Dealers
2. Dealer Best-Seller Phone Reports
3. Computer Reports of Sales from Dealers Serviced by Rack Jobbers
4. Posting and Tabulating of All Data for 1 to 200 Ranking
5. Star Performer Computation

TOP LPs CHART

Grey Area Shows 43-State Spread of TOP LPs Data Sources in a Typical Week

STAR PERFORMER COMPUTATION

<table>
<thead>
<tr>
<th>Chart Range</th>
<th>Position Gain</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 thru 20</td>
<td>3 Positions</td>
<td></td>
</tr>
<tr>
<td>21 thru 60</td>
<td>5 Positions</td>
<td></td>
</tr>
<tr>
<td>61 thru 100</td>
<td>10 Positions</td>
<td></td>
</tr>
<tr>
<td>101 thru 180</td>
<td>15 Positions</td>
<td></td>
</tr>
</tbody>
</table>

September 20, 1969, Billboard
THE BASKERVILLE HOUNDS

"HOLD ME"

AVCO EMBASSY
Henry Mancini: his
We're doing something big about Henry Mancini, and we're doing it nationwide. An advertising and promotion campaign with local and national radio spots, dramatic consumer and trade spreads, point of purchase displays, and exciting color brochures. With Mancini's music and our message—you can't miss.


*Available on RCA Stereo 8 Cartridge Tape.

On "Debut!" Mancini conducts the first venture of The Philadelphia Orchestra Pops with "Beaver Valley'.37"

Henry Mancini began his musical career in West Aliquippa, Pennsylvania. The town is perched on a bank overlooking the Ohio, in a place called Beaver Valley. In the summer there was the river. In the winter there was the snow-covered snow. And on Sundays, the boy would make his way to The Sons of Italy hall for his weekly ration of Puccini and Verdi. In the suite, "Beaver Valley'37," Mancini recalls his youth in West Aliquippa. The feeling of how it was—the river bank, the surrounding steel mills, and the open-air performances with The Sons of Italy band. So here is Mr. Mancini. Back in Pennsylvania. The Sons of Italy of Aliquippa must be proud.
Vault Looking to Evergreen Blues Names As Soul Clicks

LOS ANGELES—"Young people may have just discovered that there is soul in blues music," said Jack Lewerke, Vault Records president, "but there is a wealth of soulfulness just waiting to be tapped by the veteran blues singers."

Lewerke adds that this accent on younger blues singers has to be countered by recording the men whose styles have inspired many of today's new blues acts. As part of this theory, Vault has just released its first album by Lightning Hopkins, marking the veteran bluesman's first recording session in two years.

Hopkins is the first evergreen blues name on Vault's roster which includes early performances by the Chambers Brothers prior to their joining Columbia.

Hopkins' new Vault LP, "California Mudslide (And East Coast Quake)", was recorded at Vault's recording studio. The stereo performance captures Hopkins' solo voice with his unamplified guitar, with producer Bruce Bronczek playing Hopkins at the piano and organ. On one track drums and bass are added for a contemporary rhythm flavor.

Lewerke says there are some people who don't know that Hopkins can play piano and organ since most of his recording work has been with his guitar. All the 11 songs are Hopkins' own compositions, done in the traditional blues style of the rural Southern soulman. Three of the songs reflect Hopkins' interest in California. There is the little song plus "Los Angeles Blues" and "Los Angeles Boogie."

Vault feels this album will be utilized by underground radio stations and soul stations which program the older blues musicians.

The company has just completed recording its newest blues artist, Elaine Brown, the deputy minister of information for the Black Panther Party. This LP should be released next month, with company officials curious about the reaction of broadcasters to the album of political (Continued on page 39)
From The Music Capitals of the World

* Continued from page 26


Nelly Ir, Turkish pop singer, makes her Carnegie Hall debut on Saturday (27). Connie Francis returned from England on Sept. 9 after completing her first duets singles with Les Reed for MGM. Repro's Susan, Davis Jr. opens a two-week engagement at Harrat's in Los Angeles this week (23). Henry Schwartz, president of H&S Management, is on the West Coast scouting new talent. He also is visiting deejays with Aspanga, one of his artists. Anita O'Day makes her debut album in the MGM film "False Witness..."

Columbia's Robert Goulet leaves for Sydney, Australia on Nov. 13 for two weeks at the Chevon Hilton.

Bill Graham, whose Fillmore West was to be demolished in a minor to make room for a motel, has been given a reprieve until mid-1970 by the Howard Johnson company that purchased the site. Although last month after a heated meeting with light show artists threatened to strike the ballroom, Graham said he would pull out of the rock scene here he says now he'll remain as long as he can at the present site. "Scramblin'" Jay Hawkins, who got a gold record in the early 50s for "1 My Spirt on You," is back on tour after a semi-retirement since 1962 in Hawaii. Concert dates are to be handled by Associated Booking, are not yet firm. Hawkins, who opened a fivemight stint Sept. 3 at Frenchy's in Hayward, has a new LP, "What It Is," produced by Milan Melvin for Philips.

"That's FOR YOU" Duke £524 f/w
"TRYING TO MAKE YOU LOVE ME" O. V. WRIGHT
Whose "you" could hardly be ignored in the coming season from his album 1967, as requested by the Top Flight Disc Jockeys of our time, on single "I'M SORRY"
"DON'T WALK AWAY"

DUKE-PEACOCK RECORDS
2009 EAST STREET
HOUSTON, TEXAS 77026

Do you know what you call a fantasy music show with the very best performers hosted by the very best hosts and written by the very best writers?
Classical Music

Great Recordings: Brave Effort

NEW YORK—A most pleasant way to experience and explore the past is through the series on Seraphim Records, "Great Recordings of the Century," which has now reached a 12th title release. The recordings were issued previously on Angel Records, and no attempt has been made to duplicate their aesthetics. This in itself represents a brave effort on Seraphim's part to keep the sound as authentic as possible, which should please the purists.

This decision is a wise one, for the recordings released in the '60s are still in quality of sound and in instrument performance, and offered in this low-price line, they make an attractive package for the hard-core collectors and-inclined in this field will appeal to all classical music tastes. Represented are the instrumental efforts, an abridged opera, and an anthology of great arias.

Instrumentalists

Starting the series rolls off a fascinating disk in the "Age of the Great Instrumentalists," entitled "Six Legendary Identities." The performers are Fischer, Gieseking, Dame Myra Hess, Schnabel, Solomon, and Cortot with this impressive lineup, in works by Handel, Bach, Beethoven, among others, giving towering performances, eloquent, in their own styles.

"Six Concertos," too, in the Instrumentalist category, are judged their own, not necessarily as things on a level hand to match. Such names as Jacques Thibaud and Pablo Casals, combining the "Concerto No. 3" by Pablo Casals, "A Minor," Fritz Kreisler, tender and brilliantly steady, doing Mendelssohn's "Concerto in E Minor," "A Village Street," and breathing al life into Beethoven's "Concerto No. 2," are among the nine-album set.

Miss Sils' French Tunes on Westminster Solo LP

NEW YORK—Bevery Sils sings French operatic scenes and arias in her second solo album for Westminster. Accompanying her are the soprano are the Ambrosian Singers, the Philadelphia Orchestra under Charles Mackerras. Miss Sils also is issuing a German recital of Schumann and Schubert for Westminster. Accompanying her are pianist Robert J. Vogel. Virtuoso cellist Peter Gralewski is the pianist. Eugene List performs Mendelssohn with the Vienna Chamber Orchestra under Norbert Sanderfer. Another set features Frederic Mowgrid on works of Brahms, Schumann, and Schubert, and the soprano, Curti, with Arnet, Koplin, Schickele, and Jurska. The Monday Concerts Series will have two albums by pianist Raymond Lewenthal, "Beethoven and the other of Scriabin's 10th concerto. The second collection has Martinu performed by Henryk Szeryng and the Philadelphia Orchestra under Charles Mackerras. The recording also is a German recital of Schumann and Schubert for Westminster. Accompanying her are pianist Robert J. Vogel. Virtuoso cellist Peter Gralewski is the pianist.
Billboard's 7th annual

**WORLD OF COUNTRY MUSIC**

highlights the current country scene at home and abroad. Stories including...

- TV and Country Music—TV has given Country its greatest exposure
- The New groups go country...digging deep into the roots and giving it a new slant. Bob Dylan and Joan Baez record the Sound in Nashville
- A successful country music festival at London's Wembley Pool sets a Country pace
- Liverpool—the ideal base for a country music European resurgence
- A new breed of songwriter—Jim Webb and John Hartford work with 'Contemporary Country'

Billboard's 1969-70 *WORLD OF COUNTRY MUSIC*

These exclusive in-depth features plus the Songwriter series and a completely detailed, updated Country Artist/Record Directory Section make up the 1969-70 edition.

**MAXIMUM DISTRIBUTION.** An extensive merchandising program to prime country talent buyers, the weekly international Billboard subscriber roster of 30,000 and a bonus distribution at the WSM Country Music Convention in Nashville.

Plenty of information, plenty of publicity—plenty of reasons for you to participate with your ad. Save your place...be with all the International Country Music action OCTOBER 18 in Billboard.

**DEADLINE: SEPTEMBER 19**

**THIS YEAR THE BIGGEST EVER!**
THANKS FOR EVERYTHING

DAN & DICK
DEAN MARTIN
THE TOTAL ENTERTAINER

A BILLBOARD SPOTLIGHT
To the World’s Greatest...

Congratulations,
Your Staff and Crew
DEAN MARTIN IS THE TOTAL ENTERTAINER

Dean Martin's impact on the world is that of a human tranquilizer. He is anti-depressant.

By Vernon Scott

Dean Martin's impact on the world is that of a human tranquillizer, no small contribution to mankind. Dino hangs loose in a generation bewildered by international uproar, the unpopular Vietnam war, income surtax, rioting in the streets, racial tensions and the threat of atomic war hanging over all. While other men sprint to turn the treadmill even faster, Dean saunters along at his own pace, puzzled by the frantic activity all about him. He is an anti-depressant.

Paradoxically, he is a veritable bombshell in show business. A virtual quadruple-threat man in the four principal fields of entertainment. He is a money-making machine for all who buy and sell his talent.

The singer-comedian appeals to all ages, both sexes and to peoples around the world in more fields than any performer in history. He is Sinatra, Fernandel, Guiness, Popov and Castanets rolled into one.

Martin is The Total Entertainer. Astoundingly, like all great performers, Martin's genius for entertaining unfold millions will not be genuinly appreciated or understood—as with Bogart or W. C. Fields—until his time is past. One may venture that Dean's time will stand the test of perspective because he has accomplished better than anyone else in 1960s of unending popularity.

Bet on it.

There is no means of counting the number of persons in this country and abroad who enjoy their antics by tuning in Martin—on recordings, television, in movies and in nightclubs.

Advance such sociological theories to Martin and he will examine you for signs of a put-on or outright impersonation.

The beauty of Dean Martin is his own naivete about his contribution.

"I'm trying to prove anything," he says. "I'm just singing and working and having a good time. Ain't that enough?"

Vigoroasly, he provides the rest of us with the same elation for unadulterated fun, a cockeyed view of venerable institutions, mores and pretension.

Apparantly it is not a pose with Martin. He is attuned to the joy of life by itself, reducing its complexities to a degree where sunshine, laughter and camaraderie are the plains on which he functions. No pressure. No temperament.

At the same time he has starred in 46 motion pictures in the past two decades, recorded more than 500 songs, stars in his own weekly television show, and plays to capacity audiences in Las Vegas two or three times a year.

Over-exposed as he is, Martin remains the most ingratiating man imaginable. Even his closest friends, including his wife, Jeanne, cannot agree whether he is a highly successful impersonation of simple.

"You know what I don't understand?" Martin asks me. "People want to know about the real Dean Martin. They gotta be crazy."

"There ain't no real Dean Martin except what you see right here. This is me. There ain't nothing else. I work, I play golf and I watch television. I have fun and drink a lot of wine with my friends, and I have a few drinks. That's it. That's all I want."

"Trouble is, everybody tries to make life complicated. Man, that doesn't make sense. No reason a guy has to get himself all worked up.""
A 10th grade dropout in 1936. But—and this is wonderfully Italian—Dino still sends $10 a year to the Steubenville church. He's got a fishook, taking a luck of the Irish, only the signature, Dino. Young Dino was more proficient at pool and shooting craps than his ad

telligence. He could play four the hard way is a bad bet and only marks play the field at crap tables. When it came to cards Dino never bet into a pair of gloves. To that day he is amusingly dextrous with card

The youthful, curly haired Dino, winner of another $200,000 through life as a barber, made $30 to $60 a week. Guy Crocetti was respected and beloved, but Dino wanted more from the job. He took jobs where he could find them.

He worked briefly in a steel mill, then as a service station attendant in Steubenville, Ohio. One night by chance Dino heard, "I had 18 fights when I was 15 years old," Dean recalls. "I whipped 135 pounds and fought in the weigh, weight division. I was too heavy to fight the lightweights, but I could mop them.

"I got a permanent split lip, a busted nose and broken hands. I had to go to the hospital more than most waiters. But I loved that. I could paw the watches and split the money. I knew more about fighting than he did." Martin still has the powerful physique of a fighter. At 52 he can squint an ox with either hand. So far as is known Dino is the last survivor since his survival days in Ohio.

Because of his exiled European stock, to be sure, say, Buckingham Palace, Dino Crocetti—still a minor—helped deliver bootleg booze. He was becoming familiar with the ropes of racketeering.

A turning point came when Dino discovered punchboard gambling in the Rex cigar store, an emporium of most stodgy respectable variety. The punchboard was the stick as croupier and playing the bank at blackjack. He was a natural. He became a regular at the high Hat and Plantation clubs where the clubs hired vaudeville-type workers (in Steubenville illicitly played the same games the pretty people were playing in the Gaiety and Carole Car) So proficient was Dino that the owners of the gambling joints dealt him out to equally sub rosa establishments in the Midwest. In those days Dean knew a blind pig was a speakeasy with action in the back room, not a sightless Poland China.

Dino Crocetti was made a partner, as much as $150 a week, more than double his father's take as an insurance backer.

All the while young Crocetti was singing. Not well, but singing. In the show, on the way to work, riding trains and playing with fellow gangsters before the customers arrived to turn a card. It is wrong to assume that Dean floated into show business. While Dino was making his way to become a singer once and for all, he quit his job to take a pay cut of $3.50 and become a contract singer with Sammy Watlin's orchestra.

The year: 1941, about the time Sinatra was chang-
ing his folksy pop sound, Dino gave his first big recording, meeting disc jockeys and setting up Martin recordings elsewhere, wherever there was a market. When Gray could no longer go, Dean was impressed with Gray's tenacity and ability to learn the ropes. He insisted Mack stay on. Gray was one of the best in the business. He played one-nighters traveling by car and train across the country, stopping at the Chez Paris in Chicago, the Piere Neuf in Paris. He developed a classic strain of the crooner's act.

As the team grew more successful, making 16 mo-
ton albums, they were involved in a constant barrage of divorces. Certain matters were taboo, the divorce proceedings were dispelled by the thousands of the comedian and singer.

"Joe's" drive seldom gave the team a day off. When they weren't on sound stages, clubs or in television studios they were doing benefits. Jerry thrived. Dean shrewdly handled the business. In the beginning years of the act the performers competed, but Jerry and Dean dominated everyone, agreeing to contracts and com-

mitments of which Martin knew or cared little. Theater dates started then at $5,000 a week. In 1955 the boys earned a combined $4 million.

Like it or not, Jerry was responsible for the lion's share of the attention and the income. But too many people underestimated the number of persons—especially young people—involved in the business.
As we were telling you a moment ago, Dean...... Dean?
Dean Martin hasn't to anyone's knowledge expounded on his theory of a 60-minute musical variety television show. But he has this much to say: "It's supposed to be fun. And the way we do our show, it is. Who wants a perfect television show? If you get it, how you gonna top it next time?"

The ratings support Dino. He is the most highly rated regular show in its genre on the air.

For the most part it has been in the top 10 or 15 in the Nielsen ratings since Garrison took over.
SEPTEMBER 20, 1969, BILLBOARD

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have been a waste of energy and dissipated a natural give-and-take association.

Greg only turned a second later—the first rehearsal ended with Garrison on camera in Dean's chair saying: "Okay, break until 4 o'clock.

As the group drifted to the dressing rooms for a coffee break, Greg was talking to several men about the second rehearsal. "Somebody broke into the dressing room. Only I was there doing, and I wasn't thinking, or I'd have recognized you."

"Suppose I gotta yell for a pillow," said Dean, who had a practice session to attend.

Greg brought a pillow. Dean stretched out on a couch and within minutes was sound asleep.

At the end of one hour Garrison was back on stage. Back in the dressing room he was reportedly still talking into the microphone.
I salute Dean Martin, the only man in the world ever born with a silver olive in his mouth. He's been way ahead for a long time. The astronauts had to go all the way to the moon to discover tranquility. With Dean Martin, it's a way of life. He is so relaxed he makes Perry Como look like a whirling dervish. I love you Dean Martin. I think you're sexy, handsome, gorgeous and adorable!

Phyllis Diller
JOHN WAYNE

Congratulations.
Love,
Edie Adams
Thanks, Pardner

Greg Garrison
Funny thing.
He never misses.

Dean Martin is known by the company he keeps.
Dean's company—record-company-wise—is a set of performers so singular that their first names are enough: Sammy, Trini, Ella, Frank, Nancy...and like that.
Or as we like to call them: The Pros.
That Dean is a pro comes as no surprise. Any singer who can pull off the flying filter tip trick 100% of the time, he's a Pro.
Dean also pulls off the flying single trick 100% of the time. (We have to go back to 1964 to find a Dean Martin flopola.)
That's All Pro.
He does it with albums, too, like his amazing new Reprise LP and tape, called "I Take A Lot Of Pride In What I Am". Dean never misses.
That's a pleasant fact-of-life for us at Reprise, because there are those of us in Burp bank with memories long enough to remember a Martin album that sold piddly (it was called "French Style" and now seems all a bad dream).
But Reprise has a habit of turning "sleeping giants"—which Dean assuredly was pre-producer Jimmy Bowen and pre-"Everybody Loves Somebody"—into selling giants.
After Dean, we did it with Nancy and Frank and Trini. Currently, we're doing it with Ella and Pats. We've also done it with newer first-namers, like Arlo and Jimi.
(And knowing us, you can bet we've left out a few. Don't bother reminding us. That's what artists have large managers for.)

Back to Dean. He's been good to Reprise. And, to tell it honest, we haven't exactly hurt him.

Dean Martin records for The Pros' label right where he belongs.

Amazing.
That's the way Pros are, whether their first name is Dean or Reprise.
"I'll Be Seeing You"

THANKS FOR THE COMPLIMENT BY RECORDING ONE OF MY SONGS

"I TAKE A LOT OF PRIDE IN WHAT I AM"

SAMMY FAIN

You Made The Whole World Sing

"EVERYBODY LOVES SOMEBODY"

and

Everybody Loves You.

Lyrics by Irving Taylor
Music by Ken Lane
Continued from page DM-4

publicized. That’s the way Martin wanted it.

Martin is in a master at getting things his way. He appears to gain ground, gains and throws away a joke when there’s a difference of opinion. But in the end, somehow, the result is that Dean Martin’s will predominated. As Dean succumbed in all the entertainment fields he was asked if he was surprised by the universality of his acceptance and versatility.

Had he anticipated in his gilded dreams the enormous success Dean shook his head negatively. “I knew I’d be in show business,” he said. “But I never dreamed I’d be doing all these things, making all this money. But I don’t regret one stop of it, I’ve lived it all the way.”

Were there doubts? “Well, I knew I might get lucky and throw a seven,” he responded, grinning.

Martin purposely slurs his speech, mangling syntax with the same ease he flatters with music when he sings and changes the lyrics to suit himself. There is no question in the mind of those around him about his lack of respect for others’ careers. He is not a team player. He is his own man, and there are no in-between stock options in his future. All or nothing. He is going for richer heights. Dean Martin wants all people to know he is one of them. And he is.

“I am playing for the people of Santri or the crowd in the Universal commissary,” he says. “People in show business review everything they see. The public watches to be entertained. I don’t like interference with his direct contact with his audiences. Therefore, he doesn’t know the location of his offices, for example. He has never been in them or attended a meeting. He never dictates letters. Rarely reads them. He lets the professionals around him read the contracts and sign the deals.

Though he’s stuck with the tag line, “Keep them cards and letters coming in folks,” Dean doesn’t wait by the door for the mailman. One of his friends asked him for the use of his name as a sponsor of the Jackie Gleason National Headache Foundation. Dean was yet to hear the great news. So Dean sat in a loud aisle to the Cardiologist. “How can you come to a great occasion like this without a necklace!”

The prince of the church burst into a hearty laugh. Pleasure at the exhibition. Dino there is a singer. “Two years in the church started me drinking. I used to go to mass and drink that wine at 6 a.m. Man, that’s rough.”

Recalling the incident, Dean said, “Jeanie kicked me under the table.” Sitting beside the Cardinal was a high spot in Martin’s life. A color picture of them hangs in the place of honor in his dressing room. When Prince Philip posed through Hollywood several years ago, he was honored at a banquet where stars, producers and studio executives were awed. Martin was the congenial host. Dean was called on to sing, topping in mid-sang to lift his high-ball glass to address Prince Philip with a bowing win, “How’s this for diplomatic public respect! You had that double up the Prince. Between numbers Dean told the visiting Prince, “I used to smoke your cousin, Prince Edward’s, cigarettes. No one laughed harder than Prince Philip.”

Marvin’s humor is unpredictable, always lying just beneath the surface.

David Cavanaugh, a Capitol ad man when Dean was under contract to the company, took his wife and a middle-aged woman friend to catch Dean’s show in Las Vegas a few years ago. The friends, incident with Cavanaugh to introduce her to Martin because she had admired him for years. Reluctantly, Cavanaugh took Dean and said, “I’d like you to meet my friend.” . . . at which point the woman slumped to the floor in a heap, overwhelmed at meeting Dean.

Another star would certainly have attempted to restore the woman to consciousness. Dean stepped over the supine woman, looked over his shoulder and said, “I’m so sorry, ma’am. I trust you will be all right.”

“I trust you will be all right” is an apologetic reply Dean hadn’t purchased see-see tickets to the Dodger basketball games the past season because they hadn’t been doing well. The man was surprised to learn Dean had stoked the team, buying their usual box seats. The man explained that the team had traded away his favorite player.

Dean heard him out and then, “You’re the kind of guy who would vote a town dry and then move.”

Dean finds humor in almost everything except elevators. He even protests airplanes. Martin has been test in wall trilleys more than once and refuses to enter them.

“They remind me ol’ coffins, all closed in,” he says, “if I have to go up in an elevator I take the ones that carry freight. These ain’t no stops on them and I can see the ropes and pulleys. They aren’t so bad.”

He prefers the elevators because of his mild claustrophobia.

Another revealing insight into the Martin humor is the purchase of his new sporty Jaguar. He already owned three automobiles. “This Jag makes a real good fourth car,” he quipped.

“I finished a bet to eat at Stouffleader’s and there was this Jaguar showroom right across the street. So I walk over and ask the guy, ‘Does this thing run?’

The salesman said, ‘Sure it does.’

“So I tell him, ‘Okay, I’ll take it.’

Then he tells me—It’ll be three or four hours before it is ready. I reminded him the car I told him for. He says it’ll take three, four hours to put it up.

‘I tell him, ‘Then you don’t sell the car.’ I went back to the restaurant.”

When Dean emerged that Jaguar was purring the curb, ready to roll.

Running gags amuse Dean. For the past six years he has given Mack Gag an standing order to telephone him on weekends, at 5 a.m., allowing sufficient time to be left off at 7 a.m. But for the past three years on Saturday and Sunday Dean has called at that early hour.

The conversation consists of three words: “Gray, I’m up.”

Neither man has mentioned the calls. Gray simply thumbs his pillow and returns to sleep.

Gray is invaluable to Martin. After many years together Mack is accustomed to Dean’s thinking. “I know automatically if Dean will want to talk to someone or see them,” Gray says. “So it’s safe for me to go ahead and screen callers and do favors for his friends, without having to bother him with details. He treats me like a brother. No man could ask for a better relationship.”

For the past two years, he has been Harry Cusick, the general manager, for the Cusick Company, Los Angeles. Mr. Martin is in the music business, particularly in the music business, dealing in sheet music and songs.

Once he surprised Andy Williams with a call. The conversation was brief: “Won’t you do me a favor, Ray?”

“Sure,” Andy said.

“Thanks,” Dean replied and hung up.

A couple of days later he was driving a Rolls, but was disappointed in it and went back to his Dual glide.

Andy had never had a call from Dean before or since.

Though Dean lives within a long gaz of the Beverly Hills shopping center he goes there only once a year to buy Christmas gifts for friends and family. Everything else is sent to the house where his clothes are tailored for him.

If the plumbing or electrical fixtures are up set, one of the servants calls a repairman. Of his handyman status, Dean says, “Putting a nail in my hat involves my mechanical talents for the upkeep of buildings, for entertaining his friends, the public— and himself, it is not inescapable.”

He has been at the top form now. The most successful man in show business and in many respects the happiest. The future stretches out ahead of him becoming Martin to greater heights.

It is satisfying to know however he wants to handle it, Dean Martin will be graceful, generous and amusing.

SEPTEMBER 20, 1969, BILLBOARD
Dear Dean... Dammit! I wish I had the rights to your tapes.

Larry Finley
4RA-6061 Country Style
4RA-6065 Dean "Tex" Martin Rides Again
4RA-6130 Everybody Loves Somebody
4RA-6140 The Door Is Still Open To My Heart
4RA-6146 Dean Martin Hits Again
4RA-6170 (Remember Me) I'm The One
Who Loves You
4RA-6181 Houston
4RA-6201 Somewhere There's A Someone
4RA-6242 Happiness Is Dean Martin
4CL-2601 The Best Of Dean Martin
4RA-6250 Welcome To My World
4RA-6301 Dean Martin's Greatest Hits Volume 1
4RA-6320 Dean Martin's Greatest Hits Volume 2
4RA-6330 Gentle On My Mind
4CL-140 The Best Of Dean Martin Volume 2
Congratulations, Dino.

Having recorded Dean Martin for the last five years has been a lot like Casey Stengel handing Joe DiMaggio his bat as he walks to the plate in the bottom of the ninth, in the seventh game of the world series, with a tie score and two out, and the first pitch is belted over the center field wall. It has also been a lot like agent Herschel Crockett telling W. C. Fields just before he went on to be funny, or better yet, like the owner of Man O' War, Samuel Riddle, whispering to his horse, "Get out there and run." They all gonna do their natch'I thing. Just leave 'em alone.

Dean has been quoted as saying, "I'm not a singer, I'm a stylist." Well, eleven gold albums say different and millions of fans would almost fight if anyone else were to say that — me, too. He's a fantastic singer, a great stylist, a fine actor, a wonderful personality, and a hell of a man. I don't know many artists who can do a one-hour network TV show in eight hours, record an entire album in two and a half hours, play eighteen holes of golf, and still be in bed by ten p.m. the real achievement here is the fact that he'll do all of these in his usual nonchalant A=1 quality way.

What I'm saying is, "I take a lot of pride in who I produce, and I take a lot of pride in having been a part of the Dean Martin success story."


AMOS PRODUCTIONS, INC. • 6565 Sunset Boulevard, Los Angeles, California • 1501 Broadway, New York, N.Y.
Dear Dean,

The Peer-Southern Organization all over the World wishes you continued success.

Sincerely,

Monique J. Peer, President.

P.S. Thanks very much for...

"RETURN TO ME", "YOU'RE NOBODY" "TILL SOMEBODY LOVES YOU", "BORN TO LOSE", "SWAY"

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PROFESSIONAL DIVISION
Lucky Darle - Roy Horton
Jimmy Jenner
Jimmy Bowen and Dean Martin listen to a playback at a recording session.

"LOOK", HE (MARTIN) SAYS,
"I SING A SONG. IF IT'S A HIT, BEAUTIFUL. IF IT ISN'T, WE TRY AGAIN. WHY MAKE IT COMPLICATED?"

Somewhere lost in the mists and eddies of time there is an old 78-r.p.m. record by Dino Crocetti on a label that no one in Hollywood ever heard of—Diamond Records.

"That was a long time ago," Dean recalls. "I don't even remember the title of the song. Must have been about 30 years now. I was just a kid then back east. I think it sold about eight copies because they put the hole in the side of the record instead of in the middle."

If any copies still exist they are genuine antiquities and collectors' items. Clearly, they are not enshrined beside the collected works of Enrico Caruso, another Italian singer of some distinction.

The first substantial evidence that Dean Martin ever put his baritone to micro-grooved fellow goes back to Sept. 13, 1948, when he and Jerry Lewis (then partners) sang, talked and hawked their way through "The Money Song b/w That Certain Party." This nugget was loosed on an unsuspecting public without noticeable reverberation.

The a&r man of that particularly memorable musical milestone was Bebe Gillette. Because the record was cut during the year-long 1948 musicians' strike, the orchestration was waxed in a van in Mexico City. The acetate found its way north by box cart or other means where Dean and Jerry made their vocal contribution to the gem in Hollywood.

A lesser man than Martin might have been tempted to take up faro dealing in his old haunts in Ohio.

Encouraged by Capitol Records, and emboldened by the thought that Jerry would not be adding to his own dissonance, Dean tried his voice alone. After two months of gestation he gave birth in the cradle of Little Nipper moment, Once In Love With Amy b/w Tarra Ta-Larra Ta-Lar.

It might have been the forerunner of the Frisbee. If it received any play at all, it was used for hurling into headwinds.

But Dean Martin is a study in persistence. He was a singer and, clearly, he was determined to prove to the world he could sing with the best of them.

For the next five years Dino recorded some 85 songs for Capitol. Sales improved over Tarra Ta-Larra Ta-Lar, but there no smash hits to frighten Tennessee Ernie Ford from the field.

And all wonder.

Among the titles were Zing-A-Zing-A-Zoom (come now, you recall that classic released in March 1950); Choo'N Guum; Wham! Bam! Thank You Mam; Luna Mezzo Mare; How Do You Like Your Eggs in the Morning? There were none. The Salto's Pokes, for one. Mention those titles to Dino today and he winces as if hearing waiters collide with full trays of Jack Daniels.

But during those five years in internship Dean was learning his limitations as well as his capacities as a vocalist. He never made the same mistake twice. He wasn't fluent at reading music—"an understatement—but he read the people around him loud and clear.

As a tyro his choice of material was abominable; not at all enhanced by some of the scientists at the helm of Capitol.

The company, however, divined a potential in Jerry Lewis' straightman. Underneath the madness of their act lay an enormous talent in Dean Martin. The powers at Capitol may have provided him with some horrendous songs, but they also gave him professional conductors and musicians; sometimes to cover his sharps and flats with merciful blasts from the brass section.

In early 1949 he was recording with Paul Weston's orchestra. He sang with Peggy Lee and cut singles with the Starlighters chording behind him.

He continued making solos but they were inter- spersed with other duets: Margaret Whiting (I'm In Love With You b/w Don't Rock the Boat, Dear) and Helen O'Connell (We Never Talk Much).

Capitol a&r people tried various combinations, teamsing Dean with Lou Bush, Frank DeVol, Dick Stabile and others.

During this period Dean's most successful songs were pressed under Stabile's baton. Dean and Dick understood each other. Their Italian temperaments matched. Their harmony was as easy with the tape running past the heads as it was between sessions.

In August 1953 Capitol released Dino singing a novelty item, If I Could Sing Like Bing, not dreaming their rising star would one day establish a style as singular as Bing's, or reach the Groener's popularity as an American institution.

"We all owe something to Bing," Dean says today. "Perry Como, Frank, me. All of us. He was the first crooner. Bing showed the way. We all sound a little bit like him because he didn't strain when he was singing. He just let it flow naturally."

In addition to mixing Dean's conductors, Capitol diversified his repertoire. Dean sang everything they gave him.

He warbled ballads, swing, jazz, comedy songs, re- liable standards, special material, Dixie titles, and Italian-oriented songs. One of his very best was Volare.

Martin's ability to hang loose (before that expression was invented) during recording sessions allowed him to pattern his vocal inflections after the genre of the song when he sang Oh Marie, he was a Venetian gondoller.

If it was Honky Grits, his voice carried the sound of Alabama. Love Me, Love Me was the mournful cry of man enamored.

The love ballads were soft, seductive and not infre- quently off key, making them all the more endearing to feminine listeners.

Dean still flits on occasions, but whereas Sinatra might suffer a minor stroke hearing a flat on his own playback, Dino waves his hand and says, "Leave it in. Sounds good to me."

Actually Martin has a sensitive ear. His instinct tells him, correctly, that his audiences neither want nor appreciate perfection from him. The fact that his vocal cords won't always obey his intentions fail to inhibit him. Dean has made his imperfections work for him, not to his disadvantage.

He has said about those of his movies which do not include music: "Sinatra sings so good people get mad when they see him in a picture and he doesn't sing. Me, nobody cares."

Dean is the first to admit that his range is more limited than Vic Damone's, Jack Jones', Tony Bennett's, Eddie Fisher's and a score of others. Nor is he as dis- ciplined as they.

None, however, are more listenable. Dean Martin's voice is a tranquillizer, an anti- depressant. It relaxes singer and listener.

It sometimes he releases a note by half an octave, Dean shrugs. He doesn't sink all his puts on the god course either. Neither one is a catastrophe. One is led to believe he would rather take a birdie putt than zap E-sharp on the button.

It's not quite true.

Sometimes Martin voice conveys the same impish, let's-relax-enjoy-ourselves mood of his tele- vision and nightclub appearances. The difference is that he isn't able to bring into play the physical assets on rec- ords—making faces, skipping around clowning or hold- ing his breath.

Magically, he makes you believe it is happening through the vocal acrobatics he injects in his songs.

In 1953 Dean's voice control im- proved dramatically. He no longer slipped and foun- dered attempting to find a note like a man on ice skates for the first time.

Listening to the songs he recorded in 1952 and 1953 reveal a growing strength and confidence.

Then the bombshell.

Dean broke the sound barrier with That's Amore. The lyrics read: "When the moon hits your eye like a big pizza pie, that's amore." That's Amore hit the public like a sonic boom that, too, is amore.

No one man, except Dean Martin, can accept credit for that runaway hit. Dean and the million persons who bought the record.

That's Amore was his first gold record. Dick Jockeys picked it up on it and the public became fully aware that a new recording star had exploded in the field.

Dean Martin.

Was the hit a one-time freak? Had Martin lucked out?

For a time it appeared that way. He returned to song and yells with kickoff, leaving short-lived appear- ances on the charts: Hey Brother, Pour the Wine. He recorded a—same King, C. But that was it.

Dino experimented with more Italian songs looking for another That's Amore.

But his next big hit was a straight love song, Memo- ries Are Made Of This.

Nothing new had crept into The Martin voice, a plainness that touched a responding chord in every- one who heard it. The happy-go-lucky Dean of more than a few other songs was missing. In his place was a lonely man filled with tenderness and sensitivity because that's how he wanted Memories Are Made Of This.

The Martin Sound became indelible forever after.

In 1969, the first gold record, Disk Jockeys picked it up on it and the public became fully aware that a new recording star had exploded in the field.

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Dino experimented with more Italian songs looking for another That's Amore.

But his next big hit was a straight love song, Memo- ries Are Made Of This.

Nothing new had crept into The Martin voice, a plainness that touched a responding chord in every- one who heard it. The happy-go-lucky Dean of more than a few other songs was missing. In his place was a lonely man filled with tenderness and sensitivity because that's how he wanted Memories Are Made Of This.

The Martin Sound became indelible forever after.

In 1969, the first gold record, Disk Jockeys picked it up on it and the public became fully aware that a new recording star had exploded in the field.

Disk Jockeys.
Martin knew before he begins a waxing session that the songs he sings will be part of an album. However, some of the songs which he records all at once, he has already included in an album before the session starts. He recorded an entire album in one night, Viner recalls in awe. "I think he knocked it out in less than two hours," he says.

Martin's next album was "In the Mood," a song which he had been considering recording for some time. He had been thinking about recording it with Bing Crosby, but then he decided to do it himself. "I realized," he said, "that I could do it better myself." He recruited some of his favorite musicians to play on the album, and the result was a huge hit.

During his time at Capitol, Martin worked closely with Bing Crosby, who was one of his closest friends. They recorded several albums together, including "Over the Rainbow," which was one of Martin's greatest hits. Crosby had been a huge influence on Martin's career, and he always gave him good advice.

Martin's last Capitol album was "The Broadway Melody," which was released in 1959. It was a huge success, and it solidified Martin's place as one of the greatest vocalists of all time. He was in great demand during his time at Capitol, and he recorded many albums, including "The Best of Me," "The Martin Years," and "The Greatest Hits."

Martin's time at Capitol was marked by a great deal of success, but he was also known for his humility and kindness. He was always willing to help other musicians, and he was known for his generosity. He was a true legend, and he will be remembered for his talent and his kindness for many years to come.
To Dean:

The total performer who truly deserves this outstanding spotlight.

Congratulations,

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DEAN

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SALUTES
DEAN MARTIN!

Coming up next:
DEAN MARTIN
as Matt Helm in
"THE RAVAGERS"
An Irving Allen Production
Dean Martin has appeared in no fewer than 46 motion pictures in 20 years, starring in all but one or two. No leading man in films has a comparable record among his contemporaries.

**1949—My Friend Irma**
**1950—My Friend Irma Goes West**
**1951—At War with the Army**
**1951—That’s My Boy**
**1952—Sailor Beware**
**1952—Jumping Jacks**
**1953—The Stooge**
**1953—Scared Stiff**
**1953—The Caddy**
**1954—Money From Home**
**1954—Living It Up**
**Three Ring Circus**
**1955—You're Never Too Young**
**1956—Artists and Models**
**1956—Partners**
**1956—Hollywood or Bust**
**1957—10,000 Bedrooms—MGM**
**1958—The Young Lions—20th Century-Fox**
**1959—Some Came Running—MGM**
**1959—Rio Bravo—Warner Bros.**
**1959—Career—Paramount**
**1960—Who Was That Lady— Columbia**
**1960—Bells Are Ringing—MGM**
**1960—Ocean’s Eleven—Warner Bros.**
**1961—All in a Night’s Work—Paramount**
**1961—Ada—MGM**
**1962—Serjeant Three—United Artists (Buddy Young)**
**1963—who’s Got the Action—Paramount**
**1963—4 for Texas—Warner Bros.**
**1963—Toys in the Attic—United Artists (Mirisch)**
**1964—who’s Been Sleeping in My Bed—Paramount**
**1964—What a Way to Go—20th Century-Fox**
**1964—Robin and the Seven Hoods—Warner Bros.**
**1964—Kiss Me Stupid—United Artists (Mirisch)**
**1965—The Sons of Katie Elder—Paramount**
**1965—Marriage on the Rocks—Warner Bros.**
**1966—The Silencers—Columbia**
**1966—Texas Across the River—Universal**
**1966—Murderers Row—Columbia**
**1967—Rough Night in Jericho—Universal**
**1967—the Ambushers—Columbia**
**1968—How to Save a Marriage and Ruin Your Life—Columbia**
**1968—Bandolero—20th Century-Fox**
**1968—Five Card Stud—Paramount**
**1969—the Wrecking Crew—Columbia**
**1970—Airport—Universal—Ross Hunter**

Dates are the years in which Martin’s films were released.

The first 16 films made as a team with Jerry Lewis at Paramount, 11 of which were for producer Hal Wallis.

Martin’s four Matt Helm pictures—Prod’: Irving Allen.

The evolution of Dean Martin as a motion picture actor is more clearly etched than the other facets of his career. Box office receipts, caliber of co-stars, critical assessment and quality of product are on record for all to see. There are no mysteries. Dean began slowly, gathering momentum over the years. Now he’s on the threshold of becoming one of the most polished actors in American screen. Two facts stand out in bold relief.

Dean Martin has appeared in no fewer than forty-six motion pictures in 20 years, starring in all but one or two.

**FORTY-SIX**

No leading man in films has a comparable record among his contemporaries. Not Marlon Brando, Gregory Peck, Burt Lancaster, Kirk Douglas, Rod Steiger, Jack Lemmon, Tony Curtis or any of the others.

Secondly, if Martin’s movies were graphed as a corporation depicts the zig-zag ups-and-downs of business, Dino’s film career would show a steady climb upward with occasional dips at the box office and, certainly, uneven critical notices.

Such a chart would also clearly demonstrate that the sharpest degree of ascent is taking place now. Right now.

In the beginning his chances of becoming a major motion picture star were astoundingly minute. He was, in fact, a supernumerary, an adjunct to comedian Jerry Lewis in his first 16 films.

When the script was threadbare, and most of them were, Dean Martin—the good looking one with curly hair—would step up and sing a song. Then it was back to the chase or the cliff-hang with Jerry carrying the team, mugging, clowning, pratfalling.

Audiences and producers often mistook Dino for the amiable drunk who was getting a free ride because of the partnership. To compensate for his pitiful roles in those early pictures, Dean would clown around on the set. If he couldn’t take his work seriously, neither could...
factotums were assured Jerry would go on to greater heights of success. But Dean had a different view of Dean Martin and movies.

In 1958, the Young Lions did not stamp on the Academy. Nor were the scripts. The Young Lions were a film about a young man and his future. The script was bad. But the price was right--$250,000.

The value of Martin's best interest not to carry the weight of the lead in his next picture. According to sources, Martin, Brando and Montgomery Clift in The Young Lions. Economically, Dean paid the price for the fast company, a cut of 10% of the picture's box office. The film was released in 1958. The Young Lions did not stamp on the Academy. Nor were the scripts. The Young Lions were a film about a young man and his future. The script was bad. But the price was right--$250,000.

Herman Crichton decided it would be Dean's best interest not to carry the weight of the lead in his next picture. According to sources, Martin, Brando and Montgomery Clift in The Young Lions. Economically, Dean paid the price for the fast company, a cut of 10% of the picture's box office. The film was released in 1958. The Young Lions did not stamp on the Academy. Nor were the scripts. The Young Lions were a film about a young man and his future. The script was bad. But the price was right--$250,000.

When Dean and Jerry emerged as film stars in their own right, they were offered parts in Dean Martin and Jerry comedies fell on Jerry with Dean playing the foil.

"I could have phoned in my parts," Dean said.

Martin's parts have ranged from outright lunacy in his early pictures, The Stooge, to heavy drama. Actors like Robert Mitchum, Robert Ryan, and second banana sides like Bob Hope and Red Skelton have earned their own chapter in the Martin legacy.

Martin's career has been a long and varied one. He's done everything from film to television to radio to music to stage. He's been a star in his own right, and he's been a leading man in many pictures. He's been a supporting actor in some, and he's been a co-star in others. He's been a comedian, a dramatic actor, a singer, a dancer, and a director.

Martin's career began in the late 1940s, when he was cast as a supporting actor in a number of films. He quickly rose to prominence and became one of the most successful comedians of the 1950s and 1960s. He starred in a number of hit movies, including Who's Minding the Mint?, The Caddy, and The Caddy, for which he won an Academy Award for Best Supporting Actor.

Martin's talent was never in doubt. He was a natural comedian, with a quick wit and an ability to make people laugh. He was also a versatile actor, with the ability to play a wide range of characters, from the inimitable Sammy Davis Jr. to the unpredictable Harpo Marx.

In the 1960s, Martin began to transition away from comedy into more dramatic roles. He appeared in a number of films, including The Great Race, The Three Musketeers, and The St. Valentine's Day Massacre. He also starred in a number of television shows, including The Dean Martin Show and The Johnny Carson Show.

Martin's talent was not limited to his acting. He was also a successful singer, with a number of hit songs to his credit. He was inducted into the Rock and Roll Hall of Fame in 1988.

In the 1990s, Martin continued to work in film and television, appearing in a number of successful movies and television shows. He also continued to perform live on stage, with a number of successful tours.

Martin's legacy is one of a man who was always striving to improve himself, always looking for new opportunities to challenge himself. He was a true icon of the entertainment industry, and his influence can still be felt today.
Thereafter other activities.

"I go out bed this morning and someone asks me, "Dean, do you know how long you've been in the entertainment business?" I just give them the same answer," Dean says, "I've been in the business for 30 years."

"I've seen my share of failures and successes," Dean continues. "My life has been full of ups and downs, but I've always been able to put on a good show."

"I've learned that the key to success is to always stay true to yourself and never lose sight of what you believe in."

Did you hear that laugh out there?" he asks a comedian friend. "I'm here to entertain the audience, not you. We're showing people, sure. We know the jokes. But the people out there want to enjoy themselves. That's our business—jokes. But jokes aren't their business. All I want to do is give them a laugh and make them happy.

There's another side to the coin. New jokes and songs absorb time, energy, and money. Cruise, Martin.

Dean doesn't like that. If he has a choice, Mar- tin will stick with golf.

"It's his own way Dean gets himself up for per-

formance.

It begins in his suite while he is dressing for the dinner show at 8:30. The ever present Mac Gray and Jay Geller are there. Often Harry Crane and accompa-nist Ken Lane are there. Sometimes we're off our golfing buddy or two. As curtain time nears, Dean will embark on a ridiculous funny-tale tirade against one of them.

"I'd throw the roars with mock fury, "why don't you put on a necktie? Don't you have any class? You trying to make me look bad?"

Gray complains loudly that Dean is crabby, provoking Mar-

tin with more to excite the man who is closest to him. It's Dean's method of warming himself up to a peak, at the same time. Gray and Gerard and whoever else is in the room a few happy moments.

Dean will walk toward a stage—at about 8:40—"he is so much in the mood that the audience knows he is going to go on.

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There's another side to the coin. New jokes and songs absorb time, energy, and money. Cruise, Martin.

Dean doesn't like that. If he has a choice, Martin will stick with golf.
went up the river with a sack of cats.

The crowd howls and the befuddled spectator feels he's part of the joke. It's enough to quiet him without hurting anyone or offending people in the room.

Typical of Martin was his response to an annoyingly loud conversation between two men at a ringside table when he was singing one of his favorite ballads, Little Green Apples last June in the Versailles Room. Dean held up his hand and Lawd cued the orchestra to stop.

"Hey fellas," Dean told the noisy ones, "can you hold it down a minute and listen to the song. Words are really beautiful. I think you'll enjoy it."

Dean's unclely allowed him to finish the song to an ovation.

And then a nightclubber will yell a request: "Sing Hoytson," a song Dean hasn't used in his act for a couple of years. Dean replies: "I'm lucky to know what I've sang already."

If requests persist, Dean assures the crowd, "Oh, yeah. We'll do all those." But he goes right along with his act, and when it's over he walks to the wings. Off the hook. He heads directly to the special room the Riviera built for him, Dino's Den. It holds fewer than 50 persons. A corner table is reserved for Dean who has a nightcap with Ken Lane and one or two friends.

When a guest in the hotel asks for an autograph Dean comes to his feet, thanks the individual for seeing his show and happily signs his name. When the intruder leaves, Dean, unlike many a celebrity, never complains about what a pain in the neck it is to be bothered for autographs.

Gray also checks out "old friends" who want reservations.

An example: A man telephones Mack and identifies himself as head waiter of a small club Dean played with Jerry Lewis in the old days. Gray forwarded the information and was told by Dean to pick up the tab. There are a dozen old musicians and acquaintances for whom Dean pays the tab personally for each show—from his own pocket.

By 10:30 in the morning, room service brings four breakfasts to Martin's suite. He is joined by three golfing buddies—almost always Art Anderson is one of them—some of whom he puts up in an adjoining room for his two or three-week stand. An hour later the ball is in the air over the first fairway in the blazing desert sun. After 18 holes Dean showers and naps, then begins to ready himself for the dinner show.

It's a routine he dislikes breaking. Dean is a bit disconcerted when Sinatra comes to town. Dean loves Frank as he would a brother, but Sin-
natra calls and says, "Hey, Dago what are you doing? Come on over and have a few laughs and a little booze." The hour is 3 a.m.

Friendship is strong with Martin. He will join Frank and enjoy himself. But it means he won't be on his golf game the next day. And Dean is a competitive golfer.

When Sinatra left the Sands in the well-publicized battle with Carl Cohen, and subsequent shakiness with Howard Hughes forces, Frank joined forces with Censars Palace.

Many thought Dean would follow.

Martin realized he was just a salaried employee at the Sands after Hughes purchased the hotel and Dean's own small percentage in the bargain.

Unburdened, Dean sorted out the offers from the other hotels. He was in an undeniably excellent bargaining position as the biggest attraction in the history of Las Vegas.

The Riviera offered him a reputed 10 percent interest in the hotel, the largest ever offered an entertainer in a major Las Vegas casino-hotel, other financial inducements. Dino accepted.

The hotel now is completing a spacious suite for Martin which only he will occupy. Dean, grinning broadly, says, "Hey, maybe I should call myself a vice-president."

In the past Dean restricted his Vegas appearances to six or eight weeks a year, split up in two separate stands. Now he will make at least three appearances yearly at the Riviera. He enjoys the work, the golf and that big audience out front.

Martin, in all probability, hasn't pondered his subconscious enjoyment of performing in clubs, a bore for most entertainers. But it was in a club that he first appeared after his break with Lewis. It was a two-week stand in the now defunct Moulin Rouge on Sunset Boulevard.

Dino was doing it, the hard way, proving he could go it alone right in Hollywood. Malefactors predicted Martin would fall on stage alone. He needed Lewis. The curious and necrophilia turned out to watch the death throes. While his debut as a single after years with Lewis was not an occasion for dancing in the streets, Dean handled himself commendably. It was a beginning. He sung and allowed some of his natural humor to come through.

He played another date in a road house, the Twin Coaches, outside Pittsburgh and turned to movie-making. He still had his contract with Jack Entratter at the Sands, one which he and Jerry had signed in the early 1950s.

Doubtless Dean would play more clubs if they could be brought to him. He doesn't like travel. The grind of club work on the road with Jerry cured Dean of making his living solely as a travelling singer-comedian. In the past 14 years he has appeared only in Las Vegas except for two stands at Miami Beach in 1959 and 1960; once at the Americana and another stand at the Fontainebleau. The only other exception was a tour at Lake Tahoe a couple of years ago.

One of Dino's associates explains why Martin hasn't appeared as a single in New York, Chicago, Philadelphia or even Hollywood: "Dean doesn't have that much time. Pictures, the television show and record sessions keep him busy. Any-
how, he doesn't like to spend that much time away from Jeannie and his family—or the golf games at Bel-
air for that matter."

It's enough that Dean Martin is the top attraction in the world's greatest show center, Las Vegas, Nevada. Everywhere else on the club circuit is Bridgeport.
ROGERS, COWAN & BRENNER, now celebrating its 12th year of representing an obscure Italian street singer
YOU made it all possible...

THE GOLDDIGGERS
Billboard will highlight the exciting growth and development of Gospel Music in a probing 3-column editorial report, October 11. The special section will spotlight the leading Gospel groups, the growth and leadership of the Gospel Music Association and the commercial success of Gospel Music in the recording industry. Don't miss this special issue!

ADVERTISING DEADLINE
SEPT. 26
WSM to Hold Opry Fete With Unchanged Agenda

NASHVILLE—WSM has announced its agenda for the 44th anniversary celebration of the "Grand Ole Opry," with few changes from preceding years. The principal alteration is in

New Tree Post To H. Cochran

NASHVILLE—Hank Cochran has been moved to director of music and talent coordinator, in a major addition at Tree International, Jack Stapp and Buddy Killen, the firm's top officers, also announced the appointment of Early Williams as national promotion director. Cochran, long-time executive and writer with Pamper, was closely associated with that catalog when it was acquired by Tree in May of this year. Cochran, among his other accolades, has 10 BMI Awards for country songs. Williams, former front man for Gene Vincent, has a background in promotion and broadcasting.

Tom Hartman, who has been with Tree for two years, advances to professional manager. Other officials are Happy Wilson, director of Tree Enterprises, and Tom Casassa, chief engineer and technical director.

To DEAN MARTIN:

EVERYBODY LOVES SOMEBODY, and I will always love YOU especially, because my Daddy's share of the royalties on "EVERYBODY LOVES SOMEBODY" goes into my Trust Fund and will pay for my High School, College and quite a bit beyond that.

Gratefully,

Cara Louise Coslow . . (Age 11)

P.S.

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**Country Music**

**WSM to Hold Opry Fete With Unchanged Agenda**

* Continued from page 44

greatest names in the golf and entertainment world will then see off on Saturday in the two-day tournament, with proceeds going to charity.

On Monday of convention week, the private parties begin, with select invitation lists going to virtually everyone in the industry. The week also will include the dedication of the new, impressive ASCAP building with the entire ASCAP board and some of its greatest writers here for the ceremonies.

On Wednesday night the live telecast of the Country Music Association awards show will take place at the "Opry" hosted by Tennessee Ernie Ford. Again, it will include the leading names in the entertainment world.

Then, on Thursday, the start of the official functions, which will conclude with a dance late Saturday night. There will be no Sunday morning coffee gathering this year as in the past.

Despite the pre-registration requirement, Wendell doubts that fewer than 6,000 will attend this year, although he is hopeful the numbers will dwindle at least slightly. Accommodations remain a problem. The Friday night CMA banquet, an annual affair, already is a virtual sell-out.

This is the official agenda:

**Thursday, Oct. 16**

7:00 a.m. — Pickup registration
11:30 a.m. — WSM lounge and speakers
3:30 p.m. — CBS Musical Instrument Co. music show
9:15 p.m. — United Artists party and show

**Friday, Oct. 17**

9:00 a.m. — Disk jockey-artist tape session
1:00 p.m. — Dot Records lounge and show
5:00 p.m. — Decca party and show
7:30 p.m. — Friday night "Opry"

**Saturday, Oct. 18**

8:00 a.m. — RCA Record Division breakfast and show
10:00 a.m. — Columbia Records lounge and show
5:00 p.m. — Capitol Records party and show
6:30 p.m. — "Grand Ole Opry"
44th birthday celebration
10:00 p.m. — Atlas artists and Pamper dance.

**CMA Agenda**

Oct. 11-12 (all day) Music City Pro-Celebrity Golf Tournament and related activities.

October 15 — 8:00 p.m. — CMA Awards Show — "Grand Ole Opry" House.

Oct. 16 — 10:00 a.m. — CMA membership meeting and election of directors and officers — lower level, Municipal Auditorium.

Oct. 17 — 9:00 a.m. — DJ-Artists tape session (co-sponsored with WSM)
2:30 p.m. — International seminar (Municipal Auditorium)
6:30 p.m. — Pre-banquet cocktail party (Municipal Auditorium)
7:30 p.m. — Banquet and show.

Oct. 18 — 10:30 a.m. — Broadcasters meeting.

---

**USAF in New Taping Gate**

NASHVILLE — The United States Air Force has recorded another group of programs here for its long-running radio series, "Country Music Time."

Maj. Charlie Brown, the new Air Force producer of the series, utilized the services of Warner Mack, Marion Worth, Bob Luman, Charlie Walker, Roy Drusky, John Wesley Ryles, Cornel Smith and the Singing Rambos in this group. The Rambos are a gospel group, all other groups.

"Country Music Time" is produced by the Air Force in support of its recruiting advertising program, and is aired by 2,400 radio stations throughout the U.S.

Earlier this year, Brown had recorded series of Christmas programs here using the Jordanaires, Marion Worth, Warner Mack, the Florida Boys and the Rambos. These programs will be distributed in November for the holiday programming.

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The Drifter — Steve Lawrence (RCA)
Salvation Army Lassie — R. McPlestans (Alley)
Steppin' Down — Frederick Knight (Maxine)
Birds and the Bees — Rosalie Long (RO-Ar)
Ladder of Love — Jack Nelson (Kajac)
I'll Save the Last Dance for You — Damita Jo (Ranwood)
Thing of the Past — The Unwanted Children (Muc)
A Time for Us — Lon Ritchie (Riparia-Ozro)
Gonna Have to Put You Down — Oscar Bishop (Maxine)
Friendship and Comfort — Lee Wilson (Ritch-Rip)
Installment by the Bottle — Ray Crowder (Camaro)
Hands — Ronnie Barth (Cherylane)
Shining Dark Eyes — Theima Schreiber (National)
Hey Girl — Teks (Reco)
I Can Remember — Peter & Gordon (Capitol)
You Gotta Have Love — Geraldine Almyer (Gerry)

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WANTED
Single man, 25 to 30 with Rock Music experience tour must be merchandise with desire and ability to get into possible relations. To travel road to road, to granite concerts for various Rock groups. Send resumes and letter to:

NATIONAL COLOROGRAPHICS
16 E. 39th St., New York, N. Y. 10016
**Jukebox Executives Discuss Pricing, Promotion, Problems**

**By EARL PAIGE**

(This year's convention of jukebox operators was scheduled to early that three companies were unable to show new models, but executives from the various phonograph manufacturers did participate in an exhib- tion—a seminar on the jukebox. The following remarks, presented as fully as space allows, will be of interest to those unable to attend. Ed.)

CHICAGO—Jukebox operators gathered here at the Music Operators of America (MOA) convention last week were told to revire their industry as more than a service business and as part of the total entertainment industry. Operators were also told that direct to location sales represents a threat to manufacturers, growth of their industry and that unless new play pricing is more widely adopted by many operators will be out of business. The advice came from some of the top executives in the industry during the MOA seminar entitled: "The Jukebox: Where is it Going?"

Les Rieck of Rock-Ola Manufac- turing warned operators that they "would be out of business in the near future" if pricing on jukeboxes was not changed to two for a quarter. "Operators are at the end of the line where dime play on jukeboxes is con- cerned. And manufacturers have reached the end of absorbing the various cost increases in manu- facturing phonographs. We have steady increases of five, eight and up to 10 per cent in the price of raw materials and parts used in making juke- boxes." Addressing a direct question to the jukebox operators, Rieck asked, "What are your reasons in holding back from going to two for a quarter play? Maybe you had poor experience in the days when operators were chang- ing from nickel to dime jukebox play. If so, you must realize that the switch to two for a quarter play is not a 100 per cent increase—it's only a 25 per cent up. I wish you only increasing the price 12\(\frac{1}{2}\) per cent per play." The adaptability of today's coin operated phonograph was emphasized in the speech de- livered by John Heyer, president of Wurlit- zer co., who traced the evolution of the jukebox from the days when it played 10 one-sided 78's, up through the periods when selection was increased to 16-20-34, to the period following World War II when jukeboxes played 48 records that were re- corded on both sides, and up to the present time where 100-, 160- and 200 selections are available. In noting that today, the op- (Continued on page 57)

**Labels Initiate Sampling Plan**

- Continued from page 8 ing and in the direct mailing of samples," according to Sol Handwerger.

Little LP

"There are opinions on the need for and future of little LP's were expressed in and around the record exhibitors booths. "Epic will continue to press little LP's," said Black- burn, "but it's a losing proposi- tion." Minutes later, a one- stop grabbing up Epic samples of David Houston and Tammy Wynette 7-inch albums said.

(Continued on page 54)

**Elect Ptacek**

CHICAGO—A. L. Ptacek, Jr., a Manhattan, Kansas operator and distributor, is the new head of the Music Operators of America president. Other officers elected here by the directors last week were secretary Les Montooth, treasur- er John Trucano and sergeant-at-arms Robert Walker. The 10 new directors elected by the members were: Nels Gondry, Coos Bay, Ore.; Joe C. Silla, Oakland, Calif.; John Masters, Lee's Summit, Mo.; Harold Heyer, Seattle; Joseph Silver- man, Philadelphia; Robert Ken- deau, Menominee, Mich.; Don Van Brackel, Defiance, Ohio; Henry Krimm, Ft. Hudson, Falls, N. Y.; George Woold- ridge, Sherting, Ill.; Kenneth O'Conner, Richmond, Va.

**2,037 SEE MOA**

CHICAGO—If last week's unusually early date was inter- preted as a test of the viability of the Music Operators of America (MOA) show, the event "passed the test," according to MOA's Fred Granger, who re- ported a 2,037 attendance as compared with 1,963 a year ago. There were 56 exhibitors, as compared with 64 in 1968. This year's attendance, in fact, ex- ceeded that of 1967 when 2,000 attended and when there was a joint date with the separate Na- tional Automatic Merchandising Association's (NAMA) show. In 1966 MOA's attendance was 2,500—there was also an NAMA show here that year. MOA's attendance in 1965 was 1,100.

**Labels Initiate Sampling Plan**

- Continued from page 8

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(Continued on page 54)

By RON SCHLACHTER

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"We're most effective in urban renewal programs. We, as other operators, are losing our most lucrative locations to the *Coin Machine World*

**Jukebox Executives Accept Early Show**

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**Anderson Preaches 'Truth' At Public Relations Seminar**

**By RON SCHLACHTER**

CHICAGO—"Be sure you understand and tell the truth," was columnist Jack Anderson's advice here to Music Operators of America (MOA) members at- tending the association's annual exhibition. "This feature at the Sey- mond-House.

Anderson, who substituted for his late associate, Drew Pear- son, was the keynote speaker at the MOA's public relations semi- nar. Concerning the topic, An- derson said:

"I've been asked to talk about image making-building. I've been in the other business. There are many things you in the jukebox business know what it's like to be misunder- stood. There is much misunder- standing throughout the world. It's tearing our society apart.

"We can't solve our problems with slogans and simplicity. We can't solve crime with 'Support Your Police' bumper stickers. You have to pay more money for better police protection—not two cents for a bumper sticker. There are no easy solutions.

"We can solve our problems. However, we must contend with the democratic-political system with yes and no answers. We build our product in place of the saw- dust trails, we are now con- fronted with very sophisticated cocktail lounges that prefer back- ground music systems because a jukebox doesn't go with their decor. With our models, we are able to convince these locations that the cabinet blends in well with the surrounding, with a sign, "Nothing can take the place of selected entertainment. Even with live entertainment, this has been popular. Operators have realized this and accepted it."

"I welcome the fact that other manufacturers, like Rock-Ola, are attempting to fill the need and void of this market. I will give the cabinet approach is needed in the changing market. I have a high regard for all four other manufacturers. It just so hap- pens that we found a product that is equal and in some ways superior to theirs. I hope we can (Continued on page 52)

**Ed Wergler Dead**

BUFFALO, N. Y.—Edward R. Wergler, former sales man- ager, phonograph div., Wurlit- zer Co., died Sept. 7 following a long illness. He was 78. Wergler joined Wurlitzer in 1937, be- came general sales manager in 1948 and left the company for a retirement which was not sur-

**Record Artists Salute MOA 59**

**SKEETER DAVIS**  **ROY CLARK**  **DAMITA JO**  **BOOTS RANPOLD**  **ROBERTA QUINLAN**  **HANK WILLIAMS, JR.**  **PETRIKAS**  **ELOISE LAWNS**  **THE HAPPENINGS**  **JEANIE C. RILEY**

SEPTEMBER 20, 1969, BILLBOARD 51
Jukebox Exhibitors Accept Early Show

Continued from page 51

all work together for the success and betterment of the industry. "As for the show, it has been another tremendous success. We exceeded last year's orders which is unusual because orders are usually not made at the show. We simply believe in showbiz.

DAVIS SEPTEMBER SPECIALS
Quality reconditioned equipment
Looks and operates like new

Seeburg Phonographs
SS160 1995
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222 295
220 250

AMI Phonographs
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Seeburg Wallboxes
HDJWA (200 or 160 set) 344
will accept half-dozen
JWA (200 or 160 set) 139

Davis International

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CHICAGO COIN'S NEW
6-PLAYER AUTOMATIC BOWLING LANE

THE HIT OF THE MOA SHOW!
SPEEDWAY... COMING SOON!

Reconditioned SPECIALS Guaranteed

PIN BALLS
BOULDER ARCADE
PARISI $110
PARISI (2) 145
SHEER LITE 125
HULA HULA, T.P. 195
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RED HAT MEDALIST 395
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DOLMETS
SHIPMASTER, ENDLESS 175
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Write for complete 1969 Catalog of Phonographs, Vending and Games.
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SEPTEMBER 20, 1969, BILLBOARD

Jeannie Riley Eyes TV Role

Continued from page 4

"Harper Valley" in explaining the longest of her records on the nation's jukeboxes; a record which peaked last September and was voted record of the year this summer by the operators. "We knew we had something special when we recorded it," she said, "but I don't think anybody realized its potential at the time."

Jeannie, who records on the Plantation subsidiary of the Shel- by Singleton Corp., said of country music, "Basically, I think it tells the story of life. Many of the songs I record, like our new release 'Back Side of Dallas,' for instance, tell stories, and I like that. Sometimes I don't approve of all the things that the characters I portray do, but the girls in 'Back Side,' for in- stance. But their stories are part of life, and things I told."

According to Singleton, his company is planning to put out records of Jeannie singing with Sun label tapes of Johnny Cash and Jerry Lee Lewis. "I'd like to do a living recording too," she added, "The live sound is something I like about Johnny Cash's recordings."

She admitted some difficulty in getting use lived to performance. "I went out on the stage after just one record," she said. "I hadn't had a string of records that could build up an image of me as an artist with my audience. In my live shows and albums, we've been trying to widen my range of songs, adding ballads, love songs and popular hits to the kind of 'protestive' material in 'Harper Valley.'"

Jeanne came in from a fair date in Columbia, S.C., to do the MCA show and left for another date in Mississippi. Washington enjoyed the performance. She had gone without sleep for three days, "I could use a night's sleep," she said. "But I wouldn't want a rest any longer than that. I enjoy what I'm doing too much."

In addition to doing concerts, fair dates and television guest shots, Jeannie has also filmed thirteen weeks of a "Harper Val- ley" television show for NBC, which will fill in for any of the fall shows that fall fitter in the network's prime time schedule. "The program is about 74 per cent music and 25 per cent plot," she said. "It has continuing charac- ters based on the people at the PTA meetings in the song, and we've got popular guests—Janis Joplin, for instance—every week. Jeannie will not break new songs on the show, accord- ing to Singleton, because "television is better for follow-up play of a song after it has been on the air. We'd rather build an audience by having Jeannie doing material she hasn't re- corded before. jarrec is in the middle between the young and the old and can understand her songs."

Promotion of Jeannie's songs is handled by Plantation Rec- ords, said Singleton. Part of the promotion is Jeannie's visits to the offices of distributors and road stops in areas where she plays concerts.

Jeannie started singing at her home in Anson, Tex., when she was nine. A wonderful steel guitar player named Weldon Merrick, with whom I played some local fairs, encouraged me to come to Nashville. She worked as a secretary for two years before Singleton combined her husky voice and Half's song about steel runs by a phonograph on a Plantation rec- ording.

Anderson Preaches 'Truth' at Seminar

Continued from page 51

a speech or by voting for George Wallace."

Anderson went on to criticize Congress with its "senatorial and scribbly system. At the same time, he conceded that most of those in Congress are "good men" and then added:

"In fact, they're better than you deserve because you don't take that much interest in elec- tions and problems in general. You are too busy helping in the democratic process. I agree with Washington that democracy is the worst form of government, except for all the others."

Anderson, who received a standing ovation following his address, was asked during a question and answer period what the MOA can do to improve the industry's image. The Washington- column reported:

"You must admit mistakes because she's the prime time schedule. "There may be a reactor influence, and I have every rea- son to believe there isn't, then clean it up. You're still suffer- ing from the same old economic problems--the past. We're still suffering from our mistakes of the past and I believe you will also have to bear the suffering."
WURLITZER’s A. D. Palmer (right) lines up with a happy group. Others (from left), Ben Chicotsky, executive director, Music Operators of New York (MONY); George Holtzman, Supreme Automatic, New York; Al Denver, MONY president and new MOA vice-president; and Gina Martin.

SEEBURG president Louis Nicasio (left) with John Wilson and Norman Dompe (right), pose beside the firm’s new cigarette vender.

MRS. CLINT PIERCE winks from the Chicago Coin exhibit. At right, pool accessories buyers visit with D&R salesman.

IRVING KAYE’s glamorous table receives added glamour.

BILLBOARD vice-president Hal Cook (right) chats with MOA secretary Les Montooth, his wife and Mrs. Orma Mohr, an MOA director (next to Cook).

BALLY’s new Joust pinball game draws attention of David Hawthorne.

LARGE CROWD gathered at the ACA Sales & Service exhibit.

JOHN CHARLEBOIS, from Canada (right), visits with Monument Records’ Robert Rudolph, Eloise Jones and Jo Ellen Fagg.

SHELBY SINGLETON group. From left, Marylyn Basie; Bob Alou, Jacquelyn Yearsich, Herb Schusser and Buddy Blake.

RICK BLACKBURN of Epic gives sample to Mrs. Ruth Sawejka, a Wisconsin operator.

ART DADDIS of United Billiards presides at his booth (left) while Brunswick’s Mac Makenny conducts a drawing.

MGM’s Sol Handwerger (left) receives an award from MOA’s Howard Ellis.

LOUIS COE and Nancy Hanson at Nutting Industries exhibit.

WILLIAMS’ new football type game getting a test.

LEW JONES, Distributing Co. exclusive Wurlitzer Distributor 1311 N. Capitol Ave., Indianapolis, Ind. Tel. MElrose 5-1593

All Machines Ready for Location

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<thead>
<tr>
<th>Machine</th>
<th>Price</th>
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<tbody>
<tr>
<td>C.C. All American Basketball</td>
<td>$300.00</td>
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<td>Seeburg 200 selection box</td>
<td>29.50</td>
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<tr>
<td>Seeburg 20</td>
<td>345.00</td>
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<tr>
<td>Cris-Cross Sko-Ball</td>
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<tr>
<td>AMI Continental 2-100 select.</td>
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<td>630 Starlite 37.5 column</td>
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<td>SmokeSpot V 36</td>
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<tr>
<td>SmokeSpot V 27</td>
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when answering ads... Say You Saw It in Billboard
Never before have SO MANY NEW FEATURES been incorporated into one table!

**NEW Cabinet**
- Completely constructed of 7/8" plywood (no chip board whatever)
- Completely finished in high pressure laminate
- Nothing at all protrudes beneath the sculptured cabinet
- All four corners are finished in magnificent, chrome plated, steel corner sections
- All heavy gauge steel coin mechanism to assure maximum security and maintenance-free operation

**NEW Runways**
- Completely constructed of aluminum for trouble-free operation
- Cueball returns to shooter's end, while numbered balls go to racker's end

**NEW Cashbox**
- Entire housing constructed of 16 gauge steel
- Specially designed for maximum security
- Pull-out operation
- Tamper-proof meter

**NEW Cushions**
- Entirely new construction design
- Virtually indestructible
- Entirely new construction design
- Legs slip in and bolt rigidly to bottom of cabinet
- Extra-large, heavy duty casters
- All tables use same size leg
- All aluminum die cast leg post
- Virtually indestructible
- Entirely new construction design
- Legs slip in and bolt rigidly to bottom of cabinet
- Extra-large, heavy duty casters
- All tables use same size leg

**Chrome plated, 16 gauge upper and lower corner sections**

**All openings finished with aluminum trim**

**Two chrome plated, die cast scoring markers**

**New improved table cloth assures longer life**

**Recessed storage area for cue sticks and racking triangle**

**Finest quality accessories**

**All ball return openings trimmed with die cast aluminum escutcheons.**

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GUARANTEED
USED MACHINES
MERCHANDISE & SUPPLIES

CAPSULES

BIG PROFITS
COME IN SMALL
PACKAGES

Northwestern's
Model 60
produces more
profit per dollar
of investment.

Whether it's in a
supermarket or
service station, the
Model 60 is an
operator's profit
package. Simple
changes in the
brush housing and
merchandise wheel
allow you to
display all types of
popular items. The
Model 60 has the
most proof of
collection. Large
capacity; 1000 balls
(100 count); 375 V
capsules; 320 C
and 120 V capsules.
Chrome front optional.

Write for Beautiful Illustrated
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New Capsule & Gum Vendors
A REAL SALES
STIMULATOR
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Get and hold the best locations with
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4 different styles!

MARK BLUM JR., Wichita distri-

utors.

FREE SAMPLES
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YES!!

We have authentic "HI-BOUNCE" Billiard Balls

1/2" Hi-Bounce billiard balls for 1c vend
$13.50/M

1/2" Hi-Bounce billiard balls for 5c or 10c vend
$27.00/M

1/4" Hi-Bounce billiard balls for 5c vend
$9.00/M

1/4" Hi-Bounce billiard balls for 25c vend
$46.00/M

also

9/16" balls packed 5 to 25 capsule
$7.50/M

8/16" balls packed 25 to 50 capsule
$8.00/M

EPPY CHARMs, INCORPORATED
163 Denton Avenue
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Orders F.0.B. Lyndbrook

Operators May Offer
3 Gumballs for Penny

EAST ELmhurst, N. Y. — Many operators of pinball games have steadily switched from the traditional five-shots-for-a-dime to giving their amusement customers three balls for 10-cents. Such a move to combat the inflation trend may soon be used by bulk vendors who may start adding three pieces of gum for a penny, according to comments made here last week. The discussion of inflation was among the several topics on the agenda as the New York Bulk Vending Operators Association met for its first gathering of the fall season. Slugs and legislation were also dis-

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$27.00/M

1/4" Hi-Bounce billiard balls for 5c vend
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Vending and Coin Machine News

Operators Warned of Direct Sales Threat

*Continued from page 51*

The vending and coin machine industry is being hit hard by the growing number of direct sales methods being used by manufacturers. These methods are being used to bypass the traditional distributor and reach the customer directly. This is causing concerns among distributors about their future in the industry.

The concern is that direct sales will lead to a decrease in profits for distributors and a loss of control over the market. Distributors are aware that they are losing customers to direct sales and are working to find ways to combat the threat. Some distributors are working to establish stronger relationships with their customers to increase loyalty and reduce the risk of losing them to direct sales.

In addition to the threat of direct sales, distributors are also facing increased competition from online and direct mail sales. This is resulting in a decrease in the price of products and a decrease in profits for distributors.

Distributors are working to find ways to adapt to these changes and remain competitive. Some are focusing on increasing their customer service and support to differentiate themselves from direct sales methods. Others are working to increase their product line and offer more services to customers.

In conclusion, the threat of direct sales is a real concern for the vending and coin machine industry. Distributors are working to adapt to these changes and remain competitive. However, it remains to be seen how successful they will be in doing so.
Funtronics' wall games are seen in background here.

Rowe president Jack Harper greets Clint Shockey (right).

Stan Levin, Albert Simon, Sam Weisman and Louis Boasberg (all from left) at the U.S. Billiards' exhibit.

Cointronics' Interceptor draws a big crowd.

Bill Adair (third from left) poses with his friends.

SOL Mollengarden, James Tolisano, John Rafer, Jerry Kushner and Tommy Greco (all from left) at Eastern Novelty booth.

Allied Leisure booth draws several delegates.

Color snapshots were available at the Auto Photo booth.

Ray Barker (left) talks about Vendors Exchange's finishing process.


Midway's Hank Ross, Nick Cardella and Dick Konopka (all from left) manage to ignore fortune-teller Karyn Cortiero (right).

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Send for our new complete coin machine list.
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Lowest prices ever!

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Lowest prices ever!

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Lowest prices ever!

Write * Wire * Phone

World's largest inventory!
Lowest prices ever!

Send for our new complete coin machine list.
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Missouri Distributor Likes Sound of ‘Do-C-Giough’

By EARL PAIGE

ST. LOUIS—More and more elementary schools and an increasing number of colleges are including square dancing and folk dancing as part of physical education curriculum with the result that many dealers can add dance records as a profitable sideline, according to Roy Gleason, Webster Record Distributing Co. here. Gleason, however, advises dealers that they should make a careful survey of dance activity in their area, take lessons themselves and learn some of the language used by dance teachers before catering to this specialization.

“The square dance record business is very specialized,” he said, describing it as a kind of microcosm within the record industry. Gleason, who also has a very special option here, has been in the square dance industry for 16 years. “A lot of the old line square dance labels have subsidiary labels now, just as in the regular record business, and there’s quite a high mortality rate for labels in the square dance field.”

Some of the people who founded square dance labels have died. “Doc Alumbaugh, who founded Winner Records, is dead, and Ed Lowry, formerly general manager of MacGregor Records, is now well into the glory years,” Gleason said. “MacGregor label is now managed by the widows of the late C.P. MacGregor.”

Some of the well-known labels are still significant in the business, he said, mentioning such names as Old Timer Records, Sets and Order records, Bogan Records, Blue Star Records, Longhorn Records, Kalox Records and several more. “Now, there’s a whole host of subsidiary brands. Many labels produce LP’s but the specialized nature of the business does not lend itself to tape CARtridges or cassettes,” he said.

The specialized nature of the dance record field allows for some unusual factors. “For one thing, square dance callers often subsidize the recording of a record in order to have their names put on a logo record. This gives a caller national prestige.” Gleason said that, aside from the growing influence of physical education teachers, the square dance business is doing very well around the country.

“There’s actually three aspects to the dance record business—square dancing, round dancing and folk dancing. By far, square dancing is the largest aspect. Round dancers are usually first interested in square dancing. Folk dancing is common in colleges and other schools and is very popular in places such as Polish, German, Scandinavian and other songs for which a pattern has been choreographed.”

Gleason’s advice for dealers wanting to stock dance recordings is to first survey the area to determine how much square dance activity exists. He suggests this can be done by contacting local square dance federation offices. Next, the dealer should contact schools and colleges to find out how many physical education instructors are involved in dancing. And finally, he suggests that the dealer seriously consider stocking dance records, take a few lessons.

“This is a whole world of its own with its own language. A dealer must be able to communicate with callers and educators. For the most part, people involved in square dancing will talk about nothing else. A square dance caller thinks nothing of driving 100 to 200 miles to shop for records.”

An initial square dance inventory can consist of as few as 200 titles, he said. “About 100 titles will constitute the standards and beginner’s series used by physical education instructors. There are a few oldies which should be stocked mainly for the purpose of supplying established callers who might want to replenish their collection. These, and the current releases, would fill out the initial inventory.”

After a dealer has an initial inventory, 90 percent of his business will consist of current releases, according to Gleason. There are about 15 new square dance releases every month and from three to 10 round dance releases. Dealers receive the normal discount and can sell the records at $1.55. “There is less of the cut-throat discounting in the dance record business,” he said.

Gleason said a number of school in the market have added square dancing and that Washington University has an ambition dance program. “Many school instructors know where to buy records because it’s such a specialized business that few retailers can afford to advertise the fact that they carry dance recordings,” the new emphasis on dancing in the education field is our hope in this field,” he summarized.
MUSICAL INSTRUMENTS

NAMM Focuses on Details Of Miami Beach Convention
By RON SCHLACHTER

CHICAGO—Although June is a long way off, the National Association of Music Merchants, Inc. (NAMM) is busy making arrangements for its 1970 show at the Miami Beach Convention. Already completed is the selection of the Fontainebleau Hotel as the association's convention headquarters hotel.

“We were down there in the first week of August and selected the Fontainebleau Hotel as the convention headquarters hotel,” said Bill Gard, NAMM executive vice-president. “At that time, we arranged for our hotels to serve the convention for a total of 3,000 rooms. The Miami Beach Convention Bureau will operate a housing bureau to handle all reservation requests, except those for NAMM members and exhibitors. These two groups will be handled by NAMM’s headquarters office.”

In addition to the Fontainebleau, the other hotels are the Barcelonets, Cadillac, Crown, de Lido, Doral Beach, Eden Roc, Holiday Inn, Lucerne, Montmartre, Mimens, Plaza, Seville, Shelborne, and Versailles. The de Lido, Holiday Inn and Shelborne are within walking distance to the convention center.

The de Lido, Holiday Inn and Shelborne are within walking distance to the convention center.

The Gardena, Malibu, Plaza is a one-mile train away. The show is set for June 6-9.

Gard said that he and staff director Foster Lee were impressed with everything about the convention center. “We particularly liked the unobstructed expanse of exhibit space, the center’s high ceiling (35 ft.) and the facilities for moving in exhibits, such as being able to drive trucks onto the exhibit floor. The center has a total of 238,500 square ft. of space with a net of 125,000 square feet of actual exhibit space. We are finding reaction good to the center,” said Gard. “We haven’t received any brickbats. The people are welcoming a change of scenery. They are very excited about what the space will look like and they are anxious to get all the details. Consequently, we have six floor plans out in November. I think everyone is going to get more and more excited as the show goes along.”

As for administrative details, I don’t think we’ll have to go down to Florida again until May. Everything can be handled by phone. The convention people down there do everything they can to help you because that’s their business.

Concerning the June date, Gard said that “it’s still nice down there. People tend to think it’s too hot but it’s a very nice time of year in Miami Beach.”

Survey Pinpoints Traffic

CHICAGO—Dealers appear to gain considerably from instore services and music lessons, according to a recent survey by the National Association of Music Merchants, Inc. (NAMM) of member stores. As a result of this, the trend is for dealers to install these extraneous in their stores.

The survey shows that almost all music stores now provide instructional services to their customers. Of the 50 stores selected at random for the poll, 44 (or 88 percent) reported providing music lessons and 18 respondents reported that they had initiated lesson offerings.

Concerning the percentage of customers classified as “beginner” musicians, 17 stores reported 70-100 percent; 10 stores reported 40-65 percent; and 15 stores reported 10-35 percent.

As for the period of highest level of activity, the responses were eight stores, day (only); 16 stores, days and weekends; four stores, night (only); eight stores, nights and weekends; and 10 stores, weekends.

The dealers were also asked about the percentage of store traffic that is youth people. Twice-responding, the highest number, said 50 percent, while eight responses, the second highest, said 60 percent.

Only 35 percent of the stores reported having store promotions other than lesson offerings. This group noted that youngsters made up 60 percent of its store traffic, compared with 43 percent for other stores.

Professional Mgr.

* Continued from page 44

example was Glen Sutton, a program engineer. Kilgore, during this period, published such tunes as “Almost Paradise,” “Your Girl’s Gonna Go Bad,” and “What Made Milwaukee Famous.”

Kilgore will be responsible for finding new writing talent for the three companies, promoting their existing catalogs, and writing songs under an exclusive contract. Kilgore plans to continue his active artists’ schedule. He has traveled extensively with Leon Ashley.

His office and publishing complex will be located in the penthouse suite at 806 16th St., N.W., in the heart of Music Row.

Shure Bows ‘Universe B’

EVANSTON, Ill.— Shure Brothers, Inc., here has added the Unisphere B Model PE588 to its Unisphere line of professional entertainer microphones. According to the company, this new unidirectional microphone will increase the performer numerous professional features at an unusually low cost. Primary performance features include a true cardioid (heart-shaped) pick-up pattern to suppress feedback and allow the performer to work at greater distances from the microphone and a filter-equipped, shock-mounted cartridge that sharply reduces handling noise.

The model, which has a wide frequency response of 80 to 15,000 Hz, can be used indoors or outdoors, either on a stand or detached for handheld use. Other features are an “on/off” switch with provision for blocking in the “on” position, a swivel adapter and a custom fitted protective carrying case.

The all-plastic, all-metal microphone comes complete with a 20-foot detachable cable with Cannon-type connector at the microphone end and a phone plug at the amplifier end. The suggested list price of the Unisphere B Model PE588 is $65.

Sales Rep. Named

EVANSTON, Ill.— Shure Brothers, Inc., has named McLeod & Raymond Co. of Denver as its new sales representative for the Rocky Mountain territory. The company has been assigned the full Shure product line, which includes microphones, sound systems, high fidelity cartridges and related products.

BEST SELLING FOLIOLS

POPULAR SHEET MUSIC

AQUARIUS—(Big 3)

A BOY NAMED SUE—(Hansen)

IMPOSSIBLE DREAM—(Fox)

LOVE THEME FROM ROMEO AND JULIET—(Hansen)

A TIME FOR US—(Hansen)

WINDMILLS OF YOUR MIND—(Big 3)

SEPTEMBER 20, 1969, BILLBOARD
LOW PLANT AND HELLO WORLD MEET SOUNDBACK-Naked Angels.

The excellent Wagner Chorale puts on another thrilling effort in this LP depicting a poet's love for a siren. Robert Mazzucato's tenor is tensile and properly Sydithal. Anne Marie Slipp's soprano is quite jaunty when necessary. But is the Chorale that carries it all off.

JELA FREDERICO--Love Story of Your Love. Dynamic LP 40041.

Miss Fitzgerald's recent silent at San Fran. Fox/Film Classics was received like a Prestige and it is notable for its re- turn to the stylistic shift which made her name a household word around the world. "The Love Singer" represents a controversial material. Helps for her the Chorale. With included are "Windless L'andscape" and a beautifully intimate "Doll Devil Moon.

MAYNARD FERGUSON 1965--Prestige 7364.

Trumpet maestro Maynard Ferguson returns to Europe to join with Rollin-Mann's Mueller's Southwest Germany Radio Symphonic Orchestra, and the result is an inspired, high-energy outing for this big band jazz band. Slide Mann's arrangements are named, as Ferguson wails against the big band excitement in "Dancing Highways," "Vamp" and an explosive "Get the Spirit," all fast and furious and bound for the charts.

SOUNDTRACK

The Right Direction. Dot DLP 23090.

This film about emotions of a young man sailing a large year-round boat in a seaport in 1967 is likely a competition for the "Villa Larga," "Three Is Enough" and a "Veal Pies" mightily leads. "The Flame," "Lava Love Theme" and "A Vax" have tremendous association in this film. Fittingly packaged, Columbia and semi-classic production by James William Gordon (Chicago, Starks, the producer for sound) featuring traditional "What A Difference A Day Makes" and "Our Love Theme" with the "Main Theme." "Cumbia" is a select groove vocal.

Pat Paulsen might be singing on "MUSIC SCENE"...That's not funny.

Looking for Talent Booking an Act
and we're very happy about it!  

we haven't made a single hit in forty years and we're very happy about it!  

Rediffusion have been in the entertainment business for over forty years. With a sizeable stake in British Television, Radio, TV and CATV networks throughout the world, we have a great deal of know-how. The Rediffusion music library contains over 15,000 song titles and includes the best of Britain's music makers. The music is good (62 countries hear the popular daily) and is available on discs---33 1/3 r.p.m. microgroove stereo compatible: on tape or on metal parts. Don't take our word for it, send for a demonstration tape or album right away.  

Rediffusion don't make single hits---just a great deal of great music.
A MESSAGE FROM ELEKTRA
THREE BIG HITS

#1

RUNNIN' BLUE
b/w Do It (EKS-45675)

FROM THEIR HIT ALBUM, "THE SOFT PARADE" (EKS-75005)
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX
Captain Chuck Shafer polishes pilots. He teaches them things they didn’t even know they didn’t know.
When a man graduates from our pilot training center in Fort Worth, we turn him over to men like Captain Shafer.
He’s the one who decides when they’re ready.
Ready to fly for American.
The Captain looks at his job this way:
“By the time they get to me, these guys are pretty good pilots, but I’ve been in this business at least 20 years longer than any of them.
For instance, they know how to land a plane; I teach them how to bring it in like a big swan.
It’s for the extra comfort of the passengers. And that’s the bottom line in our business.
Give that passenger as smooth a ride as possible.”

We don’t know anybody who can do Captain Shafer’s job better than he can.
That’s why he has it.
It’s the American Way.

Fly the American Way.
American Airlines
A MESSAGE FROM ELEKTRA
THREE BIG HITS

#2

DOROTHY MORRISON

ALL GOD'S CHILDREN GOT SOUL
b. w Put A Little Love In Your Heart (EKS-45671)

WATCH FOR DOROTHY'S FORTHCOMING ALBUM ON ELEKTRA


**GLEN CAMPBELL**

Highly the friends of distinction.

**GLEN CAMPBELL**

Friends of distinction.

**GLEN CAMPBELL**

The best of Ed Ames.

**GLEN CAMPBELL**

The second Brooklyn bridge.

**GLEN CAMPBELL**

With love.

**WILLIE MITCHELL**

Soul bag.

**ANTHONY ARMSTRONG JONES**

Proud Mary.

**JOHN PARRY**

My blue mountain bay.

**JERRY BRADLEY**

Record go.

**JERRY BRADLEY**

Mary's wild flowers.

**JESSE JONES**

Explores guitar country.

**JOHNNY TILLOTSON**

An old friend.

**THAD JONES**

MEL LEWIS

Central part north.

**THAD JONES/MEL LEWIS**

The jones.

**BEVERLY SILLS**

From french opera.

**BEVERLY SILLS**

Classical scenes and arias.

**REBECCA ARONSON**

Recommends.

**HENNY MANNEN**

Philharmonic orchestra pops.

**THE BROOKLYN BRIDGE**

Shake down.

**JERRY VALE**

Columbia. gp 16.

**TONY ALBUM REVIEWS**

September 20, 1969.

**WILLIE MITCHELL**

Soul bag.

**SHL**

RCA Victor LSP 4312.

**MOTHERLODE**

Sk 11.

**GRADY TATE**

Ske Sk 11.

**MICHAEL BLOOMFIELD**

Columbia CS 9892.

**PETER BLACK**

Shake down.

**GLEN CAMPBELL**

Proud Mary.

**ANTHONY ARMSTRONG JONES**

Proud Mary.

**JOHN PARRY**

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The jones.

**BEVERLY SILLS**

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**BEVERLY SILLS**

Classical scenes and arias.

**REBECCA ARONSON**

Recommends.
A MESSAGE FROM ELEKTRA
THREE BIG HITS

#3

DISMAL DAY
b/w Any Way You Want Me (EKS-45666)
Toronto - Record companies across Canada enjoyed their best summer sales in recent history. All companies were unanimous in August, Aug. 24. The reason for their success was attributed to exceptionally strong product for the year and hefty tape sales as the main reasons for the boom. In-person appearances scheduled by leading artists and numerous pop festivals throughout the country were credited.

Phonodisc, with an increase in the number of records in release, saw sales climb 100 percent over last year's figures. Comp's were up 30 percent from the same period a year ago.

Motherlode LP

Out on Revolver

Toronto - Revolver released the new Motherlode LP, "When I Die," Sept. 10. The album has been in release in the U.S. since Aug. 10. The Canadian group is enjoying success both in Canada and in the U.S. with their hot single, "When I Die."

RCA credits a carryover in sales from their late-starting "Sounds Spectacular" in the spring as helping the company's picture. Actually, they've been strong through their summer releases, including the strong Dunhill line, registered strong sales across the country. RCA dominated over one quarter of CHUM, Toronto's Top 30 chart during one week in the summer.

At Columbia, the story was the same, with a large number of classical, pop and country disks registering unprecedented sales action. Despite losing the lucrative Atlantic / Ato line, Quality claimed 120 percent over their sales quota.

For the first time in years, Canadian talent played an important role in some companies' over-all sales. Thanks to the Maple Leaf System radio network, new talent emerged on the record scene with strong singles and albums. Some disks, including Andy Kim's "Baby I Love You," the Motherlode's "When I Die" and the Guess Who's "Laughing," clicked on both sides of the border.

In-person appearances scheduled by leading artists and numerous pop festivals throughout the country were credited. In August, Aug. 24. The reason for their success was attributed to exceptionally strong product for the year and hefty tape sales as the main reasons for the boom. In-person appearances scheduled by leading artists and numerous pop festivals throughout the country were credited.

Radio Promotion Launches Tape Campaign by Ampex

Toronto - Ampex of Canada, aware of a need to promote tape product on a national scale, kicked off a special radio promotion campaign Aug. 24. The campaign, which will cover all major Canadian market and run until the end of March 1971.

"The special campaign marks a turning point for Canadian tape companies who have not been particularly strong in the music promotion field."

In announcing the drive, Joan Messham, advertising and public relations director for Ampex, pointed out that the tape scene has changed. Some albums are now produced on tape prior to disk cuttings, and that product that sells on disks does not necessarily sell on tape.

Although the tape market has rapidly expanded during the past year, Ampex believes that a large number of potential tape buyers are not aware of the advantages which tape has to offer.

In the radio commercials, the public is invited to send $1 away for a free Ampex catalog of their tapes currently in release.

Beachwood Opens Firm

Toronto - Beachwood Music and Capitol Music Corp. of Hollywood have opened Canadian publishing firms, Capitol Music (CAPAC) and Beachwood Music (BMI), with offices to be located in northern central Toronto.

Sam Trust, vice president and general manager of the U.S. companies, stated that, though Capito's four publishing offices in New York, New York, and Nashville, Canadian material would be quickly released in the U.S.

Capitol recently took over the music publishing firm of Gary Bock Music and appointed Bock, vice president of the new Toronto operation. Bock, a well-known Canadian producer particular in the country field, recently produced the Nimbus Nine single, "One More Time to Love Me" by folk-singers Allstair and Linda, and Donna Ramsay's "Bittersweet."

Rock Hillfest Draws 10,000

Toronto - Some 10,000 rock fans attended the Freak Out at Rock Hill north of Orangeville and Ontario's first festival for 72 hours beginning Aug. 29. Over 40,000 had been expected to attend but the festival was cut short due to 21 Canadian rock groups including the Guess Who, Motherlode and Lighthouse.

Elwood Hill, one of the promoters of the event, spent $50,000 building additional stage facilities and hiring bands. The Department of Highways, which didn't allow signs along the highway showing the route to the park, are blamed for part of the low attendance. Many fans got lost on their way to the park.

Screening for Doors' Film

Toronto - The Doors' new full-length film, "Feast of Friends," will have its Canadian premiere at a special screening free to the press at Toronto's Cen."nArenna. The special showing is in conjunction with the group's upcoming personal appearance at the Rock and Roll Revival Oct. 13. Two other Doors' films "Break on Through" and "Unknown Soldier," are also scheduled to show in the same weekend.

In reviewing this year's show, which closed Sept. 1, L.C. (Bert) Powell, general manager of the CNE said that even with big headliners the grandstand show was "spotty," although there was a big improvement over last year's disastrous historical pageant which lost close to $360,000.

Many of this year's big name talent, Glen Campbell, Bill Cosby and the Monkees pulled in close to capacity crowds while some, notably Bob Hope, Wayne Newton and the Mormon Tabernacle Choir, attracted fewer than expected. Oskah Jones, CNE president, intimated that the new grandstand policy which featured a different act each night probably produce used again next year.

Both Powell and Jones agreed that Galaxi, the psychedelic sound and light show which featured top Canadian folk and rock acts along with special youth-oriented displays, was a major disappointment. The show pulled over 164,000 (30,000 of those had bought grandstand shows) but was poorly received by the critics and teen-agers. At one point, Powell even considered closing.

CMS Inks 3 Acts

Toronto - Canadian Music Industries recently added an all-Canadian talent drive, has signed three more acts, Sons of Erin, Stompin' Tom Connors and the Good, the Bad and the Ugly.

Natl' Exhibition Crowd

Down But Ends in Black
Key French-Major Staff

PARIS—The French industry began getting into its stride after the traditional August vacation lull to the accomplishment of the biggest personnel reshuffle for some years. The changes, mainly in the press, promotion and international services, have affected almost every leading company. Vogue promotion men Jean Georgheff and Roger Ribeyre have left to set up an artist promotion bureau in Paris. Georgheff had been with Vogue for many years, while EMI Label

In November

LONDON—Introducing EMI's new $2.40 domestic label, Regal Starrline, Roy Feetham told the EMI sales conference that the label would be launched in November with 12 albums and would follow a policy of "limited releases carefully selected for all-round commercial appeal to ensure a high volume of sales.

A special promotion program has also been scheduled including two-tier triangular floor and counter displays doubling as mobiles, color posters and browser cards and advertisements in the music press throughout the Christmas period.

Companies in Reshuffling

Ribeyre was a comparatively recent signing from Decca-ICA.

Andre Poulain, Polydor's international label manager for the past five years, has moved to CBS to become home and international Sales manager and is replaced at Polydor by Pierre Serbert, formerly in the international department of Philips, France, but who spent the end of the year with the Philips company in London.

Sherro will be joined by Janine Grieder, who returns to head the Polydor promotion department at Barclay. Barclay has also seen the departure of Joe Milgram, who now heads the commercial department at Disc-AZ. An executive at Disc-AZ is Barbara Baker, who was formerly with Decca-ICA.

U.K. Decca's New Label

LONDON — A new British Decca low-price label, Eclipse, will be launched on Friday (26) and will be available in the U.K. as of November 1. The recommended retail price is $2.10.

Introducing the label at the Decca sales conference in London, assistant sales manager John Parry said: "Eclipse is for the man in the street."

The classical repertoire for the label includes a collection of standard works performed by top ranking artists and the LP's have all been made available in stereo. Much of the classical product has been taken from the Disc-AZ catalog. The pop product in the launch has come from the Ace of Clubs and Decca catalogs.

Probe in U.K.

LONDON—ABC's U.S. subsidiary, Probe, will be launched under the aegis of the EMI next month with a release of three stereo only albums. The artists are "Mystic Number National Bank; "The Soft Machine" and "The Love Song of Bush Methol" by Billy Meshel.

BLUE HORIZON SAMPLER ALBUM

LONDON—Blue Horizon will issue a sampler album every six months, featuring some of the company's lesser-known and blues artists. As each LP is re-released, the previous one will be deleted so that the samples will not form a permanent addition to the Blue Horizon catalog.

The first sampler, retailing at $1.80, is "Super Duper Blues," which includes tracks from almost all Blue Horizon artists.

Bell Contract With Rowland

LONDON—After three months of negotiations, Bell Records has signed an agreement with Steven Rowland Productions Inc. for exclusive distribution of Rowland's record in the U.K., the U.S. and Canada.

The three year deal carries guarantees in excess of $1 million for six of six Rowland-produced artists, including the Family Dogg, Rowland simultaneously signed an exclusive agreement with Bell for the record rights and with Ampex for the separate marketing of all types of tape configuration carrying Rowland's product.

Bell and Ampex will combine their exploitation of the individual artists and recordings will be released simultaneously in the U.K. and the U.S.

10 Songs in Finnish Final

HELSINKI—A jury of representatives of nine Finnish record companies has selected 10 songs, from 39 submitted, for the final of the Autumn Melody competition, sponsored by Mainos-TV-Relaim.

The songs are: "Pois Tarkeyns" by Sammy Babizon; "Kertoma; Sanoin Suoraen Sen" by Markku Arno; "Nelikuus Kukkula" by Jorgen Petersen; "Tytto Tanssi Ikunmassa" by Lasse Laaks; "Maaillamantykii aikaa" by Tiimo Tervo; "Tuulen Tuomaana" by Marianne; "Sanat Eivat Rilla Kertomaan" by Pasi Kaunisto; "Viimea Saan Nahda Au-

Sweden's First Major Pop Fest in Stockholm Sept. 16

STOCKHOLM—Sweden's first major pop festival will be inaugurated in Stockholm Sept. 16. The festival is heralding a new season of appearances by foreign artists.

The three-day pop festival, to be held at the Stockholm Concert House and in the Dom-

iorn, will feature the Horson's Coloseum, the Pentagon, Icch Butterflies, and the Fish, and Bloyd Wig, together with local acts Made in Sweden, the DI Behavior, and the Blues. Quality, Rune Oefwerman's Trio, Sylwia Wethammar, Funky Strings, and the Time. Williams & The Dynasme.

Sven Lindholm of the Sonet Concert bureau said that the coming season will be the busiest ever in terms of visits by foreign artists.


The final, on Sunday (21), will be the subject of a one-hour TV transmission. Gold, silver and bronze owls will be awarded to the top three songs.

Island, Horizon, Thumb Deal

LONDON—Island and Blue Horizon have made licensing deals to release material from the U.S. Blue Thumb label.

Recently a visit by Blue Thumb executives Bob Krasnow and Don Graham, a deal was made for Island to market the first album by Love, released simultaneously on both sides of the Atlantic on Sept. 15.

The Blue Horizon release will consist of an album and a single by Earl Hooker, cousin of blues singer John Lee Hooker, and a forthcoming vis-

itor to the U.S. is Al-

bert Hall concert on Oct. 3 with the American Folk Blues Festiva

The single, "Boogie Don't Blot" will be released to co-

incide with the issue of the album and be followed later by the album from which it is taken, "Sweet Black Angel.

Other Blue Horizon releasing featuring artists in the Folk-

Al-

other will be "Street Shoes" by Juke Box Bonner and an album by Magic Sam en-
titled, "Abracadabra It's Magic Sam," consisting of remastered 78's made in 1958, and avail-

able in mono only.

CBS EUROPE CLAIMS 10 PERCENT OF MARKET

NEW YORK—CBS in Europe now claims 10 percent of the market and, aiming for 15 percent by the end of the year, Peter de Rougemont, vice president, European operations, CBS International on a recent U.S. visit.

"We are increasing plant, production facilities and investing in new studios," he stated. "In addition the company is in the middle of a major expansion policy. We are exploring the music fields on the continent and the U.K., are testing thirds in France and the U.K. and of course our music publishing (April Music) spreads all over Europe, especially Sweden. We are making 50-50 with a local firm at first.

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Decca Ltd. Confirms Tape Mart Entry

LONDON — British Decca’s entry into the forthcoming tape market was confirmed during the sales conference here by marketing manager Colin Borland.

He said that a healthy export business would be possible in the caption at the company’s Bridgehouse offices with the “masses” and predicted a launch of cassettes early in the year.

However, he added, no firm decision had yet been taken and there remained a possibility of some releases in time to catch the seasonal trade.

Borland said that the first release would be a minimum of 25,000 copies by the company’s top-flight talent, and could be as high as 50,000.

Prices, had also not yet been determined, stressed Borland, but he pointed out that releases would be competitive with recently announced price-cuts by Polydor and Polydor’s “Epic” LP.

After the initial release, future issues will go out simultaneously with contemporary albums and Borland pointed to the increase in tape sales in Germany, which have been taking place, but not at the expense of records, “It is extra business which can only be good for us, as such.”

Exposing Decca’s decision to burn cassettes rather than the 8-track cartridge configuration, Borland said: “While a cassette/8-track cartridge equipment would be in the region of 450,000 machines, the group’s records under a lease have been sold to 20,000 cartridge players had been sold. He added that cassette sales were reckoned to be taking times greater than tape cartridge.

However,” he went on, “at a $2.98 or $3.98 price, it makes big strides, we will be able to move.

Decca would be encouraging record retailers to sell cassettes, he added, as a result of the existence of other outlets for tape sales, such as camera shops, mail order shops and Hi-Fi showrooms.

Commenting on the U.S. sales potential of cheaper or cut-price cartridges, he said that peak sales were usually reached during the summer months. We will have to be competitive there, but we must look in particular for the big teen-agers, for whom we might be able to be happy until teenagers are as accessible from their cassette player as their television or our record players, or the new Hi-Fi stereo.

Cassettes could give sales a big lift in the summer months when the industry needs it most, he added.

Decca’s studio director Arthur Haddy recalled that until recently, the cost of a tape cassette had been regarded as “a bit of a dirty word.”

Haddy said that one of the chief complaints of dealers to whom salesman had spoken during a recent tour of the United States had been over the quality of cassettes compared with the sound of LP’s.

He was confident that with the Guerrero dubbing equipment and “one or two gimmicks we have developed ourselves” that quality would be comparable with long players. He added that steps had been taken to prevent peering.

Benidorm Won By Alejandro

BENIDORM, Spain — The 11th edition of the Benidorm Song Festival — Spain’s oldest song contest was won by the Manuel Alejandro song, “Die Dia Llegara” (That Day Will Come). The record is released by Penelope and published by Musica de España.

The song collected a prize of $1,430, and prizes of $145 went to each of the other nine singers in the finals.

Award for the best lyric went to Jose Pablo Guerrero’s “Amapolas y Esquinas” (Corn Poppies and Corn Heads), sung by Pablo and Julio Ramos. Winner of the Miss Amapola contest was “Miss Amapola” (Miss Amapola)...

New Distrib

EMI S. Africa

JOHANNESBURG — EMI (South Africa) has taken over their own distribution in the Eastern Province area of South Africa. EMI has set up their own sales division in the Eastern Province. The distribution of EMI’s merchandise in this area was formerly handled by the Teal Record Co.

'Soulers' in Spain

MADRID — Three U.S. soul groups, the Show-stoppers, the Wipers and the Incidents, are playing dates in Spain as part of a tour organized by the Ministry of Information and Tourism organization, Festraves de Espana.

Decca Producers Indie Deals

LONDON — British Decca will announce the signing of a number of independent production deals, and the company will also be taking on young staff producers aware of current musical trends, announced at the Decca conference here. Mendell added that the deals would be with “feric independent operators”—not the many producers appearing during the last few months with little or no producing talent.

EMI Bows 12 Cartridges for 8-Track Mart Bid

LONDON — EMI is joining the battle for the 8-track cartridge market. In November, the company will issue 12 stereo cartridges of material by some of EMI’s top-selling artists including the Beatles, Nat King Cole, and the Stones.

The cartridges will retail at $5.70 for pops and $5.94 for classical, giving dealers a 25 percent margin.

EMI Managing Director Howard told the EMI Sales conference: “The U.K. market is really hotting up and already our competitors are well ahead with massive release plans although the home unit machines will mean the vast range of repertoire available to EMI guarantees us market leadership.”

U.K. Mail Order Cos. Rack Up Percent of Record Sales

LONDON — Nearly 11 percent of total record sales in the U.K. are being made by mail order companies, bringing in an estimated revenue, with tape sales of $3.56 million. Colin Hadley, director and general manager of Discos World Club, told the EMI sales conference here.

Hadley said that in view of the tremendous importance of this market, WRC is launching a $600,000 promotion campaign for this fall. Included in this figure is a $240,000 press program involving advertisements in most of the popular newspapers & magazines.

The campaign will be further supported by a $500,000 direct mail shot.

The company is also making a major drive into the singles market with the relaunching of the EMI Mail Order and 78 reissues will be on Oct. 17 but the label will only be available at high street stores. The company’s new venture for the company is the marketing of a record package, comprising six LP’s by Frank Sinatra. The set, compiled from the Capitol catalog, will retail at $15.12 but the promotion will only be available at Stampin Mail Order.

Argo Records Sales Increase

LONDON — Argo Records, a subsidiary of Decca British, which has recorded some startlingly increased sales during the last year, said managing director Harold Usil, at the Decca conference.

He added: "The main problem now is how to reorganize the catalog. There are too many categories. We’re trying to ensure that the reorganization will be gradual."" Usil told the conference that there was a lot of scope for selling in areas that are not traditional outlets — especially their spoken word product.

THE DUBLINERS SHIFT TO EMI

LONDON — EMI will release all future material by the Dubliners following the ending of their contract with Major Minor at the end of this month. EMI will release the group’s latest release, the tape deal. The Dubliners record for the Tribune label in Ireland, beginning in October...
THE MUSIC INDUSTRY AT THE SERVICE OF THE CINEMA
AT VENICE FILM FESTIVAL WITH THE SOUNDTRACKS FROM:

—OFFICIALLY INVITED:
"PORCILE"
"SOTTO IL SEGNO DELLO SCORPIONE"

—TRENDS OF THE ITALIAN CINEMA:
"ADDIO ALEXANDRA"
"LA CATTURA"
"PELLE DI BANDITO"
"IMMORTALITA"
"SAI COSA FACEVA STALIN ALLE DONNE?"
"ANDREA DORIA-74"

—INFORMATIVE SECTION:
"LA SUA GIORNATA DI GLORIA"
"I CANNIBALI"
"BALTAGULL"

CAMPI PUBLISHING GROUP—VIA VIRGILIO 8—ROME (ITALY)

IN THE WORLD:
C.A.M. USA Inc.
370 Lexington Avenue
New York, N. Y. 10017
SIMEPP S.A.
14, Avenue Lincoln
Paris 8me—(France)

CO-MUSIC Gmbh
Munich (Germany)
C.A.M. JAPAN c/o TOWA
PLAYGUIDE Bldg.
2, Chome Ginza
Chuo-Ku
Tokyo (Japan)

Editions Musicales
CAMPANA
8, rue de Hesse
1211—Geneve (Switzerland)
LONDON

The Thad Jones-Mel Lewis band, making its European debut with Ronnie Scott's Club, broke attendance records yesterday at Ronnie Scott's Club, breaking its attendance record with an average of 2,000. The band is due to play in London, followed by a week at the Araneta Coliseum (July 10-13). Over the next two weeks in Melbourne's Chanel Hotel, the band will play at the London Palladium and television in Sydney and the U.S. The new Transatlantic record is "Basket of Light" due to the presence of that name.

**RAFAEL REVERT**

**PARIS**

New CBS artist from France, Martial, will be on the new single with "Un Buit Qu'Elle Aimait," which will appear in the Rio De Janeiro Song Festival in October, and in the Cannes Film Festival in November. Barcla-CD is releasing an English version of French music, "Old Room," through the English speaking world.

The French version, heard in April, topped the French charts for six weeks in May and June. France has acquired secure cover versions, including "Edwin Hawkins Singers' hit, "Oh Happy Day" by John Williams, CED, Raymond Lefevre, Rivera: Paul Mauriat, Philip, Georges Jouin, Palot, Marconic, and Claude Bellong, Paris. For the first time, a French artist has a chance to win with a record, "Lysons," "El Petit Pain au Chocolat" (for "El Petit pain au Chocolat"), or a French artist has a chance to win with a record, "Lyson's" title theme has been in the charts since February. Charles et les Baretus are booked for weekly updates, and all specials on Polydor. The campaign will be backed by a German special of postcards. Polydor will also release its three-month, 20,000-owned records this month.

**MIKEY WAY**

Stockholm

The Amigo country group Four have released their second single and 11 hit records. The first French recording to reach the Swedish charts for many years is "Je T'Aime, Moi Non Plus," by Louis Coste, Kiss, on Fontana. The Kelplast label of the Swedish record company is launching the campaign that will be established as an extensive program. "La Nuit Sonante" is scheduled to be released with a record, "El Petit Pain au Chocolat" (for "El Petit pain au Chocolat"), or a French artist has a chance to win with a record, "Lyson's" title theme has been in the charts since February. Charles et les Baretus are booked for weekly updates, and all specials on Polydor. The campaign will be backed by a German special of postcards. Polydor will also release its three-month, 20,000-owned records this month.

**PHILIP PALMER**

**BURLINGTON**

Discopone is releasing the Bob Dylan LP "Nashville Skyline." Elop's "I'll Be Home for Christmas," "I'll Be Home for Christmas," is also available in a single. "Rhammel" is currently available in the Czech Republic. "I'll Be Home for Christmas," is also available in a single. "Rhammel" is currently available in the Czech Republic.

**MIKEY WAY**

Barcelona

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<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Producer Label &amp; Number</th>
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<tbody>
<tr>
<td>1</td>
<td>67 74 79 LODI</td>
<td>At Williams (Pam Brown 54-189)</td>
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<td>2</td>
<td>89  - TRACY</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>3</td>
<td>61  63 63 MAYBE THE RAIN WILL FALL</td>
<td>Gordon James (56-189)</td>
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<td>4</td>
<td>81  90  MAKE BELIEVE</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>5</td>
<td>62  JACK AND JILL</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>6</td>
<td>78  - JEALOUS KIND OF FELLER</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>7</td>
<td>74  83 90 I WANT YOU TO KNOW</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>8</td>
<td>75  - ARMSTRONG</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>9</td>
<td>80  82  SOMETHING IN THE AIR</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>10</td>
<td>85  89  RUNNIN' BLUE</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>11</td>
<td>76  76 77 RAIN</td>
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<td>12</td>
<td>73  78 85 HOOK AND SLING (Part 1)</td>
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<td>13</td>
<td>79  87 99 BLACK BERRIES</td>
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<td>14</td>
<td>83  84 92 ANY WAY THAT YOU WANT ME</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>15</td>
<td>86  101 103 SON OF A LOVIN' MAN</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>16</td>
<td>82  100 102 GET OFF MY RACK W. &amp; R. King</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>17</td>
<td>92  - WALK ON BY</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>18</td>
<td>84  85 93 CAN'T FIND THE TIME</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>19</td>
<td>98  - LOVE'S BEEN GOOD TO ME</td>
<td>Pat White (Pam Brown 54-189)</td>
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<tr>
<td>20</td>
<td>88  - CHAINS OF LOVE</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>21</td>
<td>87  99 100 LIFE AND A SONG</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>22</td>
<td>91  91 1000 MONOLIGHTS</td>
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<td>23</td>
<td>79  - LET A WOMAN BE A WOMAN</td>
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<td>24</td>
<td>74  - YOU'VE LOST THAT LOVIN'</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>25</td>
<td>94  97 97 ALL I HAVE TO OFFER</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>26</td>
<td>96  - DON'T FORGET TO REMEMBER</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>27</td>
<td>96  - MY BALLOON'S GOING UP</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>28</td>
<td>94  - JESUS IS A SOUL MAN</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>29</td>
<td>88  95 100 GOODBYE COLUMBUS</td>
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<td>30</td>
<td>100  - Kool and the Gang</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>31</td>
<td>100  - SINCE I MET YOU BABY</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>32</td>
<td>99  - DRUMMER MAN</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>33</td>
<td>99  - A TIME FOR US</td>
<td>Pat White (Pam Brown 54-189)</td>
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<td>34</td>
<td>112 112 - GRENDALE</td>
<td>Pat White (Pam Brown 54-189)</td>
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<tr>
<td>35</td>
<td>99  - GOOD CLEAN FUN</td>
<td>Pat White (Pam Brown 54-189)</td>
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Top 40 radio has come a long way.

Next thing you know, they'll be playing John Mayall.

The new John Mayall single: “Don’t Waste My Time.” PO 2-14004
**TURTLES—LOVE IN THE CITY**
(Prod. Ray Davies) (Writers: Turtles) (Island/Kl 밝고, BMG) - Smooth vocal work and lush, colorful rhythm material on its group's recent "You Don't Have to Walk in the Rain" hit, and it's sure to please their fans on the charts. Hit (No Information Available) - Move 35421

**KENNY ROGERS & FIRST EDITION—RUBEN JAMES**
(Prod. Mike Post) (Writers: Kenny Rogers & First Edition) (Curtom) - Following up their "Ruby, Don't Take Your Love to Town," smooth group goes on strong with this high-powered vocal performance that is sure to keep them active on all charts for a long time. Hit (No Information Available) - Move 44043

**ISLEY BROTHERS—IT'S GOOD TO YOU**
(Prod. &编写: Ike Stadler) (Reprise) - This group's hit from their latest LP, *Flippin' Sunstar* (Atlantic-RPM), will reach the Top 60 of the Hot 100 and Soul charts. Hit (No Information Available) - Move 52040

**COWSILLS—SILVER THREADS AND GOLDEN NEEDLES**
The just Spiffingfield's hit takes on a completely new interpretation via this rhythmic Cowsills reissue with a powerful vocal workout should ride along the charts in high gear. Exceptional performance and material are destined for a big spot on the Hot 100. Hit (No Information Available) - Move 56408

**JIM FORD—HARLAN COUNTY**
(Writers: Ford) (Island/Ford-Hempstead/CBS, BMG)-Original rhythm material with a powerful vocal workout should ride along the charts in high gear. Exceptional performance and material are destined for a big spot on the Hot 100. Hit (No Information Available) - Move 58404

**JOHNNY ADAMS—I CAN'T BE ALL BAD**
(Prod. Sheldon S. Singleton Jr.) (Writers: Smith-Lewis) (Smiley, BMG) - This one is a new cut with this exciting reissue of the Stones hit "I Can't Be All Bad"; classic, recently reissued by Smiley Geese. Great production and new material will keep this chart pick up the charts in short order. Hit (No Information Available) - Move 64907

**DUSTY SPRINGFIELD—To the Land of Make Believe**
(Prod. Jerry Heater, Tam & Ard Martin) (Writers: Bacharach-David) (U.S. Film/Sessions, ASCAP)-Exceptional Burt Bacharach-Hal David material in a strong exciting vocal workout. Hit (No Information Available) - Move 67400

**FEATHERSTEPS & CURIE—YOU'RE THE SOUND OF LOVE**
(Prod. &编写: Curtis Mayfield) (Writers: LeRoi) (United Artists) (Writers: Curtis Mayfield) - This group is getting a lot of airplay in the vein of its recent "You要用 Me For." Top 100 with this exciting rock workout, collected from their debut LP. First rate material for a top spot near the Hot 100. Hit (No Information Available) - Move 68408

**PEPPERMINT RAINBOW—WE ARE THE BARGAIN PEOPLE**
(Prod. &编写: Curtis Mayfield) (Writers: LeRoi) (United Artists) - This one should prove a powerful hit to their recent "We're Here and We're Having Fun." Top 100 with this exciting rock workout, collected from their debut LP. First rate material for a top spot near the Hot 100. Hit (No Information Available) - Move 69400

**MAC CURTIS—DON'T MAKE LOVE**
(Prod. Glenn Sutton) (Writers: Griffin) (Blue Note) - Curtis hits the country charts with his recent "Raggedy Man," and should prove a sure hit. Hit (No Information Available) - Move 70400

**MERY SHINER—ANNIE THAT SAD**
(Prod. Jack Clemen) (Writers: Vidal, BMG) - Solid rock workout should prove a strong hit to their recent "Happiness Is," and is sure to be a hit in the country charts. Hit (No Information Available) - Move 71400

**CHART**

**SPOTLIGHT**

Spotlighting new singles deserving special attention of programmers and dealers.
Everyone asked for
More
by The Pink Floyd

original
motion picture
soundtrack
MORE
played and composed by the
pink floyd
From The Music Capitals of the World

(_DOMESTIC_)

Little Rock, Ark., Barten Coli-
seum Oct. 10 for a benefit for the
University of Arkansas Alum-
ni Association Endowment and
Trust Fund. The UA Alumni
Association is sponsoring the
Hope show. Tommy Coghll,
producer at American Records
Studios, has prepared a single
and album for the Book-Topa.

The seventh high school
annual marching band concert
conducted by Memphis State Uni-
versity will be held Saturday (27)
at the halftime between Memphis
State University and North Twen-
ton. Nelson Diamond has
recorded at Hi Record Studio,
with Ray Harris as producer.
Diamond is from British Hon-
durian.

Mahala Jackson played at the
Mccormick Coliseum to aid the
Riverview Kansas City Care
Center. She drew more than 4,000
persons. The event was promoted
by the Mr. L.P. Enterprises of
16th Street. Jackson is chairman
of the board. Ray Brown, president of Na-
tional Artists Attractions,
announced that he plans to build the new show around Jerry Lewis. He will
put this television show along with
the Holiday Inn Dinner Theater under the direc-
tion of James M. McColly with
the "Tom Jones Show."  

JAMES KINGSLEY

LOS ANGELES

Over 210,000 people attended
the 24th concerts of the Amite-
Bowls' nine-week 48th season.
The Concerts of America festival
reported that over 17,000 people
attended its six days of musical
events as a result of the success
of this event. The Nonami Col-
ifornia city now plans to build a
permanent outdoor music pavilion.
Amache Records has named
Fidelity Music in Seattle and Music
House in San Francisco as its distributors. The other
newest single is a "Save All Your
Love for Johnny" by Johnnie Cymbal.
Tangerine Records is releasing al-
bums this month. With Wild Bill
Brown and Wayfield and a "Soul Sensation,"
Shirley Gunier, the Racquets. The T. &
Tina Turner and Margot Hend-
len.

Chlo Ward and the Ward Singers
open San Francisco's new club.

D'Amato, Oct. 2. The gospel
song will play in talent city and
then embark on a five-week trek
of the West Coast to the U. S. N.EXT FEBRUARY.
The Folksinger Harlan<br>of "I'm Copenhagen With Love," the title song from the new CBS-TV Sunday series
"On My Mind." Reprise LP has
been released of Harlan's
12-million-dollar record.

Humla divine is the
forthcoming TV series "Hit-
Vally" (ABC), "KCOM" disk play
"Carroll." "The Brass Are Coming" TV special.

The Chicago All Stars play the
Ashton residence benefit
sponsored by Mr. L. P. Entertain-
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announced that he plans to build a new show around Jerry
Lewis. He will put this television show along with the Holiday Inn Dinner Theater under the direction of James M. McColly with the "Tom Jones Show."

JAMES KINGSLEY

NEW YORK

Columbia's Byrds and A&M's
Flying Burrito Brothers headline
a country-oriented pop showcase at
Carnegie Hall on Friday (26).
Dolton Hampton tape a "Della" show on Thursday (16) and "Hollywood Palace" with the<br>Presidents.

Denny Davidson on Wednesday (17)
and (18). Hampton begins a European
tour with the band. This will in-
clude concerts in England, France,
Gorud and Denmark. Ray Good-
man has reported Gaye Quintet
as show lead for Capi-

t流行音乐. "The Gypsies,"
Mike Lipskin, producer for RCA,
is appearing on a solo piano at the Topo 
the Gate.

Iron Butterfly and Blues Im-
ages, Atco sets, appear at the
Pavilion on Friday (19) and Saturday
Grateful Dead, who opened the
Pavilion's season in July, head-
line the season's closing show on
Friday (26) and Saturday (27).
Bill Cash, personal manager of
Olive, fles with London to Seven
11 to set up at the Crewe-
for its first British tour. Jean
Rivers opens an extended engage-
ment at Downstairs at the Up-
tstairs on Tuesday (16).
Conardon Rodney Dangerfield
opens his own night spot at 1118
First Ave, on Sept. 29. Dave
Ralls, Columbia artist, will be mu-
sic director for his upcoming Soupy
Sales TV special.

Columbia's Tony Bennett opens
at the Waldorf-Astoria's Empire
Room on Thursday (18).
Magnipull Music Corp. has
published a folio of vocal-piano
arrangements of current tunes
titled "Powerhouse of the Pop-
ular Music." Mercury's John
Jones has composed the score for the 20th Century-Fox's "John and Mary."
Mercury's Jerry Butler opens a
10-day stand in New York.
"RCA's A Hit" guests on the<br>Griffith Show on Sunday (24).

Billboard Music, a subsidiary of Ed-
ward B. Marks Music Corp., has
acquired the publishing rights of
"I'm Copenhagen With Love,"
danny Constanzio... "I'm Copenhagen With Love," the title song from the new CBS-TV Sunday series
"On My Mind." Reprise LP has
been released of Harlan's
12-million-dollar record.

Humla divine is the
forthcoming TV series "Hit-
Vally" (ABC), "KCOM" disk play
"Carroll." "The Brass Are Coming" TV special.

The Chicago All Stars play the
Ashton residence benefit
sponsored by Mr. L. P. Entertain-
ment. Ray Brown, president of Na-
tional Artists Attractions
announced that he plans to build a new show around Jerry
Lewis. He will put this television show along with the Holiday Inn Dinner Theater under the direction of James M. McColly with the "Tom Jones Show."
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Recordings; "Hey, Jude," 52 records; "Love Is Blue," 68; "Those Were the Days," 54; and "This Guy's in Love With You," 80; "Honey," 76; "Little Green Apple," 56; "Get to Philadelphia," 127; and "Wichita Lineman," 52. The tune that made the album a best-seller has gathered 153 records.

And, of course, there are countless others which fall into the current standard category and which serve as a constant reminder to all those in the music industry that the situation and are more aggresively seeking and exploiting new material. Some examples are "Caravan" and "Small World" which were used in the Peer Southern organization, whose top executives, Jacques Martin and Ralph Polito, have geared their companies for extensive activity in the contemporary field. In the mid-1950s and the 1960s, when do you think that the "new music" took over, a common question was "Where will the standards come from?" They appear to be coming in great numbers and from all over the nation. The question remains, will they meet the long-term test and become standards in the traditional sense, or will they be current or short term?

LORNE GREENE, right, discusses the promotion of a new Columbia single, "The Perfect Woman," with Ron Alexen, Columbia's national promotion director.

With tape, we said, "we work out the flaws and get the recording quicker than the old way". The musicians want (on Teac and Sony-2 track ma-

full-8 track and we got to use a sound engineer--Mr. Beans--who's been doing it for 5 years."

Studio 10 is planning initial productions of 2,000 LPs for each of its three groups and 5,000 singles, which will be mailed to radio stations and media with "token sales" here and in a "couple other markets."

After expenses, Studio 10 will get 50 percent of the net profit on the sales of the records, which will get the other half, Preuss said.

The Top 40, as compiled by Billboard magazine's New York offices through its research department, for the week ending May 19, 1968.

Some Pearls of Wisdom From Ruby on the Generation Gap

By HARRY RUBY

Several years ago when I got word that ABC had elected to the Baseball Hall of Fame in Cooperstown, New York, it left me with a psychic trauma that on more than one occasion had me thinking seriously about using a straight razor for a purpose other than shaving (as anyone who has seen me play base-

ball will readily understand). It looked like this emotional shock was going to make a last-


ning impression on my mind—and it would have but for some thing that came from left field. As they say in baseball, I got word that I had been elected to mem-

bership in the Songwriters Hall of Fame. This came as a sur-

prise——but you should have seen me when I was at my lowest ebb—tee-

tering on the brink of oblivion. It lifted me to the heights of euphoria.

However, there is no such thing as an unmixed blessing. On the membership card that was sent to me, there was a note saying that Good Tim-


ely June 30, 1970." At first glance, this was puzzling, but be-


ing one who is quick to catch on—I got the message. It was a subtle way of telling me that I should have to get busy and write a few more songs right away—to avoid getting to be an ex-member of the Song-


writers Hall of Fame.

You don't have to twist my arm to get me to admit that I haven't got much to write. As Irving Berlin, Johnny Mercer, Harry Warren, Onie Hammersmith, Richard Rodgers, Harold Adamson, Dorothy Fields, Noell Nevin—myself and Julie Styne, et al. Those worthies have nothing to worry about. But I do have a great respect for the concept of being dropped as a member of that Hall of Fame is something I would not go through consciously, I don't want to get busy right away and write more songs—or else. Nobody writes a song faster than I do—if I do say it my self. I am a surfer and writing a prayer with the head of a pin, I come up with two or three songs, B.C.D.E.F.G. I Love You From A to Z— and "To Whom it May Concern," (B.B.), who's with the Wind's "Make Be-

lieve on.

The new deals bring to 26 the number of firms affiliated with Alouette, the 2½- year-old publishing complex of Kelli Ross and Art Wayne.

Newark—Alouette Production Co., a refined administration and exploita-

tion deals with Mort Ross' Nashville music firm, Mort Ross, Inc. (MMI) and Recreational Music Association (ASCAP), which handles a division of the firm's music publishing called "Music for the Die" by Motherlode on the charts in Buddah, and Bo Gen-

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More • Olver • Clair De Lune • Mozart Piano Concerto • Moon River • The Girl from Ipanema • Green Snezos • Aquarius • Those Were The Days • Mity • Tara's Theme

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